Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

SEPTEMBER 7, 1918

Motion Picture News

Reg. in U. S. Patent Office

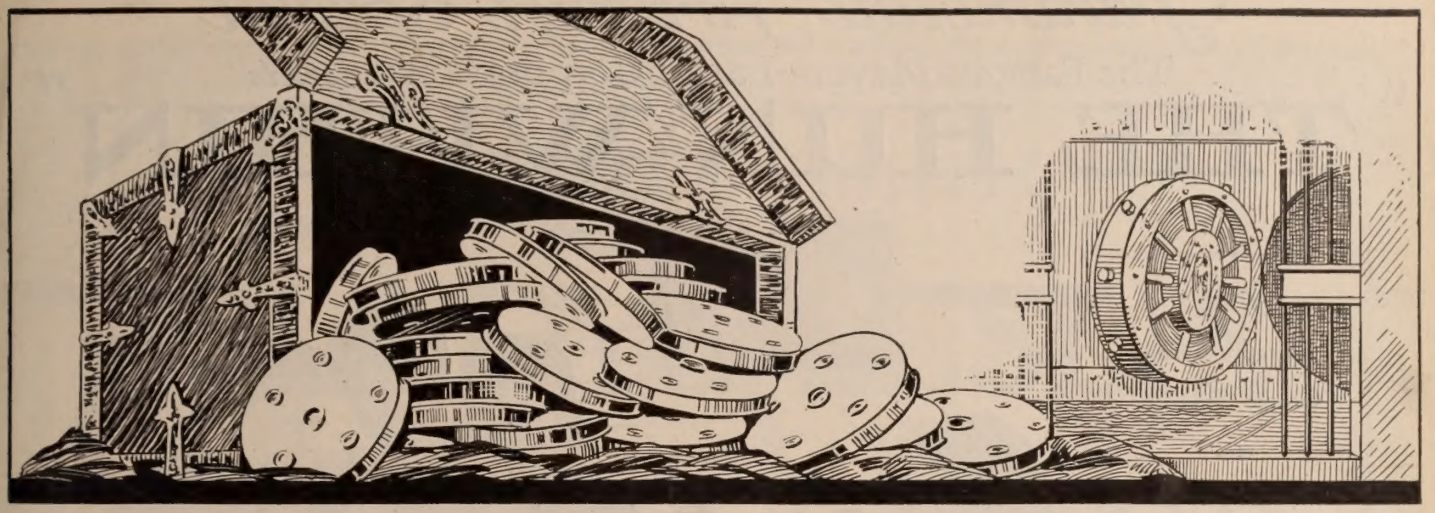
DOMINATES THE FIELD



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Chicago — 729 Seventh Avenue, New York — Los Angeles


"FIRES OF YOUTH"
Starring
Ruth Clifford
directed by
Rupert Julian
BLUEBIRD
Photoplays, Incorporated
1600 Broadway, New York



WE'VE DUG UP HIDDEN TREASURE!

JUST like finding King Solomon's gold—that's what the Success Series means to you.

Out of hundreds of motion pictures made by the greatest stars when they were building the success that now is theirs—out of these hundreds of negatives that have been treasured in our steel vaults we have chosen the best fifty-two, to be re-issued in the year to come.

The schedule for September, in order of release, for instance:

Mary Pickford in "The Eagle's Mate"
Marguerite Clark in "Wildflower"
All Star Cast in "The Girl of the Golden West"
Pauline Frederick in "Zaza"
Geraldine Farrar in "Carmen"

They were wonderful pictures when they were first issued. They're even finer now, for they have been re-edited, re-titled, re-printed.

Every one is a proved money getter, a builder of good will for you.

Hundreds of theatres now playing the productions of these world-famous stars never have shown these pictures. The theatres that did show them played to tremendous business.

Those who have seen them will want to go again—they'll be a great source of free advertising, for they'll spread the glad news that "Here come those pictures we've been raving about."

Get your share of the treasure NOW!

"A motion picture you have never seen is as new as a book you have never read."

Special Exploitation Suggestions for the *"Success Series"* on pages 1561 to 1571 of This Issue

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Paramount-Artcraft Special

The Famous Players-Lasky Corporation *presents*

"THE HUN WITHIN"

With
Dorothy Gish
George Fawcett
and
A Special Star Cast
Directed by
Chet Withey





The First Paramount-Artcraft Special

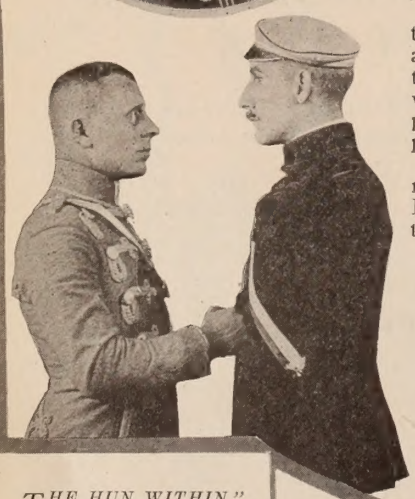
A Fair Sample of the Entire Series of Nine

NEW YORK *TIMES:* "It is not often that spectators in a motion picture theatre are held as tensely and stirred as frequently to spontaneous applause as were those who witnessed 'The Hun Within,' a Paramount-Artcraft Special, at the Rialto yesterday afternoon.

"The play is highly colored by the temper of the time, but it is free from the too prevalent buncombe and bombast by which some producers are turning the passions of the people into dollars for themselves without giving anything worth while in return. It possesses elements of photodramatic excellence that put it far above the average of all productions.

"Dorothy Gish as the American girl will conquer new worlds of motion picture spectators. George Fawcett gives realistically sympathetic portrayal of the German-American father."

IN "The Hun Within" the Rialto Theatre has one of the most remarkable pictures ever shown on a New York screen.
"In plot, in setting, in photography and direction, it comes very near to being in the masterpiece class."—**New York Evening Mail.**







FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR, Pres. JESSE L. LASKY, Vice Pres. CECIL B. DE MILLE, Director General
NEW YORK.

ARTCRAFT PICTURES

"THE HUN WITHIN" is one of the most beautifully produced pictures seen recently and it is hard to mention any one, excepting Griffith, who could make a picture like it. . . . . It is a masterpiece. One of the best pictures shown this season.
—**New York Tribune.**

ALIVE with interest in numerous scenes that are genuinely exciting is the photoplay "The Hun Within" now at the Rialto Theatre. There is not a moment when the action drops. Dorothy Gish most effective. George Fawcett plays with telling effect and force.—**New York Evening Telegram.**

ALBERT E. SMITH
Presents

GLADYS LESLIE
in
"A NYMPH OF THE FOOTHILLS"

A Winsome Love-Tale of the Cumberlands

by
REX TAYLOR
Directed by
FREDERIC THOMSON

A FIVE PART BLUE RIBBON FEATURE

(Use this as program copy)

She had been promised from childhood to Jeff Crandall. But when Ben Kirkland, with his polished city ways, came into his life, she knew that Jeff was not for her. And Ben, jaded with the girls he had known, girls who had designs on the Kirkland fortune, knew that he had at last found his ideal in this unspoiled nymph of the Cumberlands.

But Jeff—what of him? Would he see his promised bride carried away by a stranger? And later, when Emmy's father was found slain, following a quarrel with Ben—when a native jury held the fate of the gentlemanly stranger in their calloused hands—what then? Could even the nimble wit of Emmy snatch the man she loved from the shadow of the gallows?

In "The Nymph of the Foothills", little Gladys Leslie has the most whimsical and fitting characterization of her successful screen career.



VITAGRAPH

COMING!

ALBERT E. SMITH *Presents*

A NEW WEEKLY VITAGRAPH UNIT-TWO-REEL



SPECIAL COMEDIES

One Two Reel Comedy Each Week

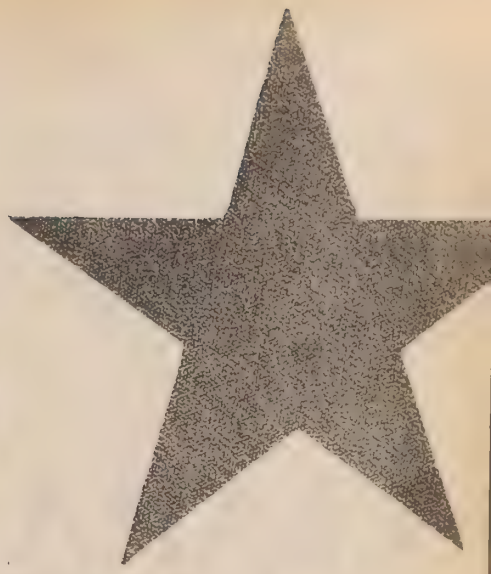
The enormous success of the single-reel Big "V" Comedies and the repeated *demands* from exhibitors all over the United States and Canada have resulted in the production and release of these new

Two Reel Feature Comedies

which may be confidently advertised and presented by any high class motion picture theatre in the world.

VITAGRAPH

Select Pictures for 1918–1919



ONE FACT confronts the exhibitor as he faces the opening of the new season—judging from *past performances, not from promises,* there are no pictures that he can book with the certainty of receiving a high quality evenly maintained throughout the year that he can with Select Pictures.

This is not a statement needing proof: It is a *fact!* The exhibitor who keeps posted *knows* that houses running Select Pictures during the past season have been not only satisfied but highly pleased by the high average of quality maintained throughout by these productions. He *knows* that last year's Select exhibitors are bidding strongly to hold Select during the coming season. In a word, he *knows that Select Pictures pay!*

During the coming season Select will produce only a restricted number of the highest quality of pictures made by a small number of the foremost stars. Some details of the first of these productions follow.

SELECT SP PICTURES

THE Second Star Series of Select Pictures will bring to the theatres of the country the same desirable qualities which have distinguished Select's previous output. This means that the very best stories and stage successes which the market affords will be employed by Select stars in making their screen attractions. It also means productions made with the greatest care, embellished with the most desirable scenic and costume investiture, and thoughtfully produced under the foremost directors of the screen. Starting at high level, Select Pictures during the new season may be depended upon *to present the acme of the photo-play art.* Dependability of product *is Select's watchword.*

CLARA KIMBALL YOUNG



One of the first of the truly great stars, Clara Kimball Young brings to her Second Series of Select Pictures that glorious beauty and exquisite artistry which have made her a favorite of the screen all over the world. Appearing only in attractions of highest merit, she begins her new series with a war play, "The Road Through the Dark," from a story recently published in the Metropolitan Magazine. This is a drama of intense emotions, and a vehicle superbly suited to Miss Young's abilities. Following it she will be seen in "Cheating Cheaters," Max Marcin's great stage hit which ran for a solid year in New York.



NORMA TALMADGE

Enjoying an unsurpassed popularity, created by one splendid success after another, Norma Talmadge begins her Second Select Series with the most ambitious production of her career, "A Tale of a Forbidden City" (temporary title) by George Scarborough, the author of "Her Only Way." This will be followed by the great David Belasco stage success, "The Heart of Wetona," which will be made into a lavish screen-drama.



CONSTANCE TALMADGE

Having achieved in her First Series of Select Pictures success that places her in the front rank of stars, Constance Talmadge opens her Second Series with "Sauce for the Goose," the smart comedy in which Grace George scored a hit on the stage. Miss Talmadge follows this with Augustus Thomas's celebrated play, "Mrs. Leffingwell's Boots"—with Constance wearing *the* boots!

ALICE BRADY



The sincere acting of Alice Brady was never seen to better advantage than in Miriam Michelson's clever story, "The Better Half," which furnishes the exceptional opening attraction of Miss Brady's Second Series. The brilliant technique which has characterized Miss Brady's photoplays is again in evidence, and the picture is one that will be remembered among the season's best. Stories from the pens of Fannie Hurst, who writes so crisply of New York life, and George Barr McCutcheon, who stands foremost among the novelists of the day, are among Miss Brady's forthcoming productions.



MARION DAVIES

Widely advertised in the first of her Select pictures, "Cecilia of the Pink Roses," this lovely star has for her second production "The Burden of Proof," an international romance of today with a background of war-time activities. Another sensational campaign of publicity will surround this feature, and will accompany also her forthcoming splendid production of that best beloved of stage successes, "The Belle of New York."

A Steady Flow of Splendid Select Productions

FROM the stars whose names appear in the foregoing pages Select Pictures will release a steady flow of high grade pictures — thirty-eight in number — during the year. This will bring one of these features on an average every ten days to exhibitors using Select Service. The number of productions to be made by each star follows:

Clara Kimball Young	8
Norma Talmadge	8
Constance Talmadge	8
Alice Brady	8
Marion Davies	6

Select wishes to emphasize the fact that each of these productions will be a new picture — *new* in every sense of the word. There are included no reprints or reissues. Each succeeding picture will be the latest effort of the star and her supporting company of players, and will, needless to say, be a sincere attempt to keep the Select standard of quality in the position to which it has already been carried — *at the front!*

In addition to the pictures comprised in these Star Series, Select Pictures will place upon the market during the coming months a number of special productions of high merit, announcemen of which will be made through the usual channels.

ELECT PICTURES CORPORATION

729 Seventh Avenue New York City

SELECT PICTURES

THERE'S a wealth of Heart Appeal as little

MAY GIRACI

a Spanish orphan, strives with sweet childish diplomacy unselfishly to overcome the misunderstandings that threaten to wreck the happiness of her two fond friends—



Roy Stewart

and Ethel Flemming *in*

"Untamed"

Save
Buy
W. S. S.



A CLEAN, stirring play of American life, with love, emotion, wistfulness and beauty.

In this romance of Southern California, Stewart and his director, Cliff Smith, have given the Triangle program a play with a Western locale, that you can go after with all *your* advertising facilities.

A play for those who do and for those who don't like "Westerns."

TRIANGLE DISTRIBUTING CORPORATION

New York

We have secured good advertisers to talk to YOU. Listen to them!

Goldwyn Pictures

"This is a Goldwyn Year!"

-and here are the proofs of it.

GOLDWYN'S announcement of fifty productions a year was the *signal gun for the exhibitors of America who wanted to declare their independence.* We are proud of the fact that Goldwyn has been the means of restoring the element of *competition* in the field of Quality Pictures.

That is *why* Goldwyn was conceived and established.

We knew that you did not want to be *at the mercy of any one producer.* The proof of exhibitor loyalty to Goldwyn, to the new factor that was organized for the protection of the exhibitors of America, was found in the fact that most of the biggest exhibitors stood by Goldwyn loyally in its first year when the volume of productions we offered them were not quite sufficient to give them the independence they desired.

But *this year* it is different.

This is YOUR year and *Goldwyn's* year. A year when the Goldwyn exhibitor customer can match, counter-balance or outweigh any star any producer has—or will have.

The exhibitor with Geradine Farrar, Rex Beach, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore productions *doesn't have to truckle or play second fiddle to anybody.*

He leads by sheer DOMINATION.

Goldwyn Pictures

These great exhibitors and institutions are this year Booked Solid for Goldwyn Star Productions, and like Oliver Twist, crying for "More".

NEW YORK

THE RIVOLI, New York
THE STRAND, New York
THE RIALTO, New York
SHEA'S HIPPODROME, Buffalo
REGENT, Rochester
AVON, Utica
THE AMUSU, Elmira
LUMBERG, Niagara Falls
THE ADELPHI, New York
77TH ST. THEATRE, New York
CUMBERLAND, Brooklyn
WILLIAMSBURG, Brooklyn
NEW ALBANY, Brooklyn
CARLTON, Brooklyn
DYCKMAN, New York
GLOVE THEATRE, Gloversville
STRAND, Oneonta
SAVOY, Syracuse
OLYMPIC, Watertown
PROCTOR'S, Schenectady
TEMPLE, Geneva
MARATHON, Brooklyn
WEBSTER, New York
MONTAUK, Brooklyn
NEW GARDEN, Brooklyn
CLEVELAND, Brooklyn
CHESTER GARDEN, Brooklyn
PENN, Brooklyn
ROSE, New York
HAPPY HOUR, Brooklyn

PENNSYLVANIA

THE STANLEY, Philadelphia
THE PALACE, Philadelphia, and the entire Stanley chain of theatres
THE STRAND, Allentown
Y. M. C. A. THEATRE, Coatesville
STAR, Columbia
BLUEBIRD, Philadelphia
GERMANTOWN, Germantown
CAMERAPHONE, Pittsburg
OLYMPIC, Pittsburgh
COLONIAL, Braddock
SEWICKLEY, Sewickley
WILSON, Tyrone
ANTON, Monongahela
TEMPLE, Oil City
LYCEUM, Kittaning
STRAND, Greenburg
STRAND, Erie
LYRIC, Reading
PENN, Uniontown

ILLINOIS

JONES, LINICK & SCHAEFFER'S ORPHEUM and RANDOLPH, Chicago
ASCHER BROS.' WOODLAWN, METROPOLITAN and entire Ascher chain, Chicago
PLAISIR, Chicago
LELAND, Chicago
KARLOV, Chicago
GOLD, Chicago
TIFFIN, Chicago
JACKSON PARK, Chicago
GAIETY, Springfield
CRESCENT, Ottawa
PARK, Champagne
GEM, Centralia
MIDWAY, Rockford

OHIO

STANDARD, Cleveland
STRAND, Akron
GIFTS, Cincinnati
SCHADE, Sandusky
IMPERIAL-CASINO, Zanesville
ALHAMBRA, Toledo
TEMPLE, Toledo
ALHAMBRA, Canton
LIBERTY, Youngstown
BANNON, Elyria
WONDERLAND, Lorain
MARION, Marion
GRAND, Tiffin
ROYAL, Findlay
ORPHEUM, Cincinnati

CALIFORNIA

THE STRAND, San Francisco
KINEMA, Los Angeles
AMERICAN, Oakland
LIBERTY, Fresno
LIBERTY, San Jose
PASTIME, Eureka
FISHERS', San Francisco
PRINCESS, San Francisco
PALACE, San Francisco
LYRIC, San Rafael
EMPIRE, Napa
BROADWAY, Oakland
STRAND, Pasadena
ELMO, San Luis Obispo
GAIETY, Santa Maria
DIXON, Ventura
ALVARADO, Los Angeles

MAINE—VERMONT—N. H.

KEITH'S, Portland, Me.
EAGLE, Manchester, N. H.
PARK, Nashua, N. H.
GLOBE, St. Johnsbury, Vt.
NUGGET, Hanover, N. H.

TEXAS

QUEEN, Houston
OLD MILL, Dallas
HIPPODROME, Waco
THE QUEEN, Galveston
REX, Dallas
CRESCENT, Austin
HIPPODROME, Ft. Worth
GRECIAN, El Paso
EMPIRE, San Antonio
QUEEN, San Antonio
MAJESTIC, Wichita Falls
LYRIC, Gainesville
ARCADE, Dennison
GEM, Temple
PEARCE, Port Arthur
CRAZY, Mineral Wells
AIRDOME, Orange

COLORADO

BAXTER'S ISIS, Denver
LIBERTY, Colorado Springs
ISIS, Boulder
PRINCESS, Sterling
AMERICA, Longmount

MARYLAND

NEW PARKWAY, Baltimore
WIZARD, Baltimore
GRAND, Baltimore
BROADWAY, Baltimore

WASHINGTON, D. C.

CRANDALL'S METROPOLITAN, KNICKERBOCKER and entire Crandall chain

MINNESOTA—DAKOTAS

NEW GARRICK, Minneapolis, and entire Ruben & Finkelstein chain
GARRICK, St. Paul
COLONIAL, Sioux Falls, S. D.
LIBERTY, Fargo, N. D.
STRAND, Huron, S. D.
METROPOLITAN, Grand Forks
ARCADE, Minot, S. D.
IMPERIAL, Madison, S. D.
GRAND, Devil's Lake, N. D.
CITY, Vermillion, S. D.
YANKTON, Yankton, S. D.
REX, Virginia, Minn.

MASSACHUSETTS

MODERN, Boston
BEACON, Boston
FENWAY, Boston
EXETER ST., Boston
PLEASANT ST., Worcester
BROADWAY, Everett
UNION SQUARE, Pittsfield
BLANCHARD, Southbridge

VIRGINIA—W. VIRGINIA

JAKE WELLS' CHAIN in Norfolk and Richmond
LIBERTY, Wheeling, W. Va.
IMPERIAL, Newport News, Va.
PRINCESS, Fairmont, W. Va.

MICH.—WISCONSIN—IOWA

REGENT, Detroit, Mich.
MAJESTIC, Appleton, Wis.
ISIS, Cedar Rapids, Ia.
PALACE, Racine, Wis.
LIBERTY, Davenport, Ia.
EMPRESS, Shenandoah, Ia.
FOX, Washington, Ia.
PALACE, Muscatine, Ia.
MAJESTIC, Centreville, Ia.
TWIN STAR, Ames, Ia.
PRINCESS, Boone, Ia.
REX, Ironwood, Mich.
MAJESTIC, Tulsa, Okla.

OKLA.—KAN.—MO.

METROPOLITAN, Lawton, Okla.
ORPHEUM, Haskell, Okla.
DORIC, Kansas City, Mo.
WARREN, Manhattan, Kan.

KY.—IND.—ALA.

CIRCLE, Indianapolis, Ind.
ALAMO, Louisville, Ky.
ALHAMBRA, Richmond, Ky.
ALAMO, Paris, Ky.
STRAND, Lexington, Ky.
WASHINGTON, Richmond, Ind.
ART, Gary, Ind.
STARLAND, Anderson, Ind.
LUNA, Lafayette, Ind.
EMPIRE, Montgomery, Ala.
ACADEMY MUSIC, Selma, Ala.

GA.—N. C.—S. C.

STRAND, Atlanta, Ga.
MODJESKA, Atlanta, Ga.
CAPITOL, Macon, Ga.
GRAND, Thomasville, Ga.
STRAND, Marietta, Ga.
RIALTO, Columbia, S. C.
REX, Spartanburg, S. C.
SUPERBA, Raleigh, N. C.
PILOT, Winston-Salem, N. C.
STRAND, Fayetteville, N. C.
OASIS, Wilson, N. C.
B'WAY, High Point, N. C.
IDEAL, Gastonia, N. C.
IRIS, Salisbury, N. C.

ORE.—WASH.—IDAHO

LIBERTY, Salem, Ore.
RIALTO, Medford, Ore.
GLOBE, Albany, Ore.
LIBERTY, Astoria, Ore.
STAR, Oregon City, Ore.
ALTA, Pendleton, Ore.
REX, Eugene, Ore.
PARAMOUNT, Lewiston, Idaho
ORPHEUM, Everett, Wash.
REX, Aberdeen, Wash.
ARCADE, Hoquiam, Wash.
GEM, Wenatchee, Wash.

ARIZONA—NEW MEXICO

PASTIME, Albuquerque, N. M.
LYRIC, Douglas, Ariz.
PIMA, Tucson, Ariz.
CORONADO, Las Vegas, N.M.
NOGALES, Nogales, Ariz.
LYRIC, Bisbee, Ariz.

MONTANA—UTAH

BANCOCK, Billings, Mont.
LYRIC, Harve, Mont.
AMERICAN, Butte, Mont.
OGDEN, Ogden, Utah

CONN.—N. J.

EMPIRE, New London, Conn.
ALHAMBRA, Stamford, Conn.
STERLING, Derby, Conn.
GREENWICH, Greenwich, Conn.
REGENT, Norwalk, Conn.
GRAND, Camden, N. J.
PRINCESS, Camden, N. J.
FERBER'S, Lakewood, N. J.
U. S. GARDEN, Elizabeth, N. J.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Humanity's *living Devil* stretched out his hand to unloose a Mongolian horde upon the white races of Europe battling to save the world from Prussian brutality.

Berlin's sinister, sneering agent advanced to raise the floodgate and drown the world under the flood of China's 400 million people.

Civilization stood breathless with its back against the wall.

But with one mysterious signal a beautiful Chinese girl saved the world from disaster—

She was *a girl who loved America.* She has been educated in an American mission. She loved those daring Yankees who always were the true friends of her country.

She had seen China made the helpless pawn of evil German rulers. She hated the Kaiser in whose mind was born "The Yellow Peril."

With her one signal she galvanized China's Secret Socities.

And she said: "China takes its place in the world today beside the Allies; the Dragon and Eagle shall hunt together."

Can you imagine a more stirring story for the screen? A story bringing into pictures the first Chinese star you have ever seen? In this picture you can feel the throb of preparation as America's, Japan's and China's armies make ready to swing across the Siberian plains—at the very moment you are reading the news of their march in the newspapers—in

Betzwood Film Company's Superlative Production

FOR THE FREEDOM OF THE EAST



WITH THE
INCOMPARABLE ARTISTE
LADY TSEN MEI
The Screen's Sole Chinese Star

A breathless, thrilling drama of the awakening of the Orient directed and conceived for the screen by

IRA M. LOWRY

the Director who made a profit for every exhibitor who has played his other great box-office winner, "For the Freedom of the World."

Goldwyn announces for quick release this new patriotic money-harvester. Prints are now being sent to all offices for immediate trade showings and wonderful accessories and lithographs are being shipped to enable you to make this your greatest special production of the year. ***Read the opposite page at once.***

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

Every On-the-Job Exhibitor Will "Go the Limit" on

FOR THE FREEDOM OF THE EAST

with **LADY TSEN MEI**
The Screen's First Chinese Star

American soldier boots are tramping across Siberia NOW, behind the inter-twined flags of the United States, Japan and China.

General Graves, our Pershing of the Orient and Count Otami of Japan are drawing their Prussian drag-net across the top of Asia.

Every front page of every newspaper in North America is TODAY in its cable news dispatches making this great picture more profitable for your box-office.

Twice in the same year Goldwyn has offered you special productions that were *made certain in their public box-office appeal by the great God of Battles.*

Here Is the Cast of Characters in This Wonderful Melodrama

The Girl Who Saved Civilization	*LADY TSEN MEI*
The Viceroy, Who Loved German Gold	*Lai Mon Kim*
The Spider of Berlin	*Herbert Horton Pattee*
The American Whom Tsen Mei Loved	*Robert Elliott*
The Prince Whose Sacrifice Won	*Benj. Hendricks, Jr.*
The American Anchor in China	*Neil Moran*

All eyes are turned to the east—into the heart of Siberia the united armies of America, China and Japan are marching to free Russia from the tentacles of the Berlin octopus . . . The impending Asiatic millenium brought right before your eyes in an up-to-the-minute panorama of tremendous drama.

Telegraph your nearest Goldwyn office at once for an immediate booking date. Bookings granted according to precedence of telegraphic or mailed reservations.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42nd Street New York City

B.C.B.

CAPITOL COMEDIES



"Smiling Bill" Parsons
in a scene from
"UP A TREE"

26 A year. Every Second Monday. Released exclusively by Goldwyn.

HERE, for the benefit of exhibitors everywhere, is a round robin that comes from The Colonial Theatre, Fairbury, Neb., which reveals the popularity of "Smiling Bill" Parsons in *Capitol Comedies*. 2500 exhibitors are playing these comedies under contract.

The Manager: You sure made a find in "Smiling Bill Parsons. I would hate to lose Capitols. There hasn't been a weak one yet

The Doorman: Bill Parsons comedies are sure some comedies Our patrons all like them

The Operator: Say, Goldwyn, Parsons sure is a winner. His comedies bring business to the Colonial.

Every exhibitor will find that it will pay him to carry the line in his newspaper advertising copy: "*Smiling Bill Parsons in his newest Capitol Comedy.*" And name it.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City



AMERICAN FILM CO. INC., *Presents*

MARGARITA FISHER

IN

"MONEY ISN'T EVERYTHING"

BY FRED JACKSON

FROM THE STORY "BEAUTY TO LET"

DIRECTED BY EDWARD SLOMAN

One of the most unique screen stories ever offered the exhibitor. Fred Jackson at his very best. A comedy-drama bubbling over with laughter and romance.



Hundreds of exhibitors have already arranged with American Film Co. representatives at their nearest Pathé exchanges to show this picture. They have seen it and unqualifiedly endorse it.

DISTRIBUTED BY PATHE'

We have secured good advertisers to talk to YOU. Listen to them!


Pathé
Announcing
Pathé's First Extra-Selected Feature
with all that the name implies
FANNIE WARD
IN
A JAPANESE NIGHTINGALE
Written by William Young
Produced by Astra
Directed by George Fitzmaurice
A picture of the rarest beauty, full of poetic touches, and yet strongly dramatic. A picture to book-and advertise-and clean up with!
Coming Soon



"WHAT IS HE DOING OVER THERE?"

That's the question that is being asked today in a million American homes. "He" is helping to make history. "He" is one of the many on whom the hope of Democracy rests. How does he live? What are his amusements? What sort of a country is he in? What sort of men are those with whom the Americans are making a solid front against the foe?

Every member of those million families may find those questions answered in

OFFICIAL WAR REVIEW

which contains the official, exclusive pictures of Great Britain, France, Italy and United States.

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director

Distributed by
PATHÉ

Pathé

Ordinarily "Wid" doesn't review serials

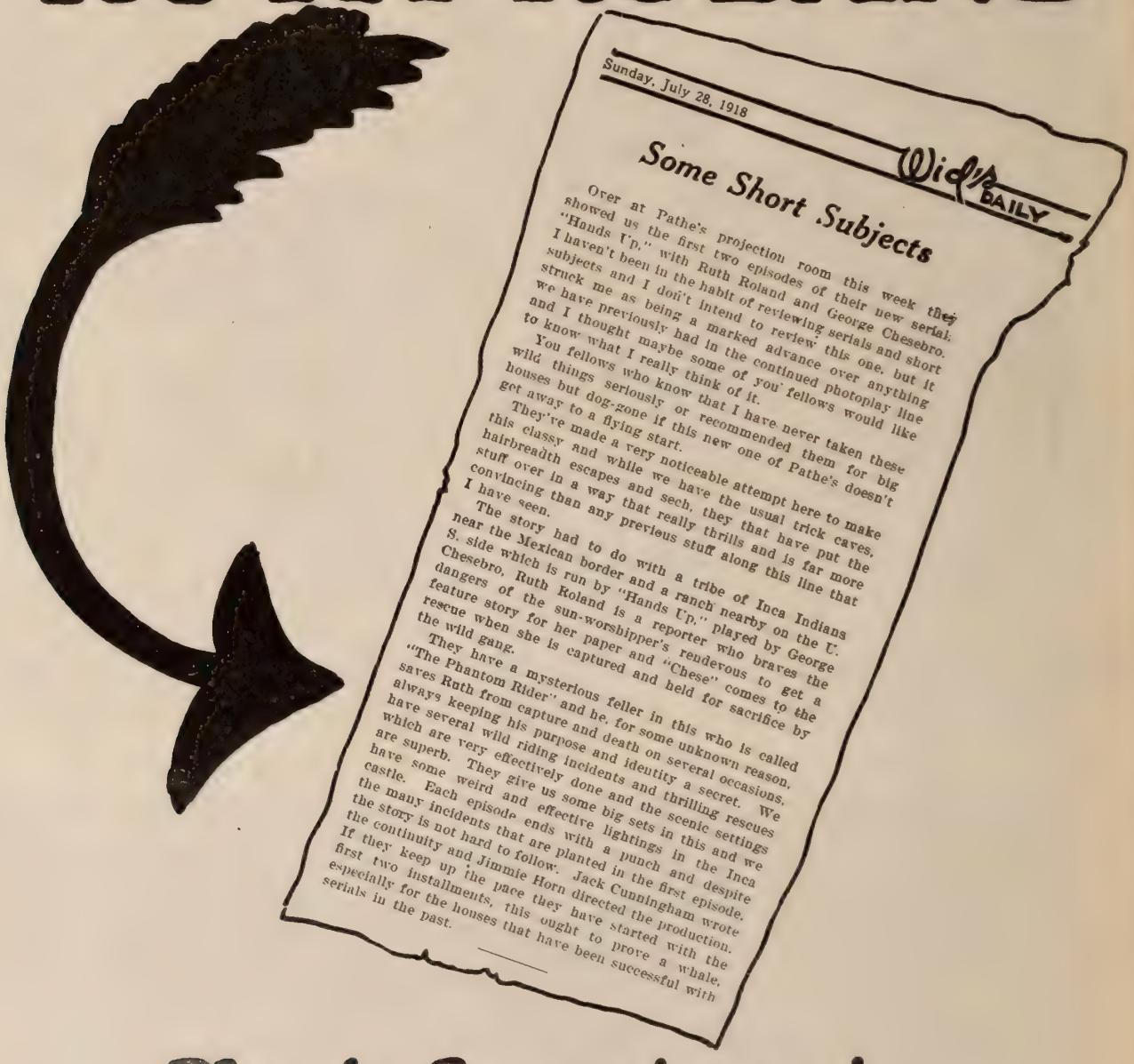
But—

He says this of

HANDS UP

WITH

RUTH ROLAND



Play it for a winner!

Produced by ASTRA

Written by Gilson Willets

Directed by James W. Horne



"IF YOU ONLY KNEW—"

THE tragedy of France—the vivid story brought to America by a little refugee with sorrowful eyes—the story that makes patriots out of pacifists—the hope that kindles hope—the sublime faith in America's answer to the great cry: "When are you going to realize that the other fellow's sister is just as sacred as your own?"

ARE you teaching your patrons to HATE the misguided, Prussian-ridden German people? There are millions of Germans in this country who, with their children, abhor autocracy and ask only the opportunity to prove themselves loyal American citizens. For them, and for ALL thinking Americans, there is an eloquent message in Wyndham Gittens' thundering drama, "Me und Gott."

ROMAYNE
SUPERFILMS
LOS ANGELES

You are wasting your opportunities if YOU ignore advertising.



What Hodkinson Independence means to You

W. W. Hodkinson is free from producer or exhibitor control. His organization is likewise free and completely controlled by himself.

He is the only free man in the industry and his freedom can do for you what you would like to do yourself, but as an individual exhibitor have not the power to accomplish.

This is the *selection* of your own product. The picking and choosing of just those pictures that you know will make money in your house.

The W. W. Hodkinson Corporation is going to, and in fact is now, acting as a separator and selector for you.

Unlike producer-dominated companies which must force their product down your throat irrespective of merit, Hodkinson can accept or reject product for you strictly on its merits and the producer's willingness to sell it on an equitable basis and at a fair price.

When you think of the Hodkinson organization remember it in this light—of a separating machine that is working for your benefit; that is drawing the good product to you and eliminating the bad.

Every exhibitor that supports the Hodkinson organization, whether he throws his full weight behind it by becoming a Hodkinson co-partner and thereby helping to consolidate the exhibitor's buying power throughout the country, or whether he simply takes Hodkinson service, is helping to protect his own investment from the absorption and elimination that threatens it today.

These Producer Organizations believe in Hodkinson Principles and are benefiting by Hodkinson Independence

Jesse D. Hampton Productions
Lillian Walker Productions
Paralta Plays, Inc.
Plaza Pictures
Douglas Natural Color Film Co.

These exhibitors are a few of the many who believe that their future, safety and success lies Hodkinson way. They are a few of our co-partners.

Mr. E. ROTH,
California Theatre, San Francisco
Messrs. GREAVES & ELLISON,
Princess Theatre, Denver
Mr. E. KEHRLEIN,
Kimena Theatre, Los Angeles, Oakland and Fresno, Cal.
Mr. CURTIS,
Doric Theatre, Kansas City.
etc., etc., etc.

W. W. Hodkinson Corp.

527 FIFTH AVENUE, NEW YORK CITY

Hodkinson Service at all General Film Exchanges


An Outstanding Picture
"THE EMBARRESSMENT OF RICHES"
Adapted from the Broadway Success
by Louis K. Anspacher
Directed by Edward Dillon Picturized by Ray Somerville
First of a Series of Eight Happy Pictures Starring
LILLIAN WALKER
DISTINCTIVE in the charm of its star and exceptional in the human appeal of its story, this exquisite heart drama of every day life, built around a "smile with a tear in it," will bring prestige and profits to every theatre in which it is shown. It is a picture which will stand out in the offerings of the day.
Released thru the W. W. Hodkinson Corp.
Lillian Walker Pictures Corp.
LESTER PARK PRESIDENT
501 Fifth Avenue New York City

WOLFVILLE TALES

By HENRY ALFRED LEWIS

The "Class" in Western Atmosphere

Dramas from the lives of the red blooded—with the high light of true American humor over all. Tales from the rich store of complications in the border town of Wolfville as lived by its picturesque characters:

FARO NELL (Patricia Palmer)
MRS. RUCKER (Hattie Buskirk)
THE MOCKINGBIRD (Carol Holloway)
SAL (Kate Price)
CHEROKEE HALL (Bob Burns)
SILVER PHIL (George Holt)
RILEY (Otto Lederer)
OLD MAN ENRIGHT (Chas. Force)

Etc., Etc., Etc., Etc.

YOUR AUDIENCES WILL GROW TO LOVE THEM ALL



Released on the BROADWAY STAR FEATURES program alternating with and ranking with the O. Henry stories.

GENERAL FILM COMPANY, Distributor

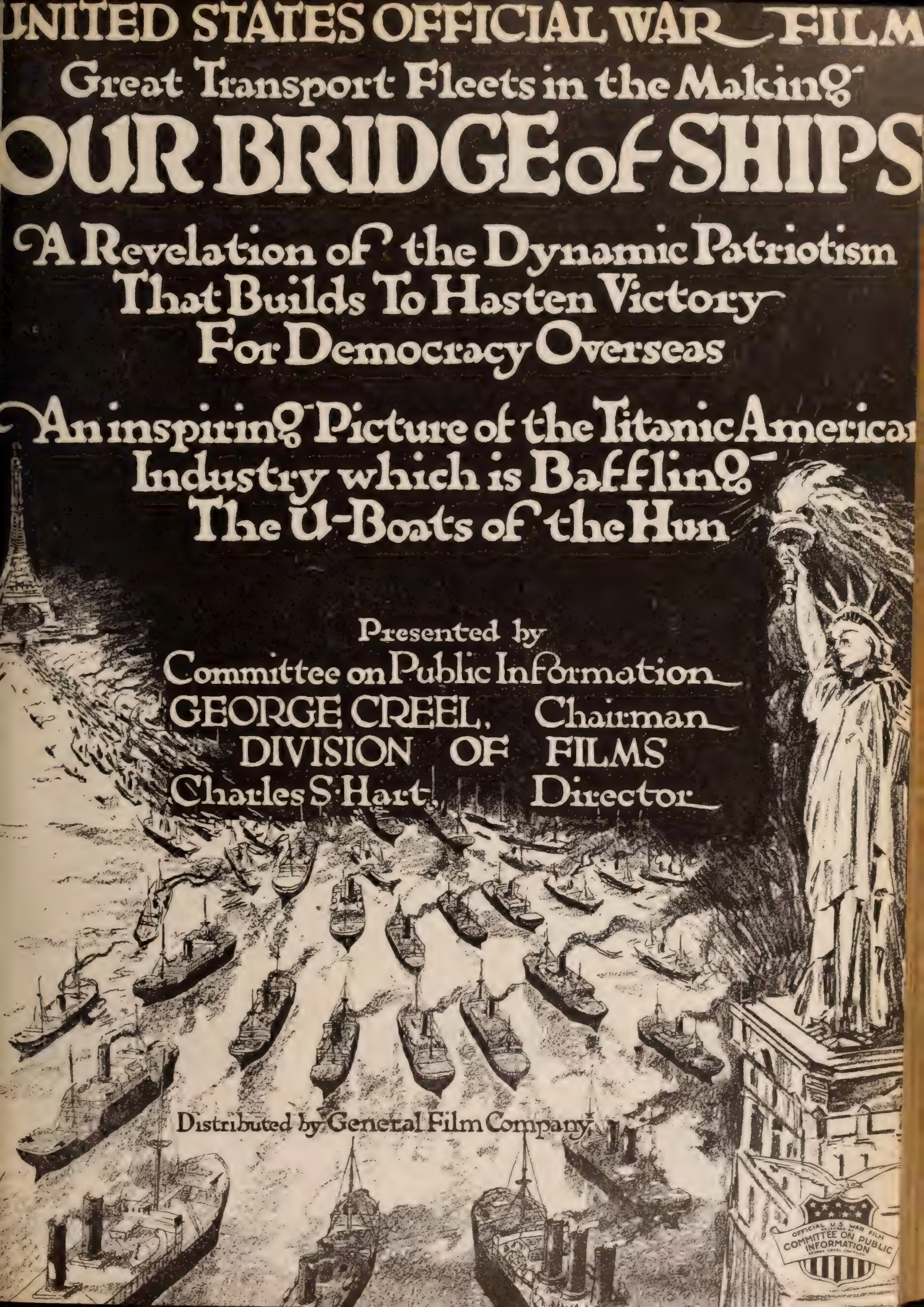
UNITED STATES OFFICIAL WAR FILM

Great Transport Fleets in the Making

OUR BRIDGE of SHIPS

A Revelation of the Dynamic Patriotism
That Builds To Hasten Victory
For Democracy Overseas

An inspiring Picture of the Titanic American
Industry which is Baffling
The U-Boats of the Hun



Presented by
Committee on Public Information
GEORGE CREEL, Chairman
DIVISION OF FILMS
Charles S. Hart, Director

Distributed by General Film Company

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION
GEORGE CREEL, CHAIRMAN

A PICTURE SO FINE—SO BIG—SO TRUE THAT IT TAKES PRECEDENCE OVER ALL. ONE OF THOSE RARE GEMS WE SEE ONLY OCCASIONALLY

GEORGE KLEINE

PRESENTS

The Unbeliever

A RAPID SUCCESSION OF THRILLS—ROMANCE AND ADVENTURE

THE BIG FILM PRIZE OF THE SEASON. YOUR BUSINESS JUDGMENT TELLS YOU TO PLAY IT AGAIN AND AGAIN!

THE MOST CONSISTENT BOX OFFICE ATTRACTION THE MARKET OFFERS—

ASK THE MAN WHO HAS PLAYED IT—THEN COMMUNICATE WITH THE NEAREST OFFICE OF THE

GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

THE ARMY BEHIND THE LINES
—ON THEM THE WORLD RELIES
TO SOUND THE DEATH KNELL
OF AUTOCRACY

GEORGE KLEINE

OFFERS

FOR THE FIRST TIME IN AMERICA
A PICTURE PAGE OF HISTORY

BEHIND THE LINES IN ITALY

A Cinema Story of Italy's War Industries and the Use Her Army and Navy Make of Them

"Behind the lines in Italy" will be a revelation to you—a rapid fire picture of the mammoth Italy of today—you will get a thrill and a lesson.
—CHICAGO HERALD-EXAMINER.

Should prove of the most vital interest to men, women and children.
—CHICAGO DAILY TRIBUNE.

A feature you'll be glad you saw. You will remember this picture after you have forgotten dozens of ordinary features—well worth anyone's time.
—CHICAGO EVENING POST.

"Behind the lines in Italy" tells of the remarkable achievements of the Neapolitans in the brief space of three years. —CHICAGO DAILY NEWS.

A worth while subject handled in a worth while way—an hour's worth of pleasure that can be found nowhere else. —CHICAGO JOURNAL.

It is a new Italy—one glimpse from "Behind the lines in Italy"—not the languorous, lyric Italy but the iron Italy—which her eternal enemy across the Alps has awakened into life.
—CHICAGO AMERICAN.

AVAILABLE SOON THROUGH THE EXCHANGES OF THE

GEORGE KLEINE SYSTEM



The Grand Rush For

With the announcement of the
sure-fire box office bonanza

EVELYN NESBIT
and Her Son
RUSSELL THAW

in

"Her Mistake"

As the first of the

YEAR'S TWELVE BIGGEST PRODUCTIONS
AT
$10 $20 $30
PER DAY

Applications for

PRODUCERS' DISTRIBUTING CORPORATION
CONTRACTS

are now pouring in from all sections of the country

Franchises Is Now On

Franchises Secured by

MARCUS LOEW, Inc.

Insure the Great

LOEW THEATRES

Each Big Extra Attraction for

109 DAYS

Contracts for Thirty Dollar Bookings Alone Will Soon Cover

2,000 DAYS

Franchise-holders may now control for their houses, twelve of the greatest special offerings produced during the coming year

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 WEST 46TH STREET NEW YORK

AMERICA MUST CONQUER

THE KING OF THE HUNS

Who is he? Who was born amidst royal splendor? and with the roaring guns to announce his royal birth?

Kaiser Wilhelm
The King of the Huns

Who is he? Who was born in a cottage amidst simple surroundings, born to be a citizen of the people?

President Wilson

Who is he? Who caused to be destroyed 43,198 buildings, and to be massacred nearly 5,000 non-combatants—women, old men and children —without inquiry or trial?

Kaiser Wilhelm
The King of the Huns

Who is he? Who stretches forth a helping hand to devastated cities (Belgium, Servia, Rumania, Armenia, Poland, Russia), to bereaved women and to maimed children?

President Wilson

Who is he? Who committed arson, pillage, and rape, executed hostages, deported civilians from their native lands, placed them in the front of German troops, laid to ruin the cities of Liege, Namur, Louvain, Termonde, Lierre, Luxembourg, Haimant, Barabant, Antwerp, Aerschot?

Kaiser Wilhelm
The King of the Huns

Who is he? Who with the help of One Hundred Millions of freemen, proclaims the world free for Democracy, forever protecting our homes, our women, and our children, from arson, pillage, and rape?

President Wilson

AND SO—

"The King of Prussia shall do all that may seem to advantage the Kingdom of Prussia among nations, notwithstanding any European conventions or any traditions of Christendom, or even any of those wider and more general conventions which govern the international conduct of the other Christian people."

? ? ?

My dear Exhibitor:

We shall take our critical American audiences into our confidence, and, like the wonderful Burton Holmes, travel with them through the lands of Geography and History, into the lands of Atrocities and "Kultur," and then through the lands of Truth and Love, and tell a story.

The story vizualizes Hun-ism in its true colors as it exists today, and yet tells this story so vividly and so humanely that your patrons will marvel.

Sincerely yours,
?

AMERICA MUST CONQUER
The King of the Huns

Will be a five-reel production released about September 15th:

1. Portraying the birth of the Kaiser, and the birth of President Wilson.
2. Omitting the atrocities as committed by the individual Hun, but showing those atrocities sanctioned by the German Government.
3. Showing by a series of most instructive, animated flashes the whole atrocious plot of the Hohenzollerns' menace to the World's peace and security.
4. Visualizing the interlocking blood relations of the genealogical tree of the Prussian family, over almost the entire world.
5. Telling a story of the Franco-German border: "It makes a difference whose sister it is."
6. Revealing the oath made by the King of Prussia. This fiendish oath will be depicted in all its hellishness.

? ? ?

This FIRST work will be released about September 15th, 1918. To be followed by others.

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

THE WESTERN PHOTOPLAYS, Inc.

Announce

that full and important details as to the sensational, ultra-thrilling serial

LEAH BAIRD

in

"WOLVES OF KULTUR"

will be given in this magazine *NEXT WEEK!*
It is recommended that you watch for them!

WESTERN PHOTOPLAYS, Inc.

A. ALPERSTEIN
Treasurer and General Manager

Suite 815 Longacre Bldg.
New York City



Monte M. Katterjohn

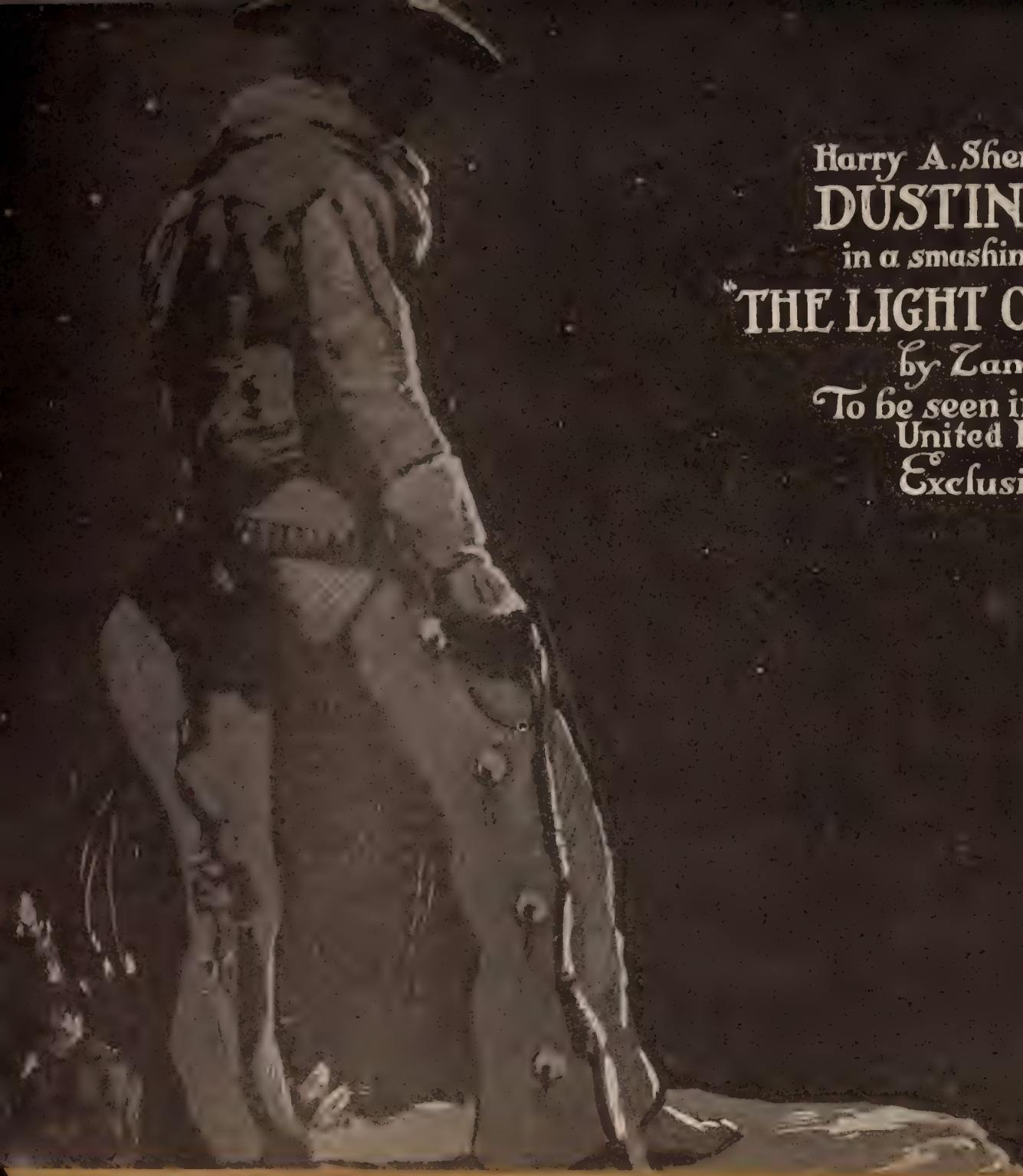
announces his present association with

FAMOUS PLAYERS LASKY-CORP.,

in the preparation of

Paramount and Artcraft Pictures

Jesse L. Lasky Studios



Harry A. Sherman Presents

DUSTIN FARNUM

in a smashing super-feature

"THE LIGHT OF WESTERN STARS"

by Zane Grey

To be seen in
United Picture Theatres of America
Exclusively

UNITED PICTURE THEATRES



KITTY GORDON
The Incomparable
to be seen henceforth
in United Picture Theatres
of America, Exclusively

OF AMERICA

J. A. BERST
PRESIDENT

HOME OFFICE
1600 BROADWAY
NEW YORK

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

HOUDINI

THE HOUDINI SERIAL IS PACKED WITH PUNCH

ACTION=FAST AND FURIOUS

STORY=INTENSE---THRILLING

STUNTS=THE KIND THAT MAKE YOU HOLD YOUR BREATH

SUSPENSE THAT HOLDS YOU IN ITS VISE-LIKE GRIP

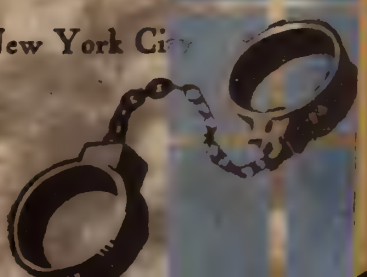
THRILLS THAT MAKE YOUR HEART BEAT FASTER

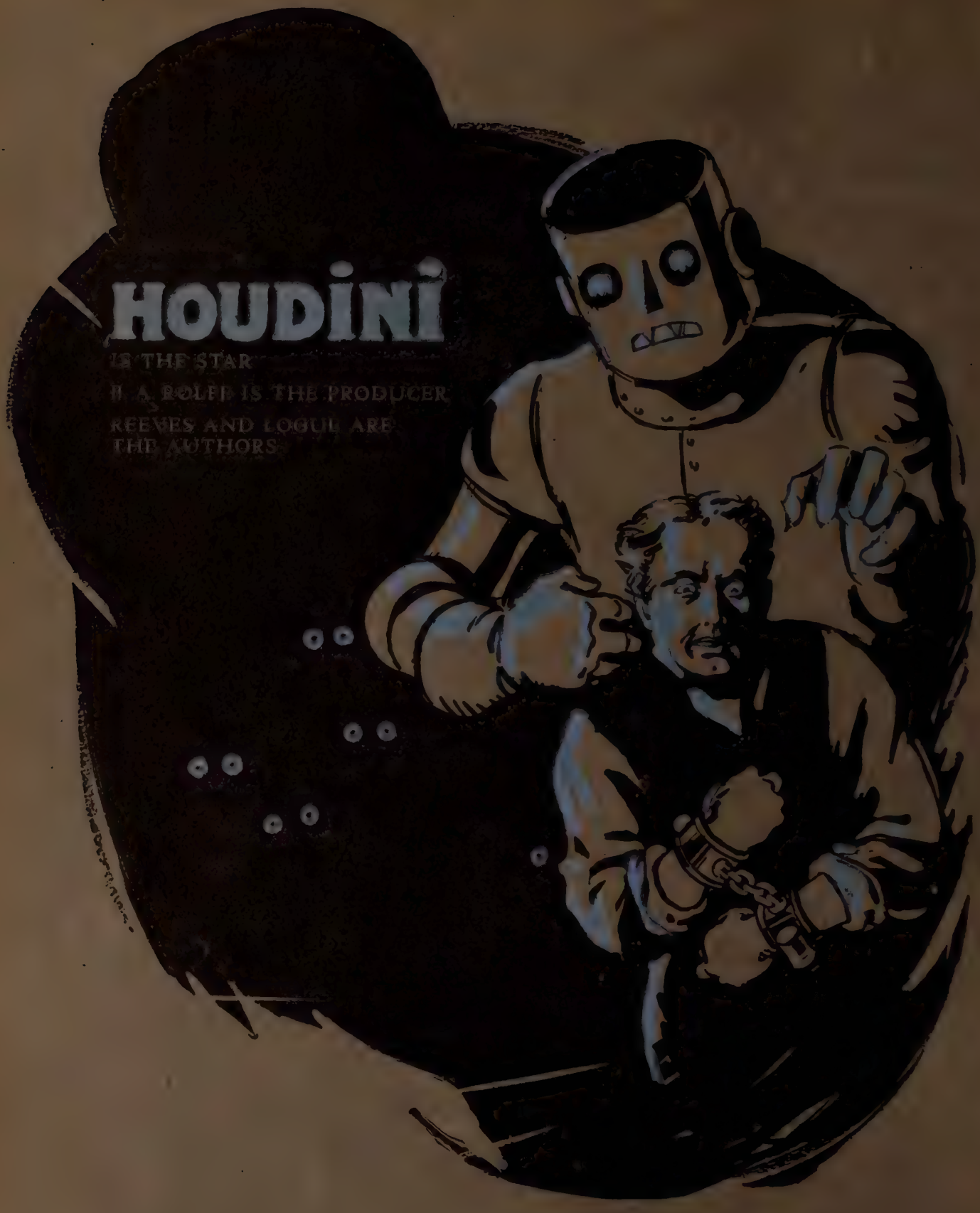
RELEASE DATE=SOON

ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, General Manager

Temporary Offices: - - 729 Seventh Ave., New York Ci





ROLFE PRODUCTIONS, INC.

HARRY GROSSMAN, General Manager

Temporary Offices: 729 Seventh Ave., New York City

COMING!

WILSON AND THE KAISER

The thrilling successor to TO HELL WITH THE KAISER

In this tremendous production, Screen Classics INC. and the Count de Cippico will jointly participate

For release exclusively through METRO Pictures Corporation

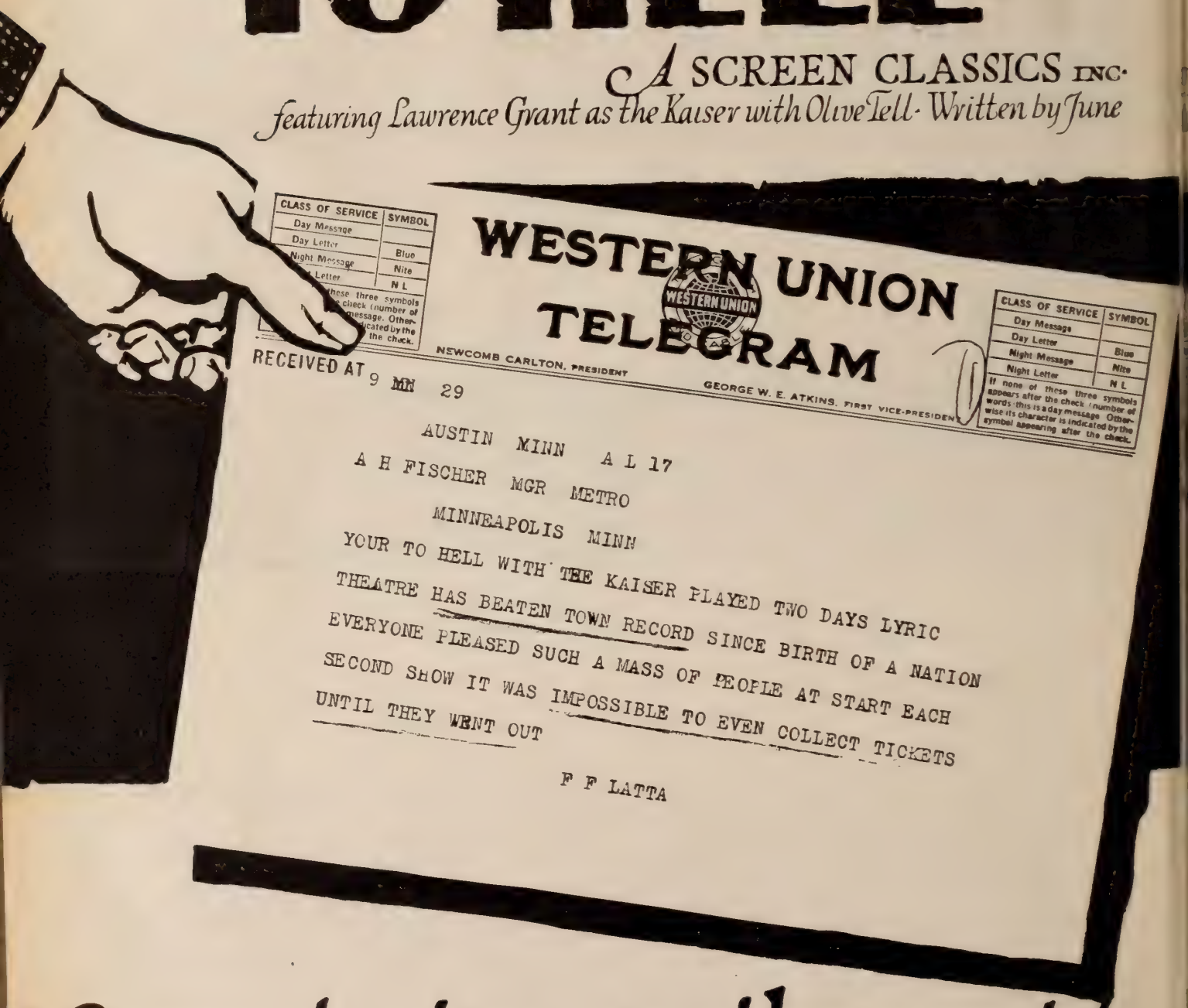
EARLY IN THE AUTUMN

Breaking the for box office

TO HELL WITH

A SCREEN CLASSICS INC.

featuring Lawrence Grant as the Kaiser with Olive Tell · Written by June



No production in the world

METRO PICTURES CORPORATION

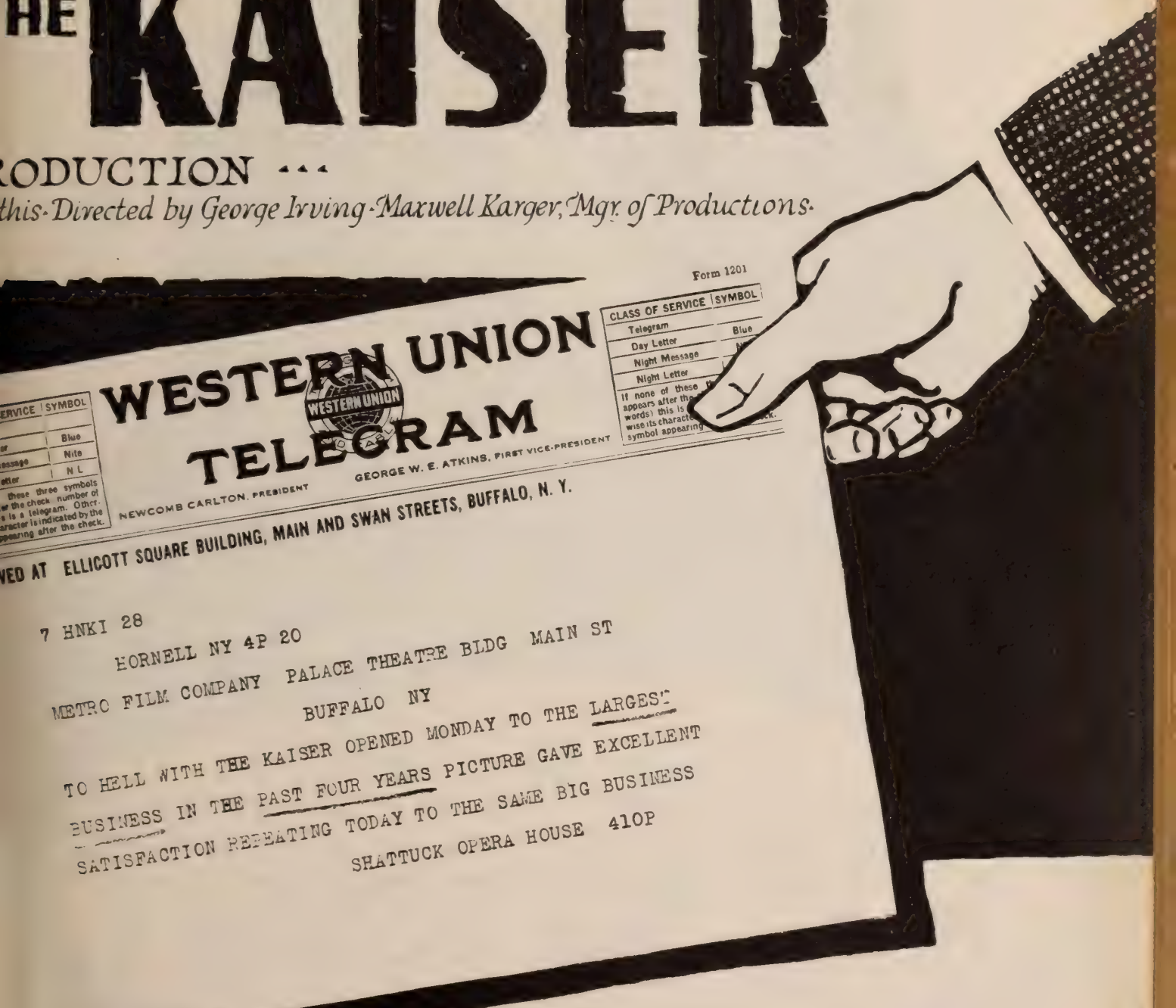
vorld's record

uccess -

THE KAISER

RODUCTION ···

this · Directed by George Irving · Maxwell Karger, Mgr. of Productions ·



Form 1201

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Telegram	Blue
Day Letter	
Night Message	
Night Letter	

ERVICE | SYMBOL
Blue
Nite
N L
these three symbols er the check number of s is a telegram. Other- aracter is indicated by the ppearing after the check.

VED AT ELLICOTT SQUARE BUILDING, MAIN AND SWAN STREETS, BUFFALO, N. Y.

7 HNKI 28

HORNELL NY 4P 20

METRO FILM COMPANY PALACE THEATRE BLDG MAIN ST

BUFFALO NY

TO HELL WITH THE KAISER OPENED MONDAY TO THE LARGEST BUSINESS IN THE PAST FOUR YEARS PICTURE GAVE EXCELLENT SATISFACTION REPEATING TODAY TO THE SAME BIG BUSINESS

SHATTUCK OPERA HOUSE 410P

day can match its triumph

Exclusive Distributors ·



An astounding success - Proved by a mighty record of box office receipts.

RITA JOLIVET

The international star and Lusitania survivor in

THE SCREEN CLASSICS INC. PRODUCTION

LEST WE FORGET

Directed by Leonce Perret.

The greatest repeat attraction of the day —
Book it again and fatten your bank account.

METRO PICTURES CORPORATION *Exclusive Distributors*

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



The greatest production in which this supreme actress ever appeared

Metro Pictures Corporation presents

EDITH STOREY

in Lois Zellner's

The SILENT WOMAN

Developed into a play by June Mathis and Katharine Kavanaugh and directed by Herbert Blache.

RELEASED BY METRO AUGUST 26th

Maxwell Karger — Mgr. of Productions.

How can an advertiser continue advertising? By giving YOU value.

These men give you their word

James L. Hoff
Editor Moving Picture World

Wid Gunning
Editor "Wids"

C. S. Houston
Editor Motion Picture News

Lesley Mason
Editor Exhibitors' Trade Review

Martin J. Quigley
Editor Exhibitors' Herald—Motography

after having seen

"Italy's Flaming Front"

The First Films of a Whole Battle

that it actually does show

Mountain fighting: Bombarding the enemy's trenches with big guns in preparation for infantry charge; men crouching low in trenches, bullets "spatting" on sandbags overhead, they go over the top, advancing in sprints, taking advantage of every cover, the final rush, hand-to-hand bayonet fighting, victory!; bringing back hordes of prisoners.

Italian "75" hit by Austrian shell—smithereens! Italian artillery's hot reply—you never saw prettier work. Close-ups of dozens of different types of big guns from 40 centimeter to trench "bombards" in action. Panorama of enemy's trenches and works under fire. These pictures, taken from one side of a mountain valley, give a wonderfully graphic picture of a bombardment.

First complete air fight ever photographed. Austrian bombing plane attacks fleet; six Italian sea planes give chase (two carrying enlisted cameramen); Austrian drops bombs at fleet, the explosions hurl huge pillars of water and spray skyward; a submarine chaser hit, you see the explosion and the craft capsize from quarter mile distance; Italian planes close in; Austrian in desperation does dare-devil tail dive to sea and saves his life but is captured by Italian torpedo boat.

Italian monitors and floating gun carriages each mounting one great gun in action.

In general: Fighting on mountain peaks above the clouds, Italy's spider men, on skis; the wonderful aerial cable communications; unbelievable feats of patience and hardihood bridging mountain torrents and dragging great guns by hand to lofty positions where tractors, even mules, are unable to go.

The eyes of the night, searchlights make night artillery possible. Shrapnel and barbed wire in night action.

And many graphic pictures not listed here because of lack of space.

Never has feature film had such powerful endorsement from men who know the business

and there is not a newspaper editor in America who will not similarly endorse this wonderful film—and you know what that will mean.

You know and we know it is bound to get big money, *because*

Everyone wants to see a Great Battle

(*With the gruesome scenes cut out*)

Act NOW, TO-DAY

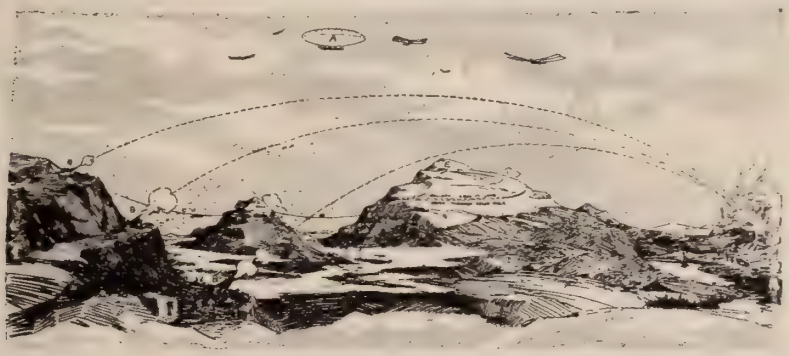
Grab this latest First National Moneymaker

FIRST NATIONAL EXHIBITORS CIRCUIT

You know the novel touch in advertising gets the money—

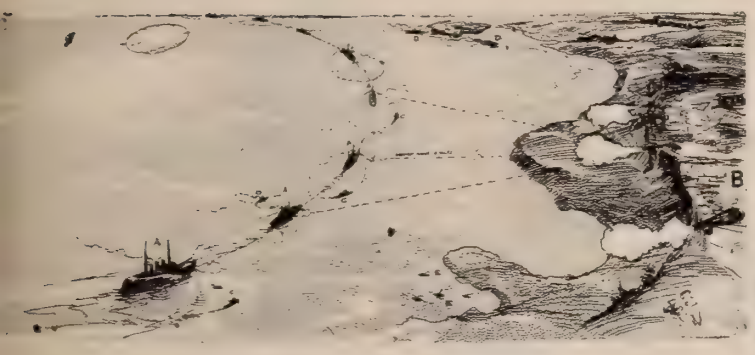
These Strategic Diagrams on "Italy's Flaming Front" The First Films of a Whole Battle are used with telling effect on heralds and 22 x 28 lobby display (in conjunction with photos)

The Fans will want to see the battle these advertise



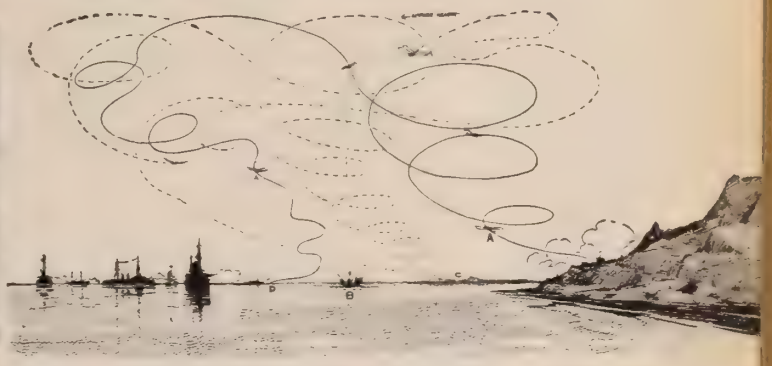
Reproduction of strategic sketch diagram made during the action by military observer

A—Observation balloon, the eyes of the artillery. Note fleet of planes to protetct it from enemy planes and "spot" the shots. The destruction or interruption of this signal system would be the equivalent of blinding the gunners. BBB—Italian big gun positions. CC—Aerial cable ways, often several miles long. E—Summit Mt. Pasubio, elevation 9,200 feet, covered with eternal snows. The Italians hewed one tunnel 29,000 feet long through solid rock to secure uninterrupted communication. D—Austrian base against which attack was directed



Reproduction of strategic sketch diagram made immediately after the action by a military observer

AAA—Indicates capital ships steaming in a great circle and firing broadsides as they come within range of their 12 and 14 inch guns. B—Austrian stronghold mounting long range coast defense artillery. CCC—Indicates destroyers and submarine destroyers which steam in wide circles around the battleships to protect them from enemy submarines. The speed of these craft is from 30 to 45 miles per hour. DD—Italian floating gun carriages. These are large scows mounting but one heavy gun. They are towed to their positions and anchored. EE—Indicates Italian monitors. These are the only known films of these unwieldy but destructive craft in action. The fleet's observation balloon will be seen to be hovering well out of range of the enemy's guns, but high enough to watch and direct the Italian fire



Reproduction of the strategic sketch diagram made the day after the air fight by a military observer

A—Austrian battle plane rises from behind Austrian stronghold and climbing to about 10,200 feet proceeds to bomb fleet. B—One of the bombs explodes just alongside a small destroyer which is damaged and capsized by the explosion. (The films show it clearly.) C—Italian planes hidden in cove behind headland rise and pursue Austrian airman. After a thrilling chase they pocket him and to escape their machine guns he does a dare-devil tail dive to the sea and is captured by an Italian destroyer. D—Indicates point of his capture, within range of both shore batteries and the fleet's guns. Dotted line indicates Italian plane's flight. Heavy line indicates Austrian's

This is the Fighting Film people have been waiting for

Watch it get the money at "First National" Theatres

You are wasting your opportunities if YOU ignore advertising.



We Promis Here

"Lafayette We Come!"

(PERSHING—'17)

THE PRIZE PLUM OF THE YEAR is our first production. The EAGLE is off with a flying start

¶ The positive prints of "Lafayette, We Come!" (Pershing—'17), together with all accessories and advertising material will be delivered to each of our exhibitor-controlled Units. The Units DO NOT PUT UP ONE PENNY IN ADVANCE for its production, purchase, exploitation or positive prints.

¶ Not until the Units have booked and played the production and received its rental fees, does it pay its actual pro rata share of the cost under our plan.

Each Unit will merchandise the production in its own territory in such manner as its exhibitor members may deem advisable to meet the exigencies of their localities.

Each Unit retains 50 per cent. of the profit earned in its territory

This is what "EXHIBITOR CONTROLLED" means

KEEP YOUR EYE ON THE *EAGLE*
HE IS FLYING STRAIGHT

Suite 524
1476 Broadway

Affiliated Distributors Corporation

Longacre Building
New York City

ed You the Best-

it is

Keep your eye on the Eagle!



Now Available To ALL Exhibitors

A Cheerful Patriotic Motion-Picture Spectacle That Will Thrill and Delight an Audience of Americans

'Lafayette, We Come!

(Pershing-'17.)

A Story of Mystery and Intrigue Masterfully Flavored with the Romance of Love and War.

Featuring E. K. LINCOLN and DOLORES CASSINELLI

Produced by

LEONCE PERRET

The EAGLE Flies Straight. He Knows Where He's Going and *He Gets There.* He is Determined.

AFFILIATED *is not* Building for Today or Tomorrow, but for Next Month—Next Year. AFFILIATED is Building a Permanent Structure for the Future.

Communicate with the National Director in Your Territory, or

Affiliated Distributors Corp.

Suite 524, Longacre Building, 1476 Broadway, New York



Leonce Perret,

Producer
Author
Director

His Genuine Artistry and Masterful Touch Have Blended War, Intrigue, and Mystery with Love, Laughter and Romance Into the Greatest Cinema Spectacle of the Year.

'Lafayette, We Come!

(Pershing—'17.)

Distributed by **Affiliated Distributors** Corp.

Inspired by General Pershing's laconic speech at the tomb of Lafayette in Paris, June 16, 1917

Perret Productions

1457 Broadway, New York



Dolores Cassinelli,

Distinguished Dramatic Artiste!

Her Exceptional Emotional Ability, Her Piquant Charm, Coupled with Her Great Success in "Lafayette, We Come!" Unquestionably Places Her High Up on the List of Stellar Screen Artistes.

'Lafayette, We Come!

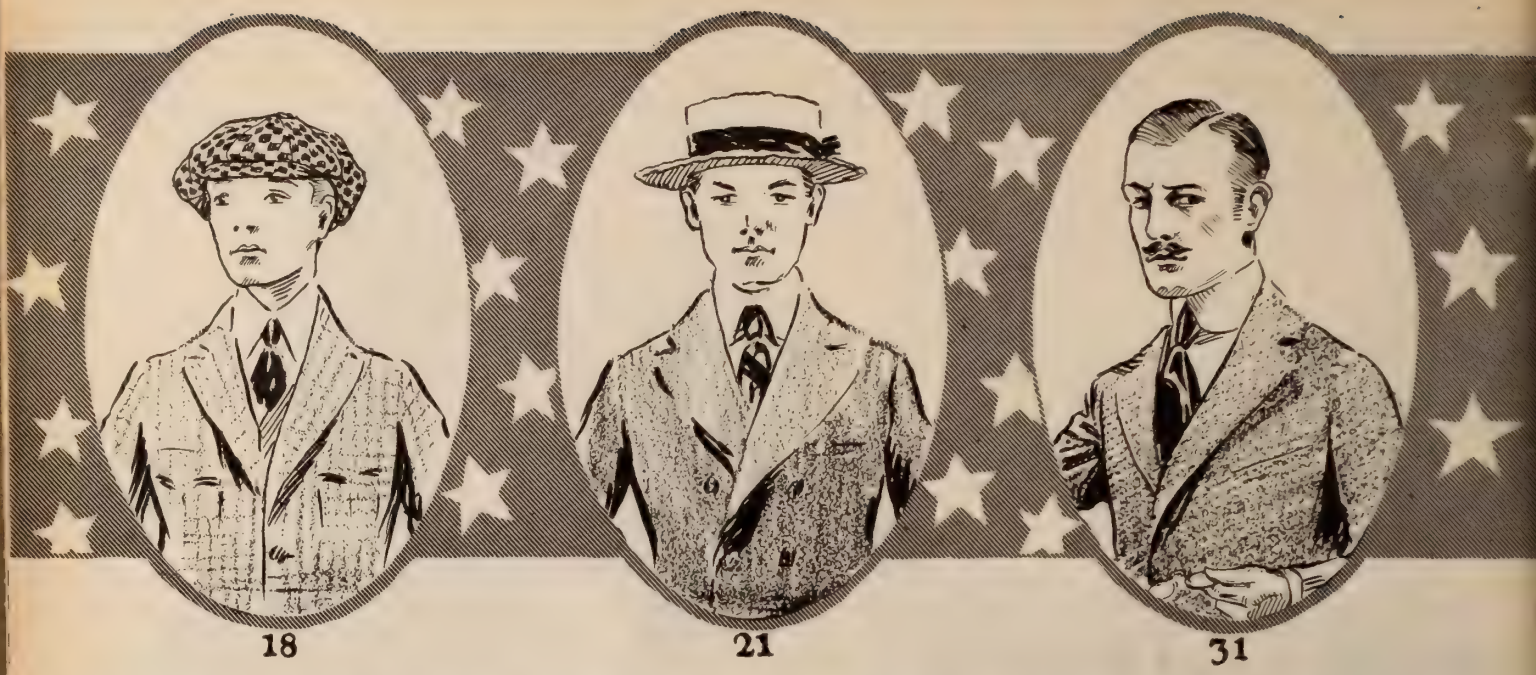
(Pershing-'17.)

Distributed by **Affiliated Distributors Corp.**

A Cheerful Phase of the War.
A Powerful Patriotic Appeal.
A Gripping Story of Mystery, Intrigue and Love.

Perret Productions

1457 Broadway, New York



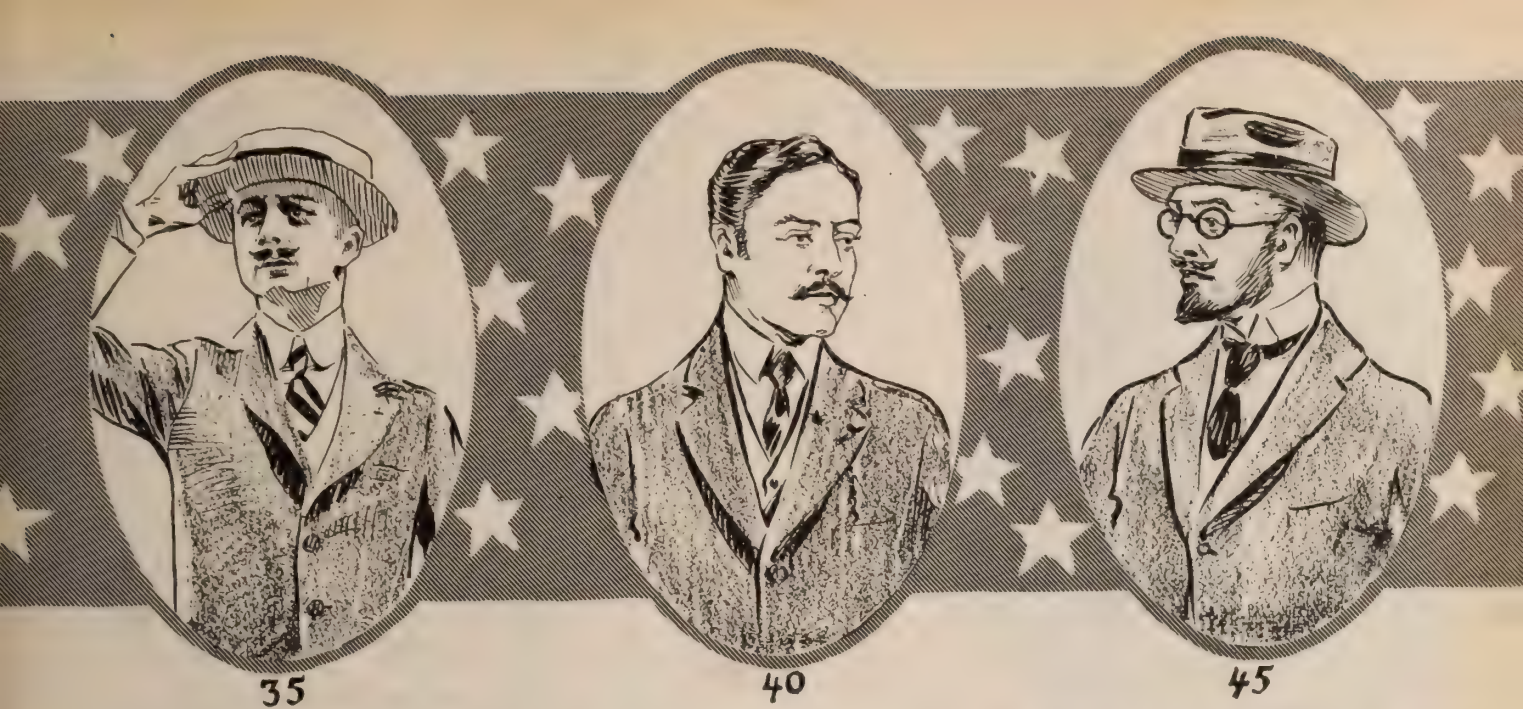
WILLIAM FOX PRESENTS THE

"18 TO—"



NOW BOOKING INDEPENDENT BASIS

WIRE AT ONCE



VITAL STORY OF THE NEW DRAFT

"45"



MADE BY R·A·WALSH

FOX

FILM CORPORATION

EVELYN NESBIT





Internationally Famous
Actress Engaged for
Series of Five

STANDARD PICTURES

FOX
FILM CORPORATION



NEW FOX STAR

First Release

"THE WOMAN WHO GAVE"

BOOK STANDARD PICTURES NOW AND GET THESE NESBIT PRODUCTIONS

FOX
FILM CORPORATION








FIRST STANDARD PICTURES RELEASE
SEASON OF 1918-1919
WILLIAM FOX
PRESENTS
WILLIAM FARNUM
in
Zane Grey's thrilling Western Story
RIDERS OF THE PURPLE SAGE
National Advertising Campaign
Now on through Book Stores
Profit From It
BOOK STANDARD PICTURES TODAY
FOX
FILM CORPORATION

Ready in September!

WILLIAM FOX presents

THEDA BARA

in a Theda Bara Super-Production

WHEN A WOMAN SINS

Directed by J. Gordon Edwards



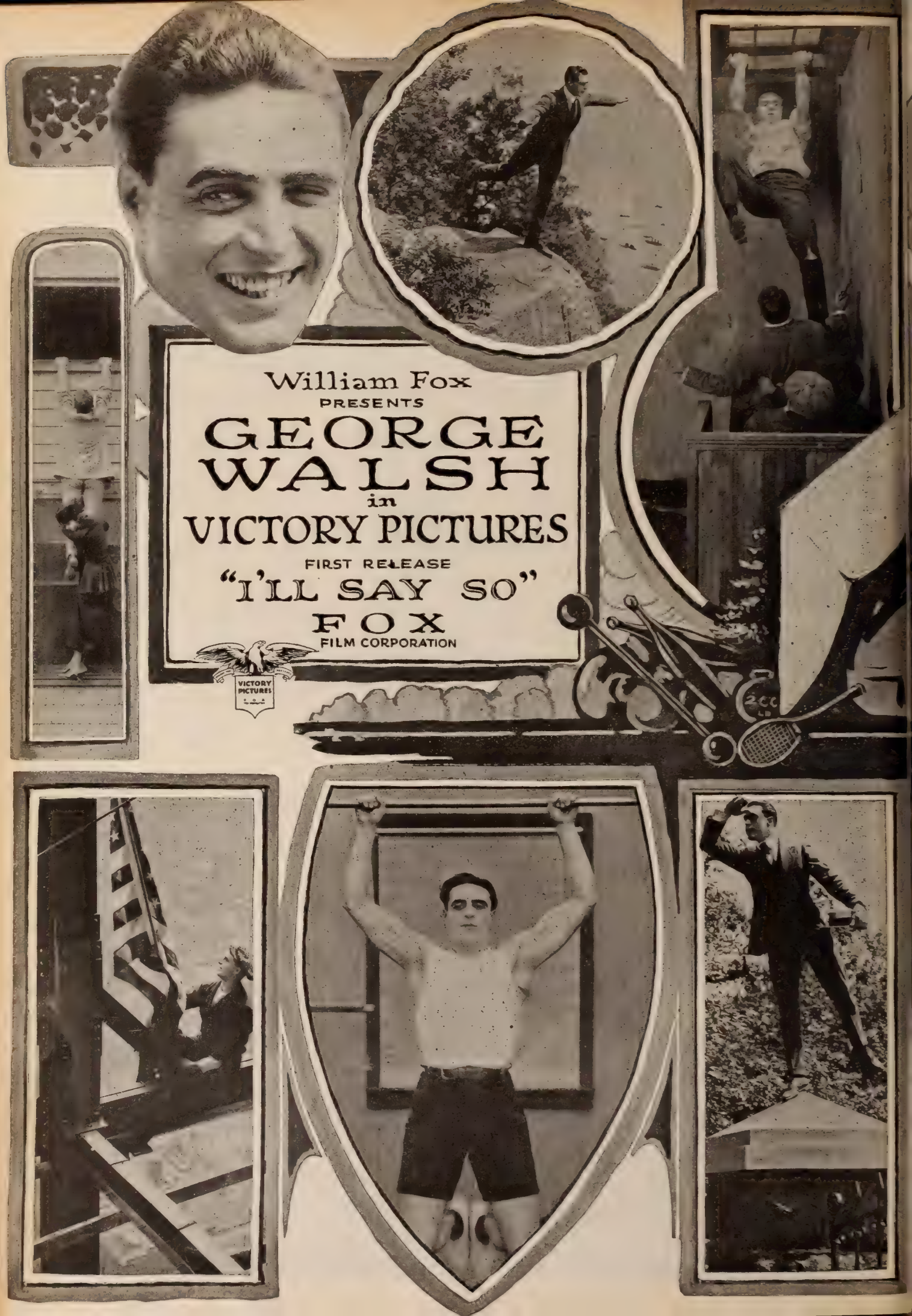
Powerful heart throbbing story of redemption through love.

One way only to get it:
Book
STANDARD PICTURES
NOW!

FOX
FILM CORPORATION

FOX
FILM CORPORATION




William Fox
PRESENTS
GEORGE
WALSH
in
VICTORY PICTURES
FIRST RELEASE
"I'LL SAY SO"
FOX
FILM CORPORATION
VICTORY PICTURES


George Walsh-record wrecker!
The pepperiest, liveliest, most daring and most consistent performer in the picture world to day-
the ace of agility- the demon of daring-the personification of personal and profitable popularity- the man who put the word "stunts" in the dictionary-
VICTORY PICTURES

September 13th

GEN. PERSHING'S BIRTHDAY

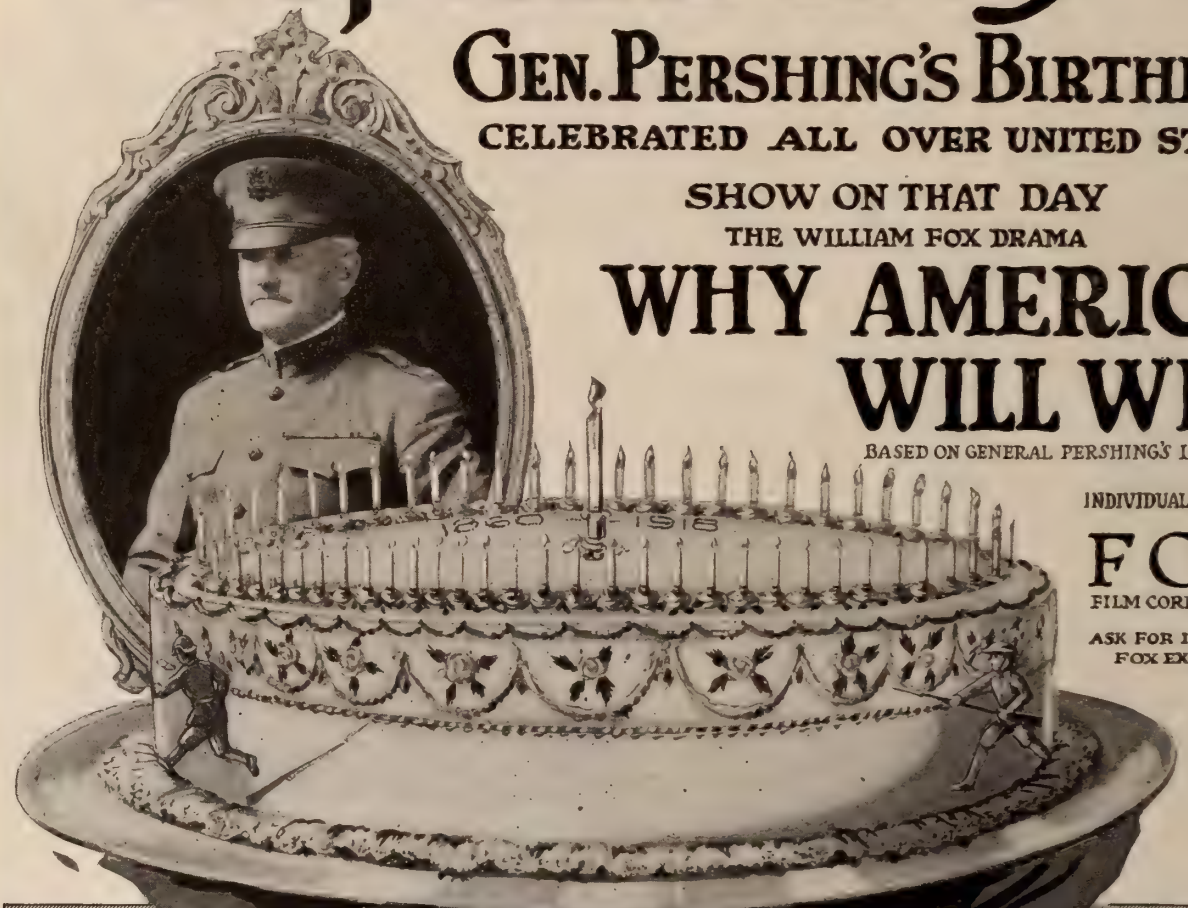
CELEBRATED ALL OVER UNITED STATES

SHOW ON THAT DAY

THE WILLIAM FOX DRAMA

WHY AMERICA WILL WIN

BASED ON GENERAL PERSHING'S LIFE —



INDIVIDUAL BOOKINGS

FOX FILM CORPORATION

ASK FOR IT AT ANY FOX EXCHANGE

SEPTEMBER 1918 SEPTEMBER 1918

Sun	Mon				Fri	Sat
1				5	6	7
8				12	13	14
15			18	19	20	21
22	23	24	25	26	27	28
29	30					

General Pershing Born Sept. 13, 1860.



ABSORBING, PUZZLING DETECTIVE MYSTERY

Every character under suspicion-

EACH OF HER THREE SUITORS SUSPECTED OF HER FATHER'S MURDER

EVERY SCENE INTENSIFIES INTEREST







Book Excel Pictures!
Get this baffling thriller now!

William Fox *presents*

VIRGINIA PEARSON *in*

QUEEN of HEARTS

Released in September
Contracts ready today-

FOX
FILM CORPORATION

WILLIAM FOX PRESENTS
EXCEL PICTURES
XL

How can an advertiser continue advertising? By giving YOU value.



ALWAYS TIMELY!

"At the Front"
"To the Rescue"
"The Kaiser's New Dentist"
"Bulling the Bolshevik"
"Our Four Days in Germany"

HAVE YOU BOOKED THEM?

ALWAYS LOADED WITH LAUGHS!

William Fox presents
Captain Bud Fisher's

MUTT and JEFF

Animated Cartoons



And remember that William Fox also releases
HENRY LEHERMAN'S
SUNSHINE COMEDIES

FOX
FILM CORPORATION



NEW FOX POLICY
SEASON 1918-1919

PICTURES YOU'VE WAITED FOR

THE PRUSSIAN CUR

WHY AMERICA WILL WIN

QUEEN OF THE SEA

WHY I WOULD NOT MARRY

BIG TIMELY PRODUCTIONS

These four biggest pictures on the market today are being booked as individual attractions. First-run houses and far-seeing exhibitors everywhere are rapidly grabbing up these sure-fire money makers! Get in line! Sign up now!

September 1—William Farnum in RIDERS OF THE PURPLE SAGE.
September 15—THE CAILLAUX CASE.
September 29—Theda Bara in WHEN A WOMAN SINS.
October 13—Evelyn Nesbit in THE WOMAN WHO GAVE.
October 27—William Farnum in THE RAINBOW TRAIL.
November 10—Theda Bara in THE SHE-DEVIL.

STANDARD PICTURES

Standard Pictures always are an irresistible drawing card. They will be stronger and better than ever during the coming season, for William Fox has added to his other stars Evelyn Nesbit, the best advertised woman in the world. Now is the time to sign a contract!

September 8—Tom Mix in MR. LOGAN, U. S. A.
September 22—Gladys Brockwell in KULTUR.
October 6—George Walsh in ON THE JUMP.
October 20—Tom Mix in FAME AND FORTUNE.
November 3—Gladys Brockwell in THE STRANGE WOMAN.
November 17—George Walsh in I'LL SAY SO.

VICTORY PICTURES

This new group of superb productions was inaugurated to meet the exhibitor demand for more pretentious pictures featuring Tom Mix, Gladys Brockwell and George Walsh. It represents the biggest step forward today in the motion picture business. See them! Book them!

September 1—Peggy Hyland in BONNIE ANNIE LAURIE.
September 15—Virginia Pearson in QUEEN OF HEARTS.
September 29—Jane and Katherine Lee in SWAT THE SPY.
October 13—Peggy Hyland in MARRIAGES ARE MADE.
October 27—Virginia Pearson in BUCHANAN'S WIFE.

EXCEL PICTURES

Higher, stricter standards—special attractions played by stars who have popularized themselves in definite types of screen productions—such are the new William Fox Excel Pictures! Book them early and insure a successful season! They EXCEL in fact as well as name.

Theda Bara in CLEOPATRA

William Farnum in LES MISERABLES

INDEPENDENT RELEASES

The two most successful pictures of the present day—big, powerful, majestic productions that are packing them in for theatre managers all over the land! Booked strictly on an independent basis at prices you can afford to pay!

THEDA BARA
in
THE TWO ORPHANS
THE CLEMENCEAU CASE
A FOOL THERE WAS

WILLIAM FARNUM
in
A SOLDIER'S OATH
THE BONDMAN
THE PLUNDERER

THE BIG SIX

Here are 1918-1919 versions of proved profit producers—successful productions retitled, re-edited and revised. Booked independently on a group basis and already played by more than 8,000 wide-awake American exhibitors.

F · O · X
FILM CORPORATION

FRANK POWELL

Announces the completion of the photoplay

"THE FORFEIT"

from Ridgwell Cullom's famous novel

FEATURING

HOUSE PETERS

Supported by

JANE MILLER

An unusual and virile drama of the great southwest.

"Every man and every woman has a price—
Who pays the Forfeit?"

Remarkable realistic exterior scenes—ranging from the cattle rustlers shack to the handsomest ranch house in the world—all locales—never used before in photoplay production.

RELEASE DATE AND DISTRIBUTION TO BE ANNOUNCED LATER

"A Fool There Was"

Directed by

FRANK POWELL

A National success in 1915 and now reissued by Fox Film Corporation as one of their "Big Six" Reissues for 1918.

Produced by

SUNSET PICTURES, Inc.

San Antonio, Texas

JANE MILLER

Presented and Directed by

FRANK POWELL

Will appear in a series of exceptional photoplays of the southwest, from the novels of famous American authors.

Produced by

SUNSET PICTURES, Inc.

San Antonio, Texas

Phone: BRYANT 6436 6437

J. M. GOLDSTEIN, Pres. and Treas.

Cable Address, "EXCLUFILM"

Exclusive Features, Inc.

Importers-Exporters Producers and Renters of High Grade State Rights : : :

FEATURE FILMS

MAIN OFFICE
126 WEST 46th STREET
NEW YORK, N. Y.

August 23, 1918

Motion Picture News,
729 Seventh Ave.,
New York City

Gentlemen:-

We feel very gratified with the results we have obtained from our Ad which we placed in your paper in the Issue of August 24th of our two reel picture, "WHO'S AFRAID OF THE HUN?"

Not alone were we deluged with inquiries, but the unusual feature was that we closed two territories through Long Distance telephone.

Mr. Dave Mundstuck of Strand Features, Detroit, Michigan, called us up by phone from Detroit, and closed for the state of Michigan, and W.H.Film Co, of Baltimore, Md. also called us up by phone from Baltimore and closed for states of Delaware, Maryland, District of Columbia and Virginia.

We have also closed with Mr. Lande of the Quality Film Co, of Pittsburg, Pa for Western Pennsylvania and West Virginia, and we are on the verge of closing several other territories of which we will inform you later.

Your paper was the only one in which we carried our Ad. With best wishes for your success, I remain,

Very truly yours,

J. WEINBERG.

J.W.-N.J.

Motion Picture News

Vol. 18 No. 10. September 7, 1918

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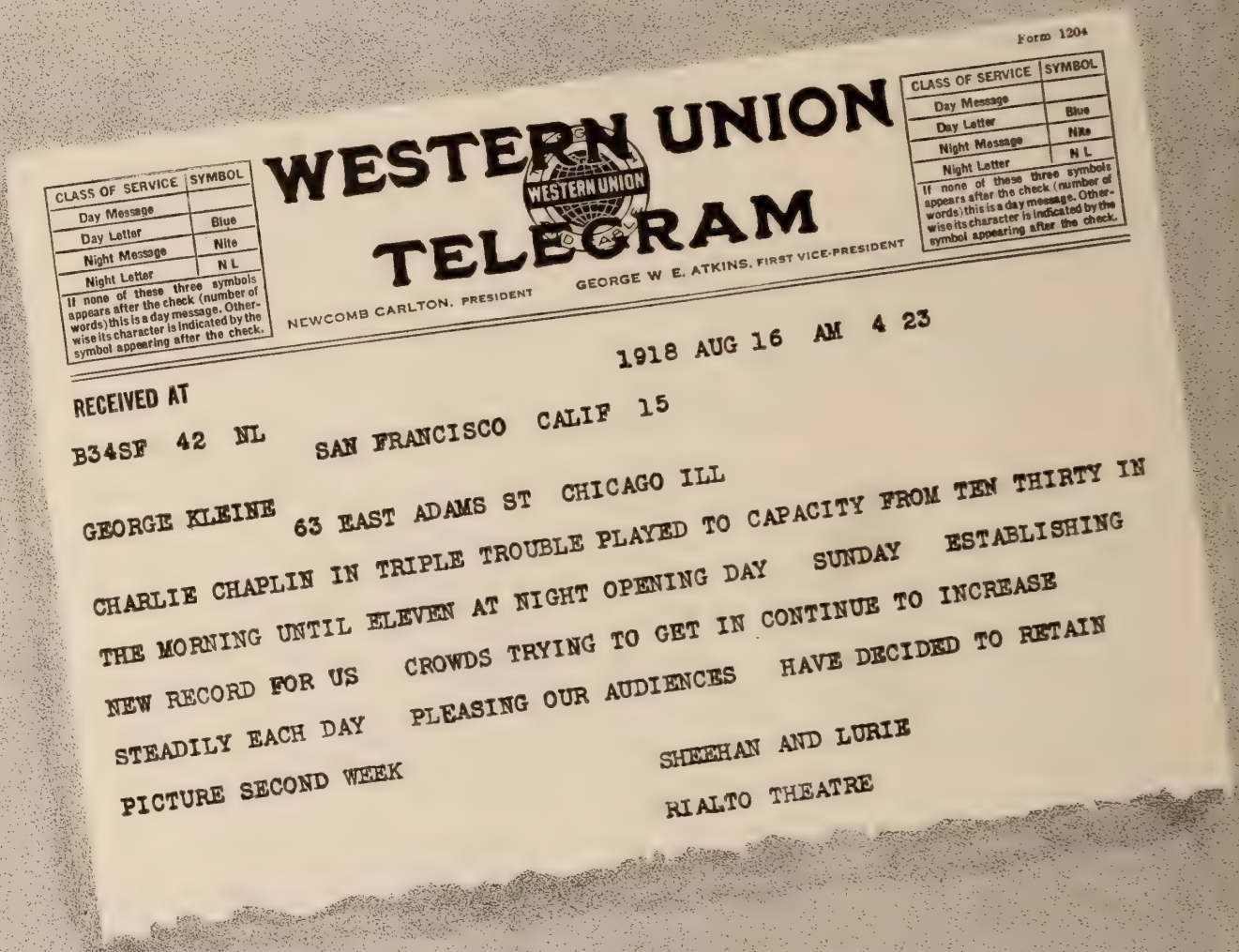
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NO TROUBLE WITH "TRIPLE TROUBLE"

Here's the Answer:



Form 1204

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT GEORGE W E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
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Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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GEORGE KLEINE 63 EAST ADAMS ST CHICAGO ILL

CHARLIE CHAPLIN IN TRIPLE TROUBLE PLAYED TO CAPACITY FROM TEN THIRTY IN THE MORNING UNTIL ELEVEN AT NIGHT OPENING DAY SUNDAY ESTABLISHING NEW RECORD FOR US CROWDS TRYING TO GET IN CONTINUE TO INCREASE STEADILY EACH DAY PLEASING OUR AUDIENCES HAVE DECIDED TO RETAIN PICTURE SECOND WEEK

SHEEHAN AND LURIE

RIALTO THEATRE

BE YOUR OWN JUDGE! LOOK AT THE PICTURE

At Any

GEORGE KLEINE EXCHANGE

Essanay

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 10 September 7, 1918

Kill the Adjective

A FEW years ago when the straight advertising of motion pictures began to put them over—half pages were being used in New York dailies—the brotherhood of theatrical press agents wailed to high heaven.

"You're paying good money for space we can steal," they cried (which a hard-hearted logician would translate into : "*You're paying to newspapers the money you ought to pay us.*")

But the straight advertising of pictures went on—and *on,* till now the exhibitor is climbing right up to the department store as the greatest user of newspaper advertising in the country.

Which is as it should be, and *must* and *will* be—till pictures, happily, are the most widely advertised commodities in the world.

But one factor is holding back the sane development.

That factor is the advertising adjective—

The hot-air, hysterical, lying adjective.

The adjective that never sold anything but circuses—and these but once a year.

The adjective that pleases one man only—the press agent who stole it from Tody Hamilton or Daniel Webster—and nauseates every exhibitor in the United States from the country cross-roads to the metropolis.

There are two interesting statements in this issue.

One is from E. V. Richards, Jr., head of a concern that owns or books half a hundred picture houses.

He entreats the trade paper advertiser to discard superlatives—to use only the descriptive terms the exhibitor dares use in advertising to a public the confidence of which he *has* to hold day in and day out.

The other is from an advertiser, stating that a *new* kind of advertising writer has been employed to tell the exhibitor how to advertise to his public—honestly, intelligently and *without superlatives.*

Kill the adjective, gentlemen in your trade and public advertising.

It fools nobody but yourself.

* * *

Clothes—No Judge

SAID a film distributor the other day:

"If you should publish Motion Picture News in typewritten form on 'flimsy' paper, the exhibitor, forgetting it was a trade paper and realizing that he was getting each week a big bundle of special, fresh, practical, money-making *service,* would pay you fifty dollars a year for it."

We are handicapped then by having the appearance of a trade paper. We exist in spite of this unfortunate classification, not because of it.

Very well, we accept this rating. The News is a *service* paper.

The Picture And Essential

OUR mail of the last week would indicate that a few plain statements of fact are needed to clear the granting of essential classification to the motion picture industry by the War Trade Board.

In the first place—and this answers a number of letters—the new ruling in no way affects the selective draft regulations.

If you are a theatre manager, salesman, or other employe you are amenable to all the rules of the draft act as originally promulgated—*but*—you are exempt from the provisions of the "Work or Fight" ruling. Your case under this ruling rests solely on the language of Provost Marshal Crowder, exempting "owners and managers, actual performers including musicians, in . . . motion pictures . . . and the skilled persons who are necessary to such productions, performances, or presentations."

It hinges on the words "skilled" and "necessary."

Aside from these points the new ruling of the War Trade Board has value of its own in the aid it will give manufacturers in securing shipments and materials, and the aid it will give all branches in dealings with Fuel Conservation officials this winter.

It further has value in suggesting economies that the industry might well take to mind even in the peace times to come. Uncle Sam will have done us a favor if he makes us put our house in order.

And, finally, the ruling has value in enabling us to say a word of praise for William A. Brady on his successful efforts.

* * *

Fine Outlook

MANY exhibitors who have never before attended a convention will be in Chicago September 3-7, according to a wire from American exhibitor headquarters. The mails are heavy with acceptances.

The simultaneous holding, in Chicago, of the meeting of the franchise holders of the first national exhibitor circuit will also bring to the convention an imposing list of prominent exhibitors who heretofore have been noticeable at league conventions by their absence.

The outlook for a new kind of national organization is excellent.

C. S. Johnston

Serving It with Speed and Ginger

IF we had only saved up some of the adjectives that we lavished so freely in our own trouble days as a "fillum" company press agent!

We wouldn't be in the fix we are now.

Oh, if we had some untouched adjectives—a few fresh ones—some ringing phrases that would be certain to land sure-fire and convincingly.

We wouldn't be sitting here in fear and trembling, haunted by the thought that some of you fellows might be so foolish or so busy as to put this copy of Motion Picture News down before you get to Page 1591.

We'd say something right here that would make you fellows turn there the moment you finished this scintillating page—if not sooner.

Here's our dilemma:

This week we spring another new Motion Picture News Idea.

We firmly, sincerely and deeply feel that it's a year in advance SERVICE to manufacturer and exhibitor.

And, hang it all, we can't cook up the language that we feel will make it almost obligatory for you to turn to Page 1591.

We call it The Complete Plan Book.

It's only another way of saying—Dominates the Field.

But here we are—oh, rats—

Turn to Page 1591.

And read what W. A. J. says about it.

* * * *

It's a boy.

* * * *

WE are glad you turned to Page 1591 before going on to finish this palpitating screed.

You saved us a lot of work—and yourself fifteen inches more of sales talk.

For if you hadn't turned to Page 1591 we would have gone right ahead and used up this whole page writing sentences around the phrase "turn to Page 1591."

But now that you have turned to Page 1591 and glanced through The Complete Plan Book we won't say those fateful words again.

We'll let up on you after planting this idea: Watch The Complete Plan Book next week and the week after—and after that. For we are frankly willing to say that there are still some rough edges; we mysteriously say that there are some corking additions planned and ready.

* * * *

It's a Boy.

* * * *

WE think William Fox should have been a newspaper publisher. We are willing to lay a small bet that he would have had Hearst backed off the map long ago.

We have thought this for a long time—as, month after month, Fox comes to bat with a production that shows the top-notch publisher's knack of feeling the public pulse.

And now he comes along with "18 to 45"—a picture ready to play to the two million odd and their friends and relatives who will be affected by the new draft.

With it—to cheer the heart of a trade paper editor—comes a news story on the effects of the draft on the industry which makes corking reading. You will find it on Page 1515. When you read the story, if you are like some fellows we know, you are going to say: "Gosh, Fox stole a whole page in The News." If you are like some other fellows we know you'll say: "I see The News is glad to give you space if you send a real news story. Guess I'll give the waste-basket that interview with the boss on the super-excellence of Super-Excellent Fillums and look for some news."

IT'S A BOY!

* * * *

THIS week, ladies and gentlemen, we expose in all his shrinking colors a Famous Silent Partner.

None other than J. B. Clark!

How often have you heard, since you cut your eyeteeth in this picture game, of the team of Clark and Rowland. How many of you know what kind of a feller this Clark is? Which one of you knew his initials before we sprung them on you in the paragraph above?

Blame few, say we. (Always excepting Bill Kalem Wright who used to sell him film in the days before Bill reached the affluence of treasurer and general manager.)

Of course we all know Dick Rowland—for that member of the duo carries the title "President of the Metro Corporation" and with the duties he must necessarily take the glory.

But this week shake hands with J. B. Clark—the Silent Partner. He's on Page 1517.

* * * *

IT'S A BOY!

* * * *

WITH September here, Famous Players-Lasky inaugurates its campaign on the Success Series.

One of the features of this issue is a Special Service Section on the releases in this series for September.

This service has been prepared by the Exhibitors' Service Bureau—for exhibitors. It's all common-sense, hard-pan, constructive exploitation talk.

We dont' suggest that the exhibitor dress his girl ushers solely in wildflowers for Marguerite Clark's picture of that name; we don't tell the man in Kinderhook, N. Y., to buy a dozen live or stuffed eagles for his lobby on a one-day run of "The Eagle's Mate;" we don't ask the theatre man to induce his local bars to put on a special sale of Zaza Cocktails.

We don't because the hundreds of letters received by the Exhibitor Service Bureau lean us strongly to the belief that the exhibitor is an intelligent animal.

What do you say?

* * * *

It's a boy!

* * * *

GENTLEMEN, we have with us this week—and we hope for many moons to come—Tom Hamlin, former publisher of Amusements of Minneapolis. Tom has joined the staff of Motion Picture News and will be with us shoulder to shoulder in kicking up dust during the coming year's drive.

With Tom's coming we began to check up forces the other day. And we are perfectly willing to confess to some pride in the personnel of Motion Picture News—always including ourselves.

We have tried to build an organization with seasoned, all-around motion picture experience, rather than a staff of real and near typewriter pounders. Straining at our modesty we admit that we believe we are succeeding.

What do you say?

* * * *

Yes, gol darn it, IT'S A BOY!

* * * *

And it's blamed lucky to have a managing editor for a daddy for what other press agent could steal so much editorial page publicity as we have on this bit of valuable white paper.

Yes, thank you, both Mrs. Welsh and the youngster are doing nicely. And as for Robert E—— he's glad this page is finished so he can run home and rock the cradle.

Strike On In Studios At Los Angeles

LOS ANGELES *(Special)*.—Four hundred of the eleven hundred stage employes, members of Local 33, International Alliance Theatrical Stage Employes, "walked out" at eight o'clock last Wednesday morning when several Los Angeles studio managers refused to grant the increase demanded in the new stangard wage scale of the local union.

This new scale calls for six dollars a day for electricians, mechanics and carpenters; five dollars a day for Grips, with time and a half for overtime and double time for Sunday work. The increase in each instance is one dollar per day.

The studios that have already acceded to the new advanced wage scale are: Fox, Griffith, Diando, Lois Weber, Jesse Hampton, Hart, Metro, Ince, National, Chaplin, Sennett, Universal, Balshofer-Eltinge, Astra, Haworth and Helen Keller. The Rolin Company has also accepted the new scale pending the return of Manager Hal Roach from New York.

National Vice-President Dolliver and International Representative Roy Stephenson are acting here for the union. Where Government Propaganda pictures were being made, the men continued at work on these pictures at the old wage scale.

The walkout is declared one hundred per cent efficient at all studios not granting the new scale. The Los Angeles union men declare that the New York offices would send out a national order prohibiting union operators from projecting film made in studios not accepting the new union scale.

Final negotiations are on with Adolph Zukor before this proposed step is taken. The new scale is equivalent to the wage fixed by the Government for workmen at shipyards.

Los Angeles union operators who are affiliated with the same international union decided at local meeting last Wednesday night to call on all their operators to walk out unless the Theatre Owners' Association discontinue projection school for girls now being operated here.

NEW YORK.—S. B. Newman, acting for Vice-President Dolliver during the latter's absence on vacation visiting his home city of San Francisco, declares that nothing has been heard anent the Los Angeles strike, but that he presumed that the local union there had submitted its proposed new wage scale to the International and that it had been probably O. K'd. Nothing had been heard at the national offices anent the reported action of the Los Angeles operators in refusing to project films whose sets had been arranged by non-union men.

Universal Quickly Complies with New U. S. Ruling

The Government ruling, just issued, declaring motion pictures an essential industry, but requesting that all branches of that business be swept clean of inefficient, wasteful methods, has received instant response from the Universal Film Manufacturing Company.

Carl Laemmle, president of the Universal, dispatched special orders to heads of the west coast studios, commanding a wholesale cut in the consumption of negatives. He also issued general orders putting the company, in effect, on the operating basis of a railroad.

Mr. Laemmle's decree concerning footage waste, puts the directors and players under the necessity of making every foot of film count. An absolute limit will be fixed for the amount of negative to be taken for each scene. This limit allowance will be written into the working scenario before it goes into the director's hands. Universal executives are confident that through this measure the old studio practice—true of all companies in the past—of "shooting" excessive footage of film for a five-reel production, will be chloroformed at Universal City.

Mutual Appoints Merrick on the Coast

Mutual announces the appointment of Joseph Merrick as coast supervisor, with direct supervision over Los Angeles, San Francisco, Portland and Seattle. Mr. Merrick was formerly branch manager for Mutual at Los Angeles and Seattle. He is particularly well equipped for his new position on account of his wide acquaintance with exhibitors and intimate knowledge of conditions in his territory, having formerly operated on the coast as special representative for Metro.

Industry Co-Operates with Fuel Board

At a well attended meeting of the National Association of the Motion Picture Industry held Wednesday, August 28, plans were made for the active and intimate co-operation of the industry with the United States Fuel Administration in its campaign to conserve 50,000,000 tons of coal during the coming winter.

The meeting was called for the purpose of permitting E. R. Sartwell, publicity director of the Fuel Administration and the representative of Fuel Administrator Doctor Harry A. Garfield, to explain to the members of the association the size and the difficulty of the coal problem, and its intimate relationship with the winning of the war. P. B. Noyes, conservation director of the Fuel Administration, expected to be present but was detained at the last moment and could not arrive in time for the meeting.

As a result of recommendations made to the United States Fuel Administration by the Fuel Conservation Committee of the National Association of the Motion Picture Industry, there is now in the process of formation a Standardization Commission of the Fuel Administration, which will draw up regulations effecting the use of all electric current in the United States used for the purpose of lighting, heating and household utilities.

This commission will be made up of a representative of the National Association of the Motion Picture Industry, a representative of the National Electric Light Association and a representative of the United States Fuel Administration.

General Moves in Dallas

It is officially stated now that the Dallas office of General Film Company is doing business in its new location at 1924 Main street, after several weeks of arranging a transfer. The new location is considered an improvement over the old.

In and Out of Town

Marshall Neilan, who was engaged recently by Harry Garson to take general supervision of Garson productions, leaves Monday for Los Angeles to take up his new duties.

E. C. Blackburn, Chicago, arrived in New York this week. Mr. Blackburn represents Rothacker Film Mfg. Company in New York.

David Hosley arrived in New York from the Coast this week. He is stopping at the Astor.

J. L. Morrissey, manager of the Lyceum theatre at Duluth, Minn., was seen along Broadway conversing with several mysterious characters. It finally developed that Mr. Morrissey was organizing a stock company to play during the winter season at Duluth between special picture productions. Mr. Morrissey was at one time heavily interested in the Zenith Feature Film Company of Minneapolis and Duluth.

Fox Receives Thanks for Entertainment

The Fox Film Corporation's Los Angeles office has received a letter from Gunner F. E. Fitzgerald, amusement officer of the United States Naval Reserve Training Camp at San Pedro, Cal., thanking the corporation for the assistance given in connection with a recent entertainment staged at the camp.

In his letter Gunner Fitzgerald says: "Your patriotic action in making this possible was a most laudable one, and it will please me if you will convey to the entire company our thanks for their kind participation. Again thanking you for your valued assistance, we wish the Fox Film Corporation continued success and prosperity."

New War Act A Scorcher

THE New York *Herald* on Thursday publishes exclusively the full text of the new war revenue bill as it has been drafted by the Ways and Means Committee of the House.

Opinion in legislative Washington is that, while the bill will undergo many changes before being finally approved by both Senate and House, the provisions regarding motion pictures are likely to stand with little alteration.

The most important feature of the bill is the new excise tax to replace the former tax of one-quarter of a cent on negative and one-half cent on positive film. In the new bill no tax is placed on negative, but on "positive film containing a picture ready for projection," a flat tax of ten per cent of the sale or lease price is levied.

Picture manufacturers had counted on a five per cent rental tax, which it was confidently expected would be passed on to the exhibitor.

The admission tax provision calls for a tax of two cents on each ten-cent unit of admission charge, "to be paid by the person paying for such admission." The tax will be only one cent in the case of theatres charging less than seven cents admission and for children under twelve years.

The price of the ticket, exclusive of the tax, "shall be conspicuously, indelibly printed, stamped or written on the face of the ticket," under penalty of heavy fine.

Sale of "stills," cameras and other photographic material will be taxed ten per cent.

The new seat tax reads as follows:

(5) Proprietors of theatres, museums and concert halls, where a charge for admission is made, having a seating capacity of not more than two hundred and fifty, shall pay $50; having a seating capacity of more than two hundred and fifty and not exceeding five hundred, shall pay $100; having a seating capacity exceeding five hundred and not exceeding eight hundred, shall pay $150; having a seating capacity of more than eight hundred, shall pay $200.

Export Figures Made Public

National City Bank of New York Declares That One Year's Export of Film Would Encircle the World

SURPRISING figures in the export branch of the motion picture industry shows good financial strength during the many ups and downs of the war. One hundred million feet of film has been exported during the twelve months. The National City Bank pointed out that the United States is now the world's largest manufacturer of films for the camera and the projecting machine.

The bank points out that it was only in 1912 that the exportation of this class of merchandise was considered of sufficient importance to justify a mention in the statistics of our international commerce. In that fiscal year the total exports of films amounted to 80,000,000 feet. By 1914 the total was 188,000,000 feet, and in 1915 it was 151,000,000 feet. It was figured that the value of the 1918 moving picture exports was close to $7,000,000, against $8,978,000 in 1916 and $5,000,000 in 1915.

Of the films exported in 1918 over one-half were exposed, ready for use. The average export price of the exposed film was 6 cents per foot, and of unexposed film 2½ cents per foot. The valuation per foot of the imported film was less than that of the films exported, the stated value of 50,000,000 feet of unexposed films imported being about 1½ cents per foot, and nearly 3 cents per foot for the exposed, of which, however, the quantity was extremely small.

Most of the films exported go to Great Britain and Canada, the total to Great Britain in 1918 amounting to 24,000,000 feet, and to Canada 16,000,000 feet. While no exact figures are available on the quantity of films now produced in the United States, an estimate based upon the known quantity exported suggests that the entire domestic production considerably exceeds 1,000,000,000 feet, with a value of approximately $40,000,000 per annum when exposed and ready for use in the projecting machine.

The character of the views presented on the exposed ready-to-use film exported was, the bank said, quite similar to that of the films in use in the United States, probably three-fourths being photo plays, and the remainder chiefly travelogues, "news service," and comedies. The value of the motion picture films exported from the United States since the official record of exports was begun in 1913 aggregates about $36,000,000, while that of the imports since 1910 amounts to nearly $10,000,000, including unexposed and exposed positives and negatives.

Of the 128,000,000 feet of exposed films exported in 1917, it was said 30,000,000 went to England, 16,000,000 to Italy, 15,000,000 to Russia, 11,000,000 to France, 14,000,000 to Canada, 10,000,000 to Australia, 6,000,000 to Argentina, 2,375,000 to Japan, and 1,320,000 to China. The American-made films are also in great demand in Cuba, Porto Rico, Philippines and Hawaii.

Powell Completing "The Forfeit"

Frank Powell, well known picture producer and now vice-president and director-general of Sunset Pictures, Inc., is in New York putting the finishing editing touches to "the Forfeit," his initial production with the Sunset organization.

"The Forfeit," which is from the well-known story by Ridgewell Cullom, presents House Peters and Jane Miller in the leading roles. It is the first production under the Sunset Pictures plan to produce six big special attractions a year. The next production planned is "Good Indian," from the B. M. Bower story. Miss Miller will appear in the feminine lead, while Mr. Powell expects to engage a prominent male star also while in New York.

Sunset Pictures, Inc., is a San Antonio, Texas, organization. All its productions will be semi-western of both dramatic and light comedy nature. Different male stars and supporting casts will be engaged for each production.

Chicago Convention Looms Up

Chicago promises to become the centre of the motion picture industry next week according to all indications.

The enthusiasm displayed by the promoters of the American Exhibitors' Association would warrant this claim, and their action in throwing their convention doors open to all assures a co-operative spirit which may well become prevalent in Uncle Sam's fifth biggest industry.

"Our program is open to you," declares Frank Rembusch; "and hundreds of personal invitations sent throughout the country has brought such an apparently unanimous response that we look for a record-breaking attendance."

Leading producers and distributors, prominent exhibitors and many notable stars will also be present if the letters and wires received by the committee in charge can be relied upon:

"Your country wants you. Your organization wants you. The Chicago meeting at the Hotel Sherman, September 3, 4, 5, 6 and 7 is not a one-man meeting. It is a meeting of the entire industry.

"It is a national motion picture meeting in which every one in the picture business is cordially invited to participate. If you are in the picture business this is your meeting.

"There can be no politics because the first three days are taken up with a set program open to the entire industry. The American Exhibitors' Association is not calling this meeting to sell pictures, trade journals, co-operative booking, etc.

"Our national directors want a real business meeting and will do anything necessary to perfect an organization that will protect the motion picture industry as a whole."

From the above terse statements can be determined the attitude of the officers towards the proposed affiliation or amalgamation with the Motion Picture Exhibitors' League of America.

Whole Industry Is Declared Essential

The Priorities Committee of the War Industries Board Has Stated That the Motion Picture Industry in All Its Branches Is Absolutely Necessary

THE declaration of the motion picture industry as essential came about as a result of a conference between the Priorities Committee of the Board headed by Judge Edwin B. Parker and a committee from the National Association of the Motion Picture Industry headed by President William A. Brady, and consisting of the following officials and members of the association: W. C. Smith of the Nicholas Power Company, E. M. Porter of the Precision Machine Company, D. H. Haight of the Eastman Kodak Company, A. J. Mitchell of the National Carbon Company, Albert Lowe of Paragon Films, Inc., and Frederick H. Elliott, executive secretary of the association.

Limitations Placed

In the ruling declaring the industry essential the following limitations were placed upon it:

1. Each member of the industry will pledge himself to discontinue all non-essential production and eliminate all wasteful methods. Old film must be scraped and reclaimed and returned to the manufacturer for use in the manufacture of new films. Only wholesome pictures are to be produced. To save chemicals used in the production of explosives only one negative of a single picture will be made unless the picture is for export when two will be permitted.

2. Permits for the erection of new theatre buildings and equipment for new theatres will be denied during the war. Where localities are over-theatred no new theatre will be permitted to replace those retiring from business.

3. Manufacturers will encourage the repair of existing machines, (projection machines) rather than the purchase of new. Manufacture of new iron and tin containers for film will be discontinued and substitutes used to conserve the metals.

When these regulations and others to be announced later are complied with the members of the industry will be granted the priorities necessary to enable them to operate.

Brady Makes Speech

In presenting the reasons as to why the industry should be declared essential President Brady made an exceedingly strong and convincing speech. He reviewed the war service work of the industry from the time he was requested to organize it on a war basis by President Wilson down to the present, calling attention to the twenty-eight page brief that had previously been filed with Provost Marshal General Crowder, setting forth in detail the accomplishments of the motion picture and the National Association as a direct aid of the Government and its associated activities, such as the Red Cross, in the winning of the war.

Judge Parker, in replying to Mr. Brady's speech, said that the war work of the motion picture industry did not need to be gone into, as every prominent official in Washington was familiar with that work and the great good that it had accomplished. He stated that there was no question of the value of the motion picture and the screens of America to the Government.

THE COMPLETE PLAN BOOK

A Step Forward in Seven League Boots—That's It

TURN to Page 1591 and see the first issue of The Complete Plan Book—a new weekly feature of Motion Picture News.

Everything you want on each of the current pictures will be given every week in a page of The Complete Plan Book.

The critical review, the story, the cast, the ad-talk, a list and description of the advertising aids, suggestions for exploitation, etc.—all in one page.

No more skirmishing through a half dozen numbers of The News, and digging through a ton of circular matter—everything is on the one page.

And always at the back of the book, so you can lift it out and keep a file of The Complete Plan Book—and have available in a second all the information you want on any picture.

Turn to Page 1591 and look it over now.

The association committee also called the attention of Judge Parker to the work it had accomplished over nine months ago in eliminating the tin film cans from film shipments when such shipments were made in sheet iron carrying cases, and the manner in which it had succeeded in bringing about the necessary changes in the railroad and express regulations that would make this elimination possible.

This information was a distinct surprise to Judge Parker, and he expressed his extreme gratification, stating that one of the important methods of conservation that he had in mind was the elimination of the tin film cans. He expressed himself as being more than pleased to find that tin film cans were no longer required, and stated that the motion picture industry was the only industry so far examined by the board in which they had found that their requirements and demands had been anticipated and voluntarily put into effect.

Judge Parker then pointed out the absolute necessity for the rigid conservation of metals, all kinds, but more especially iron, steel and tin. Several plans were discussed for the conservation of these metals in the industry, and it was pointed out that the greatest use was in the manufacture of projection machines and parts.

The Priorities Committee inquired into the feasibility of inaugurating a campaign of education among the users of the machines, setting forth the necessity for care against accident and breakage and uring that old machines be repaired rather than new ones purchased. The Association committee assured them that this would be done.

Picture History Told

During the course of the conference the history of the manufacture and life of the motion picture was gone into in detail from the time the raw film was manufactured until the finished picture was shown in the theatre and the old and worn out prints scraped for the recovery of the base celluloid and the emulsion. Mr. Haight of the Eastman Kodak Company, and Mr. Lowe, representing the laboratories, were very valuable in this respect.

Plans were then made for the conservation of film in every way, shape and manner. In the past it has been the custom of some directors to shoot thirty and forty thousand feet of negative in order to obtain a five-reel picture. Directors have also used from one to five cameras in shooting the same scene. Under the rulings of the Board this will no longer be permitted.

The necessity for the conservation of film is the fact that the same chemicals are used in the manufacture of the base celluloid as are required in many forms of explosives, and these chemicals naturally must be greatly conserved. Plans were also entered into whereby all waste film must be returned to the manufacturer for use in making new film, and all old pictures when they have outworn their usefulness must be scraped and returned to the manufacturer.

President Brady when told of the order of the War Industries Board declaring the industry essential, said: "This is one of the greatest achievements of the National Association, and I am extremely gratified that it was a committee composed entirely of officials and members of the association that was instrumental in bringing it about. I know of nothing of greater importance to the industry as a whole, and I am more than pleased that the credit for its accomplishment can rightly go to the National Association."

BOX OFFICE REPORTS ON PAGES 1518 TO 1521

War Service Stages Another Ball

A most dignified and highly successful event of the West Coast film industry was a masked ball given by the Motion Picture War Service Association, Saturday evening, August 17, at Shrine Auditorium. The officers of the association planned that this should be an event of credit to all people of the film world, and one that would be in keeping with war times, and devoid of the usual solicitation for funds through the sale of various articles and refreshments with no auctioning or other money-raising schemes.

The technical directors of all studios were invited to submit decorative schemes, and that prepared by G. Harold Percival of the Thomas H. Ince Studios, was the unanimous choice of members of the executive committee of the association. The work of preparing the decorations was divided between the Sennett, Triangle, Brunton, Vitagraph, Fox, Griffith, Ince and Famous Players-Lasky Studios, and all prepared under the supervision of Mr. Percival. The general color scheme was red and orange with lighting effects of various shades of blue. The back drops for the stage where vaudeville numbers were given between each dance number, was a riot of colors effectively lighted. Around the edge of the main floor about 200 x 500, were boxes decorated in harmony with the other portion of the big hall. The ceiling was covered with hundreds of large flags of all the Allies, and a service flag of the West Coast industry showing nearly 3,000 stars, hung in front of the proscenium arch of the stage. From the score of chandeliers were red and yellow streamers twenty feet in length. The lights were red and blue throughout the big hall, and during the dances spot lights and other effects were used.

Much of the success of the ball is attributed by the officers to Secretary S. E. V. Taylor, who had the co-operation of a number of very efficient committees. The soliciting of advertising for a souvenir program was done by Mesdames Bryant Washburn, Elmer Clifton, Charles Ray, Charles O. Canfield, Wallace Reid, Margaret Whistler and Misses Jeanie Macpherson, Sylvia Ashton, Cleo Madison, Julia Faye, Ethel Weber and Mary Talbot.

Credit is given Mrs. Jessie Lynton, Misses Ann Malone, Maude Wayne, Ruth Langston, Peggy Schneider, Nell Newman, Peggy O'Connell, Mary Bruce, Irene Yeager and Mrs. Jack Standing, for sale of tickets at studios, and Messrs. Norval MacGregor and Arthur Howard arranged the vaudeville program given between dance numbers.

The reception, floor, booth and other committees were made up of the leading people of the studios. Music for the occasion was furnished by two big orchestras, the one for dancing by a fifteen-piece organization, and accompaniment for vaudeville numbers by the Venice Symphony Orchestra.

It will be probably ten days before the total receipts and expenditures can be audited, but it is now estimated by the officers that fully $1,800 will be turned into the association treasury as a result of the ball. This will go to the general fund, the purpose of which will be to build a 500-bed home, or hospital, for aged and dependent persons, and it is the intention of the association to turn it over to the Government to be used as a vocational training institution for maimed or blinded soldiers. The estimated cost and equipment of this is $250,000.

HARRISON REVIEWS

Now Found in The Complete Plan Book with Every Other Needed Fact

P. S. HARRISON'S Exhibitor to Exhibitor Reviews will be found this week and every week hereafter in The Complete Plan Book—it starts on Page 1591.

And what a surprise—on the same page with the Harrison review you will find a list of the advertising accessories available on the production, a ready-made ad-talk, a cast, a story, suggestions for exploitation, etc.

Yes, we said it, ALL ON ONE PAGE!

This is not just a one week stunt—The Complete Plan Book is going to be there every week covering every picture released.

You said it! Some idea! But you don't realize just how big a Service this is until you turn to Page 1591.

Do it now!

Government Ruling on Film Importations

It is announced from Washington, through the Division of Films, Committee on Public Information, that the ruling that American films cannot be sent direct to foreign consignees, but must be forwarded through the American Consul, is identical with rules put into effect by the French Government. French cinema journals accept this ruling as necessary under war conditions, recognizing the danger of films being utilized for dangerous propaganda, as well as the great good they have accomplished. They also praise the letters of Secretary McAdoo, Herbert Hoover, George Creel and Mr. Garfield and others who have written of the importance of motion pictures in wartime, and declare that their conclusions in regard to the helpfulness of motion pictures in the United States is appdicable to every country at war.

More Smoke!

F. L. Harris, manager of the Olympic theatre, Portsmouth, Va., has sent another check, this time for $11.50, for Our Boys in France Tobacco Fund. This is Mr. Harris's third check since the first of the year.

Rhode Island Active in War Service

A copy of the brief prepared by the National Association of the Motion Picture Industry setting forth in detail the war service accomplishments of the industry was recently mailed to all of the State Chairmen of the War Council Committee of the Association by President William A. Brady.

In reply to the letter which accompanied the brief, Charles H. Williams, state chairman for Rhode Island takes occasion to make a report of the war work accomplished by the motion picture theatres of that state.

Immediately following his appointment he organized all of the exhibitors of the state in such a manner that each could be reached by either telephone or telegraph within one hour's time in case of emergency.

The announcement of his appointment brought him into active work on the Rhode Island Food Committee and the Rhode Island division of the Four Minute Men thus tying up the motion picture exhibitor with these two very important spheres of Government activity.

Famous Players Helps to Catch Film Thieves

After five months of continuous investigation the Famous Players-Lasky Corporation, through the direct efforts of the Burns Detective Agency, has uncovered a nest of alleged film thieves and smugglers, resulting in several raids last week, which netted a number of the ringleaders. One raid by the District Attorney's office took place in 45th street. Among the stolen prints obtained at this office were "Barbary Sheep," starring Elsie Ferguson; "The Silent Man," starring William S. Hart; "The Whip," "Down to Earth," a Douglas Fairbanks-Artcraft film and several old Chaplin reels.

Another raid was made at the same address, this raid being conducted by the Military Intelligence Bureau officers. Among the films taken from this office were prints of "The Tiger Man," another Hart-Artcraft picture, and "The Zeppelins Last Raid," together with the original titles of "The Web of Life," indicating that foreign titles had been placed in the photoplay in their stead.

Metro Puts U. S. Slogan on Films

Metro Pictures Corporation is the first motion picture company to adopt the national trademark, "Made in the United States." This label will hereafter be used on all Metro and Screen Classics, Inc., features and superfeatures.

"Made in the United States" will thus appear on seventy-six multiple-reel screen productions distributed by Metro during the coming year.

In Metro pictures, the "Made in U. S. A." label will be seen not only in America, but throughout the civilized world. The parrot brand is especially popular in the Orient, where it has been demonstrated that Metro and Screen Classics, Inc., stars have an appeal that is universal.

Honor Roll

Michael S. Boyland of Universal City publicity department, and director of the Pacific coast section of the Universal Animated Weekly, leaves September 12th to become a member of the photographic department of the Signal Corps.

W. E. Lawrence, who has played leading man and juvenile parts at principal coast studios for the past four years, and leading man for Fannie Ward in her last three subjects, has enlisted in the Tanks Division and leaves August 26th for Gettysburg, Pa., for training. He expects to be in France by January 1st. Mrs. Lawrence, who is known as Julia Carrol, former vaudeville actress and singer, will return to the stage.

"Hoot" Gibson, cowboy actor and prize winner at scores of Rodeos, has enlisted in the Tanks Division, and will leave in a few days for training. Gibson is the husband of Helen Gibson, who is to continue her work before the camera.

William Perry, assistant in the still department at the Christie Comedy studio, leaves August 26th for Gulfport, Miss., where he will enter the aviation training school.

Harry Edwards, leading man for Christie Film Company, has enlisted in the naval reserves, and August 17th reported for duty at the Naval Reserve Training School at San Pedro.

The most unique service flag among the Los Angeles picture studios probably floats from the flag-pole in the yard of the Diamond studios in Glendale. It is unique for the fact that it contains thirteen stars.

Three members of Al Christie's company are about to go into service under, over and on the water. Bobby Vernon goes to the Submarine Base, Harry Edwards into Naval Reserve duty and Bill Perry into the Marine Aviation Corps.

Neal Burns is heard from as Drill Sergeant at Camp Lewis.

Appropriate ceremony was held this week when the Universal City service flag bearing 133 stars was raised for the first time on the flag pole in front of the administration building. The honor of unfurling the service flag fell to Mary MacLaren, who is the first member of the Universal staff to wear a gold star, this being for her cousin who was killed on the western front.

Notification has been received by Charles Simone, manager of General Film's New Haven branch, that his son Peter C. E. Simone, who has been on active duty abroad as a member of the 101st Infantry, is suffering from a serious wound, and about to be sent from an evacuation hospital to a base hospital. The wound is in the right groin. Young Simone had been wounded before, and also slightly, but had always been able to return to the trenches. His home is in Bayonne, N. J., where he is well known as a former laboratory man for several film companies.

Madame Petrova, who recently completed a personal patriotic tour, has two brothers in active service in the war. The relatives of the emotional star joined the ranks of the English Army at the outbreak of the war. It was learned this week that one of them has won the Cross of Honor for conspicuous bravery.

Monte M. Katterjohn, the noted screen author, has just received information that his brother, Fred F. Katterjohn, is on his way to Siberia as a member of the American Expeditionary Forces.

General Manager Arthur S. Kane, of Select Pictures, is in receipt of a letter from B. E. Loper, Los Angeles branch manager, in which Mr. Loper tells of the arrival of his son, B. E. Loper, Jr., in France, and of his promotion to a lieutenancy. While Mr. Loper was stationed at Camp Lewis, American Lake, Washington, he rose to the rank of sergeant.

Private George Landy, formerly connected with Select Pictures publicity office, paid a flying visit to Publicity Director Vivian Moses last Tuesday while on a short furlough from camp. Landy is with an outfit of regulars, the 22d Infantry, and has been stationed at Fort Niagara. He brought the good news he is soon to be transferred to an officers' training camp.

The Honor Roll of the next Liberty Loan should carry every name in the industry

Empey Gets Back in the Fight

Enlists as Private in Tank Corps and Goes Into Training at Fort Slocum—Letter from Tumulty

ARTHUR GUY EMPEY, star of Vitagraph's production, "Over the Top," and one of the best known soldiers the war has produced, has enlisted as a private in the Tank Corps of the United States Army and is now in training at Fort Slocum. Later he will be sent to Camp Colt, Gettysburg, Pa., it is reported.

Empey recently was awarded a captain's commission in the army for special recruiting service, but his value was automatically curtailed and he was given an honorable discharge from the army. Within a few days he received a letter from the White House, signed by Joseph P. Tumulty, secretary to the President, stating the reason for his discharge and informing him that the Secretary of War saw no reason why he should not enter the army in the ordinary way and win a commission for himself by merit.

Mr. Tumulty also stated that there was a sound rule now in force in the army which prohibits granting of commissions except where earned by service.

The letter from Secretary Tumulty was as follows:

THE WHITE HOUSE

Washington, August 13, 1918.

My dear Mr. Empey:

Referring to your letter of August 5, the Secretary of War reports that the sole purpose of the commission was to enable you to do recruiting service, but the fact was, and is, that voluntary enlistments were already beginning to be a serious invasion of the orderly selective process through which it is now necessary to increase the army, and any active recruiting campaign would be quite out of the question. The commission having thus been issued for a very special purpose, it would have been obviously unwise to have allowed it to remain outstanding, particularly in view of the fact that it would have then constituted an exception to the sound rule whereby commissions in the line of army are awarded only to those who have attended training schools and, having undergone comparative tests, are selective.

The Secretary of War states that there was no reflection of any sort upon you and that he stated so to the newspaper men in order that there should be no possible misunderstanding of your entire innocence in the matter. He also states that should you enter the army by the ordinary process and by your work commend yourself for promotion, there is no reason why you may not receive and enjoy a commission so earned.

Sincerely yours,
J. P. TUMULTY,
Secretary to President.

Empey immediately applied for permission to enlist in the Tank Corps, and this was granted by the War Department. He arranged his affairs at once, enlisted in the service on Friday, August 24, at New York, and on Monday entered the camp at Fort Slocum.

The spirit which sent Empey to London in 1915 to join the British Expeditionary Forces, with which he served eighteen months in France, still grips him, apparently, for in a statement he gave out as he went to Fort Slocum, he said:

"Naturally, a man would sooner serve as a captain than as a private, but when it resolves itself in the question of serving or not serving, then if the only way is to enter as a private, why, by all means be a private. I am no better or no worse than the millions of privates serving. I am lucky to get in as a private and tickled to death to do so. If Uncle Sam wants potatoes peeled or ditches dug—well, hand me a spud knife or a banjo, as they call a spade in the army, and I'll get busy. It won't be the first time that I have dug ditches or peeled spuds under the American flag.

"I joined the Tank Corps because I like them; they are a regular bunch, and their motto is "Treat 'em Rough!"

In a statement last week, Empey said: "The person or persons who originated the propaganda that I have ever criticized the drafted men or the fighting qualities of our good old United States Army, are liars, and I defy them to make themselves known. They are pro-Germans and fight just like the rest of their spawn in the German Imperial Army of Murderers. They will not fight in the open but lurk in holes like rats. I am not criticizing the newspapers for publishing this attack, except the pro-German ones, and thank God we have very few in the United States, because they did so in innocence and good faith."

Industry Rallies 'Round the Liberty Loan

Los Angeles Film Stars in Big Loan Drive

Five million dollars for Fourth Liberty Loan bonds is the mark set for the Tank meetings to be held in Central Park, Los Angeles, during the drive, September 28 to October 19 inclusive, under the management of J. C. Jessen, western representative of Motion Picture News, and the auspices of every organization of the film industry of Los Angeles included in the three branches of producing, releasing and exhibiting.

Plans have been formulated for the organization of bond selling committees in every studio, among the erchanges and the theatres. These provide that subscription shall be taken in the studios and turned in at the Tank meetings the night designated for a given producing plant to have charge of the meeting. Each studio will have one meeting, and several of the organization of the film colony will be in charge on other nights. One evening is to be known as exchange meeting, and another will be conducted by the theatre men. In this way all bonds sold to people of the industry will pass through the auditors of the tank meeting, and there statistics of what the industry accomplishes will be compiled.

An important feature of the drive will be nightly sales at practically all of the theatres in Los Angeles. Stars will appear at the theatre in connection with their subjects, and lead in the sales to be conducted in the lobby as the people leave the theatre. The totals of sales to people of the industry, and the sales they make to friends and patrons, will be kept separate.

The Tank meetings were originated during the Third Liberty Loan drive, and conducted the last two weeks of the campaign with the result of sales aggregating $582,000 worth of bonds. This amount did not include more than a million and a half purchased by employees of the studios through various committees there. The previous Tank meetings were conducted by Mr. Jessen. The studio subscriptions were made through a committee in charge of Charles Christie.

Norma Talmadge in Film for Liberty Loan

Miss Norma Talmadge unhesitatingly interrupted the making of her big Chinese feature this week to do a Liberty Loan trailer for the Government.

She had promised to do the Loan picture at the conclusion of work on her present feature, but Monday the Liberty Loan Committee asked the star if it would be possible for her to get out the trailer for them ahead of time, and she immediately ordered all work stopped on her own picture and rushed through the special feature, so that it is now in the hands of the committee and ready to be shown in the picture theatres.

Plan of Distribution on Liberty Loan Films

With the initial announcement this week of plans for the distribution of the Liberty Loan films being produced by more than fifty of the film world's brightest stars, the Fourth Liberty Loan drive being conducted by the National Association of the Motion Picture Industry has assumed the definite proportions which indicate that it will exceed even the highest expectations of the association's committee in charge of the movement, according to Adolph Zukor, the chairman. The first of the films have already been received at the New York headquarters of the committee, and enough films have been completed to insure that every exhibitor in the United States will have an opportunity to screen a new Liberty Loan appeal every day of the three weeks' drive which begins on September 28, all without cost to himself.

A competent film man will be placed in each distribution centre throughout the country and will be directly responsible to the committee for this feature of the work. He will also work in co-operation with the Federal Reserve Board in his district. All bookings must be made through the committee's representative, and the exhibitors of the country are urged by the committee to watch closely all future announcements concerning the personnel of its assistants in the various distribution centres.

While all bookings must be made through the committee, the physical handling of the films will be attended to by the various exchange organizations, which have volunteered this service without charge to the Government. The organizations contributing this service are: Paramount, Universal, Vitagraph, Metro, Fox, Goldwyn, Pathe, Triangle, World Film, Select, General Film and Mutual.

The stars who have announced their intention of being represented in the motion picture industry's drive are: William S. Hart, Mae Murray, Harold Lockwood, Emily Stevens, Mary Pickford, Douglas Fairbanks, Charlie Chaplin, Edith Storey, Mme. Nazimova, Lillian Gish, Dustin Farnum, William Farnum, Charles Ray, Enid Bennett, Dorothy Dalton, Sessue Hayakawa, Wallace Reid, "Fatty" Arbuckle, Alice Brady, Elsie Ferguson, Enrico Caruso, Billie Burke, William Faversham (special), Mae Marsh, Pauline Frederick, Mabel Normand, Madge Kennedy, Dorothy Phillips, Norma Talmadge, Lillian Walker, Clara Kimball Young, William Duncan, Earle Williams, Alice Joyce, Harry T. Morey, Corrinne Griffith, Gladys Leslie, John Barrymore, George Beban, Mr. and Mrs. Sidney Drew,. Mary MacLaren, Monroe Salisbury, Harry Carey, Bessie Love, Jack Sherill, Ethel Barrymore, Fred Stone, George M. Cohan, Marguerite Clark, Pearl White, Frank Keenan, Fannie Ward, Ruth Roland, Harold Lloyd, Bebe Daniels and Baby Marie Osborne.

"The Bond" is Title of Charlie Chaplin's

Charlie Chaplin's propaganda picture, made for the United States Government, is completed and named "The Bond." It will be released by the First National Exhibitors' Circuit and the proceeds will go to the Red Cross.

As well as being a picture to forward the welfare of American propaganda, it is said to be a startling revelation to the close followers of motion picture progress. The settings of "The Bond" are novel, quite futuristic and decidedly impressionistic, and may establish a precedent of a vogue in this particular style of perspective.

In view of the kindly co-operation of the motion picture industry in giving the United States Government the best and quickest assistance in this and other patriotic subjects, the British and Canadian Governments have requested Mr. Chaplin to make them a propaganda picture, and work upon the production will start immediately.

Betty Blythe-Harry Morey in Vitagraph's Film

Vitagraph's contributions to the Fourth Liberty Loan campaign is a picture that Betty Blythe and Harry Morey made up in Kingston, N. Y., last week under the direction of Paul Scardon. Betty says that she had more real fun and got more genuine satisfaction out of making this film than any other she has ever appeared in.

Many of the scenes were taken in and about an old Colonial home that at one time served as Washington's headquarters and which is filled with relics of Revolutionary War times. Mistress Betty found herself continually looking in the miror to see if her hair was powdered, did a minuet down the village street, and then insisted that the whole company do the same dance in the hotel dining room. It was the talk of the town and a real nine days' wonder.

Hayakawa Prepares One for Uncle Sam

Sessue Hayakawa is making a propaganda film for the Government, at the request of Adolph Zukor, chairman of the Liberty Loan Committee of the National Association of the Motion Picture Industry, in its campaign to assist the coming Fourth Liberty Loan drive.

The plan, which has the backing of the Treasury Department, is to enlist the services of popular stars in making short pictures to be used to stimulate the buying of bonds. In a general way, these pictures will be of the style of the "Swat the Kaiser" film produced for the Third Liberty Loan, which was universally commended.

Effect of New Draft on Industry

William Fox Discloses Vitally Interesting Facts Which Tend to Show Far Reaching Effects of New Draft Law—War Is Forcibly Brought Home to All Members of Motion Picture Industry

THAT William Fox has made a keen study of the new draft law and its possible effects on the industry in which he is so heavily interested, is evidenced by the following statements made by him in a recent and exclusive interview:

"The war will be forcibly brought home to the moving picture industry within the next few weeks. The new draft bill, involving all men between the ages of 18 and 45 years, now assured of passage, will directly and closely affect practically every person in the amusement business.

May Clog the Wheels

"It will reach into production, complicate distribution and necessitate innumerable readjustments. It will reach into the theatre much more widely than the previous draft has done, taking operators, ushers, musicians and other classes of employees. It will reach into the homes—the homes of exhibitors as well as of the patrons. Yes, the new draft law will give to every man, to every woman, to every child, a very responsible part, and a very vital personal interest in the great world war. It will broaden opportunity for service—increase responsibility—and make a decided exception of the exhibitor who cannot display the service flag of honor in his box-office window.

"Already Uncle Sam has approximately 1,500,000 men in France. By June 30, 1919, he expects to have—will have—practically 4,000,000. He plans nearly to triple his present foreign military strength.

"'If you put eight divisions of Americans in France of approximately 45,000 men to a division, you will give us marked superiority in rifle power,' says General March, the chief of staff, 'and we should be able to bring the war to a successful conclusion in 1919.'

"The new draft will entail a total estimated registration of 13,200,646 men, of whom it is estimated about 2,398,845 will be available for military service. But the 10,801,801 who will not be called upon to bear arms are liable to service in other avenues. The war not only will reach every man between the ages of 18 and 45; it will reach the fathers, mothers, brothers, sisters, aunts, uncles, cousins and friends of all these men. Ten millions may register, but fifty millions will be vitally affected. The war is coming to America, to be a doorstep companion—a daily comrade—of every human being in all this broad land of freedom and democracy.

Figures Not Perfected

"It is impossible, of course, to give absolutely accurate figures of the result of all this to exhibitors, or even to the industry as a whole. There are about 15,000 exhibitors in the country. Ninety per cent. of them will register. Probably 2,000 of them will be in France before the end of another twelve months. The new ones will go, according to Secretary of War Baker, in this order: First, those between 19 and 36 years, then those between the ages of 36 and 45, and, finally, those of 18 years. Their procedure will be first to register on a day to be set—probably in September—by General Crowder. Then there will be an assignment of numbers by lot. After that the questionnaire will be filled out, and individual classifications will be determined by the local boards. Those in Class 1 will be called for physical examination on a basis of their lottery numbers. Those in deferred classes will be subject to reclassification at any time and subject also to such war regulations as may be made from time to time respecting employment.

"All of the eligibles, it is planned, will be called by spring. Indeed, according to General March, 'Every single man between 18 and 45 in Class 1 will be NEEDED by next spring.' The program calls for an average of four months' training abroad before June 30, 1919.

"What effect this may have in an industry such as that of the motion pictures is, perhaps, slightly indicated by the experiences of the New York police department. This organization of about 11,000 men already has sent 700 members to the front, will have 1,000 in the service of January 1, and, according to Mayor Hylan, will contribute to the fighting forces of democracy at least 3,000 men, or 28 per cent. of the organization.

PROJECTION

It's An Important Part of Service What We Give And Why

SERVICE to the man with an eighteen hundred seat house is of one kind. Motion Picture News gives it and is proud of it.

But Service to the man with two hundred seats, showing three nights a week in Hick's Corners is of another kind. And of great importance to this man is aid in his projection difficulties.

What Motion Picture News gives to this man—as well as to the operator in all theatres—and why we give it makes an interesting story.

It is told on Page 1577. Read it.

Effect Is Universal

"Nothing except a food famine could so universally affect the people of a nation as well as the extension of the draft ages. It hits every one, everywhere—the rich and the poor, the club and the corner saloon, the stock exchange and the day laborer. It already has made the public utility corporations sit up and take notice, and now gives promise of affording them reason for utilizing some of their surplus water for perspiration purposes," concluded Mr. Fox.

After making such a close study of conditions, as the above interview discloses, it is not surprising to find that such an enterprising producer would find great material for a topical film production to bring these facts forcibly before the American people.

The production has been logically titled—given a name that both tells the story and makes an appeal for business. It is called: "18 to 45"—only six characters, but full of punch. The film is the product of William Fox, who says the idea for it was conceived by the director, R. A. Walsh, several months ago. Mr. Walsh was gathering his material and working quietly on the picture even before he started his latest announced production, "The Prussian Cur." The work was leisurely done and, according to the producer, will be ranked as the best of the big pictures that Mr. Walsh has made.

"It hits every home, every man and woman in the land," says an announcement from the Fox Film Corporation, "and is consequently of broader personal appeal than any picture of any sort hitherto released. It will be the biggest producer for exhibitors that has been offered in the history of the industry."

Brady Helps Red Cross Incorporate Its Scenes

While in Washington last week William A. Brady, president of the National Association of the Motion Picture Industry, held a conference with Joseph Johnson, publicity director of the Red Cross. During the course of the conversation Mr. Johnson asked if it would be possible to have pictures of the Red Cross activities in France incorporated into the Universal picture, "Crashing Through to Berlin."

Mr. Johnson explained that the picture shows the landing of General Pershing, and the first members of the American Expeditionary Forces in France and their reception, and then there is a period of inaction for nine months.

Mr. Brady immediately got in touch with officials of the Universal Company by telephone from Mr. Johnson's office and in five minutes the desired permission was obtained. Orders were immediately given for the delivery of the negative to Universal, and when the picture is released throughout the motion picture theatres of the country it will contain these Red Cross pictures.

Newsy Reports From All Sections

Rochester Awaits Result of New Draft Law

ROCHESTER, N. Y.—What effect the new draft will have on the moving picture business is a question that is disturbing some of the exhibitors of Rochester, N. Y., more than they care to admit. So far the work or fight order has touched them lightly, for most of the ushers in Rochester houses are under the draft age and most of the doormen are over it. Most of the larger downtown houses have always employed women ticket sellers, so that the government order has not worried them there.

With the new draft it is believed that there will be a different story, provided the work or fight order is made to cover the increased age limit. Already the difficulty of obtaining musicians is making itself felt. That difficulty is partly responsible for the closing of the Gordon Theatre, which for the last year or so has been running on Saturdays and Sundays. The management announces that it is almost impossible to obtain musicians or other workers willing to work on only the two days, and the result is that the theatre cannot continue longer on that policy without cutting down on its music. Plans for making the Gordon into a vaudeville house, which Albert H. Fenyvessy, of the Family Theatre, was reported to be contemplating, have not matured, and the announcement now is that the Gordon is to be closed temporarily, until a new policy can be formulated. What that new policy will be is not hinted. It is believed that the theatre will not remain closed long, for it is piling up rental every week. Even when open only two days the theatre was able to pay expenses, although there was not much profit left over.

While many of the house employes can be replaced by women if necessary, there are some, such as the operators, who require special training that makes them hard to replace. Rochester managers are waiting eagerly to know what the ruling will be in regard to such workers.

Jewel Film Brings Conviction and Prison

U. S. District Court has made use of the "Kaiser, Beast of Berlin" as exhibit "A" in criminal action against Rudolph Lahnemann of Fresno. When the picture was shown there, Lahnemann made remarks which caused officers to be suspicious, and when reports of these were made to the U. S. District Attorney, J. Robert O'Conner, he secured a Presidential warrant for the man's arrest, after federal grand jury had returned indictments. At the trial the court adjourned to the Williams Theatre at Fresno where the jury saw the picture three times. After eight minutes deliberation Lahnemann was found guilty and sentenced by Judge Oscar Trippett to five years in federal prison at McNeil Island.

SCREEN EXAMINATIONS

Now Incorporated in the Big New Idea—The Complete Plan Book

ALL Motion Picture News reviews of productions will now be found in the one spot—The Complete Plan Book.

Peter Milne, favorite reviewer of so many exhibitors, will join forces with P. S. Harrison in giving you crisp, straight-from-the-shoulder reviews on the pictures released.

But what is more—with the reviews you will have all the other information on the picture that you need in successfully presenting it.

Advertising aid of all kinds is right there on the same page with the review—you don't have to turn to back numbers of The News or wait for later numbers.

It's all there, on one page. Turn to Page 1591 and look it over now.

Blue Mouse Theatre to Open in Baltimore

BALTIMORE, MD.—With the completion of the improvements of the Blue Mouse theatre in Baltimore, the city will have virtually a new motion picture playhouse. The auditorium as well as the exterior of the theatre have been remodeled at a cost of $10,000, and the management is contemplating installing a pipe organ of the latest type at an additional expenditure of $3,000. The playhouse is still in the hands of its former owners, but it is now under the management of Arthur B. Price, who also is director of the Rialto and the Mount Royal theatres.

According to Mr. Price none but first-run photoplays will be shown at the theatre. Another thing that will add to the attractiveness of the playhouse is the fact that two new motion picture machines of the latest improved Simplex model will be used to present the pictures. The theatre has not been enlarged because of its location in the heart of the business district it was impossible to lease any adjoining property, but included in the improvements wah the regrading of the floors and an addition of another row of seats, made possible by decreasing the size of the former lobby.

Owing to the shortage of labor and increased cost of building materials the construction work consumed more time than was at first thought necessary.

Pennsylvania Cities Hold Operator Tests

HARRISBURG, PA.—To relieve the great shortage of motion picture machine operators created throughout Pennsylvania by the war, it became necessary for the Department of Labor & Industry of the State to announce that special examinations for operators will be held in 32 cities of Pennsylvania on September 7.

No such plan of general examinations has ever before been undertaken in Pennsylvania, and the need for it is due in part to the recent adoption by the Industrial Board of the Labor Department of a Safety Code prescribing strict regulations for the licensing of operators.

"The Motion Picture Machine Operation Safety Code of the Industrial Board of the Department of Labor and Industry, applicable throughout the State, excepting in Philadelphia and Pittsburgh, requires operators to be over eighteen years of age and licensed in accordance with the provisions of the Code," says the statement issued by the Labor Department. "However, the Code specifies that an operator between the ages of sixteen and eighteen years of age and who prior to the enactment of the Code has operated a machine for at least one year may be granted an operator's license if, after special inquiry and examination, he is deemed competent.

"An operator is considered as licensed if he holds a license from a local board or bureau created by law or ordinance to issue such a license in the town in which he operates. In the absence of such license he must take the examination given by the Department of Labor and Industry.

"The examination, questions and requirements are being compiled in the Department of Labor and Industry, and will be sent to the supervising inspectors who will have charge of the various examinations in their respective districts. The papers of the applicants for licenses will be returned to the main office of the Department of Labor and Industry for determination of the eligibility of each applicant for a license.

"Applicants for licenses will take the examinations in the city on the following list nearest their home: Allentown, Bradford, Butler, Bellefonte, Chambersburg, Clearfield, Erie, Greensburg, Harrisburg, Indiana, Johnstown, Lancaster, Lawrenceville, Lock Haven, Meadville, New Castle, Oil City, Pittsburgh, Pottsville, Philadelphia, Ridgway, Reading, Sharon, Sunbury, Scranton, Tyrone, Uniontown, Washington, Wilkes-Barre, Williamsport, Warren and Wellsboro."

Dayton Gets Visits from Film People

DAYTON, O.—J. C. Hutchison, photographer for the "Committee on Public Information," was in the city last week catching the Serial Exhibition at Hills and Dales, the city park. While in Dayton Mr. Hutchison was the guest of John Seifert, manager of the Ideal theatre.

Wid Gunning, from New York, stopped at the Dayton theatre while en route to Chillicothe to visit Martin D. Chandler, who is the author of "Parentage." Mr. Gunning is a good friend of Mr. Chandler, and his nephew, Paul Gray, who is now assistant manager at the Dayton.

Bert Fiala, manager of the Alhambra theatre here, and Gus Kinsler were in Cincinnati last booking some pictures. Bert is now sporting a new suit that he purchased while in the Queen City.

Harry Neimyer, selling Pathe pictures, was in Dayton all last week.

"The Beast of Berlin" had a very good two-day run at the Alhambra this week. Capacity business was visible at all times.

What Kind of a Fellow Is—Clarke?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

CLARKE, Jim Clarke or James B. Clarke is the greatest silent partner in motion pictures as Richard A. Rowland will tell you any fine day you ask him. He is the Clarke of the Rowland and Clarke Theatres, the Clarke of the Pittsburg Calcium Light and Film Company, the Clarke of the Columbia and the Pennsylvania Film Companies and the Clarke who is vice-president of Metro. But more than all that he is the Clarke who is R. A. Rowland's brother-in-law and it was wise picking either way you look at it.

Indiana, Pa., is best known to fame as a town, metropolis or centre from the fact that Jim Clarke picked it out as a birthplace and Pittsburg, now that Charlie Schwab has been adopted by Bethlehem and Washington, points to Jim as its greatest little first citizen from bankroll to ballyhoo.

It was in the year 1906 when the waves of the Atlantic had ceased to beat against McKee's Rocks and the smoke was thick across the downs, that R. A. Rowland stretched forth his hand through the Pittsburg murk and invited Jim forth from the marts of the wholesale grocery trade, and planted him firmly in the film business. He inveigled him into becoming a partner in the Pittsburg Calcium Light and Film Company, a pioneer concern that tore up the turf from Buffalo, Wilkesbarre, Omaha, Des Moines and Cincinnati as well as Pittsburg, and began to contract the habit of making money.

Jim was a great man with the pencil and through this medium he made most of his conversation. He was also a conservative and a good judge of money whether in bales, kits or stacks. To these necessary qualifications he added a long distance capacity for silence and a genius for listening to the other man's story and was right on the very spot when the Columbia and Pennsylvania Film Companies went into competition in the field, each blessed with the same ownership - Rowland and Clarke.

Jim likewise was very present when the partnership with associates opened the Mutual, Universal and Paramount Exchanges in their territory and was exceedingly there also when these valuables were sold to the several companies that bear their names, just as he had been in the immediate neighborhood when in 1910 the partners sold their business to the General Film Company and took a rest from their labors to take account of stock and open a couple of theatres in Braddock, Pa. These latter ventures also made money so that now there are more than fifteen Rowland and Clarke theatres, all successful and in the prime of life.

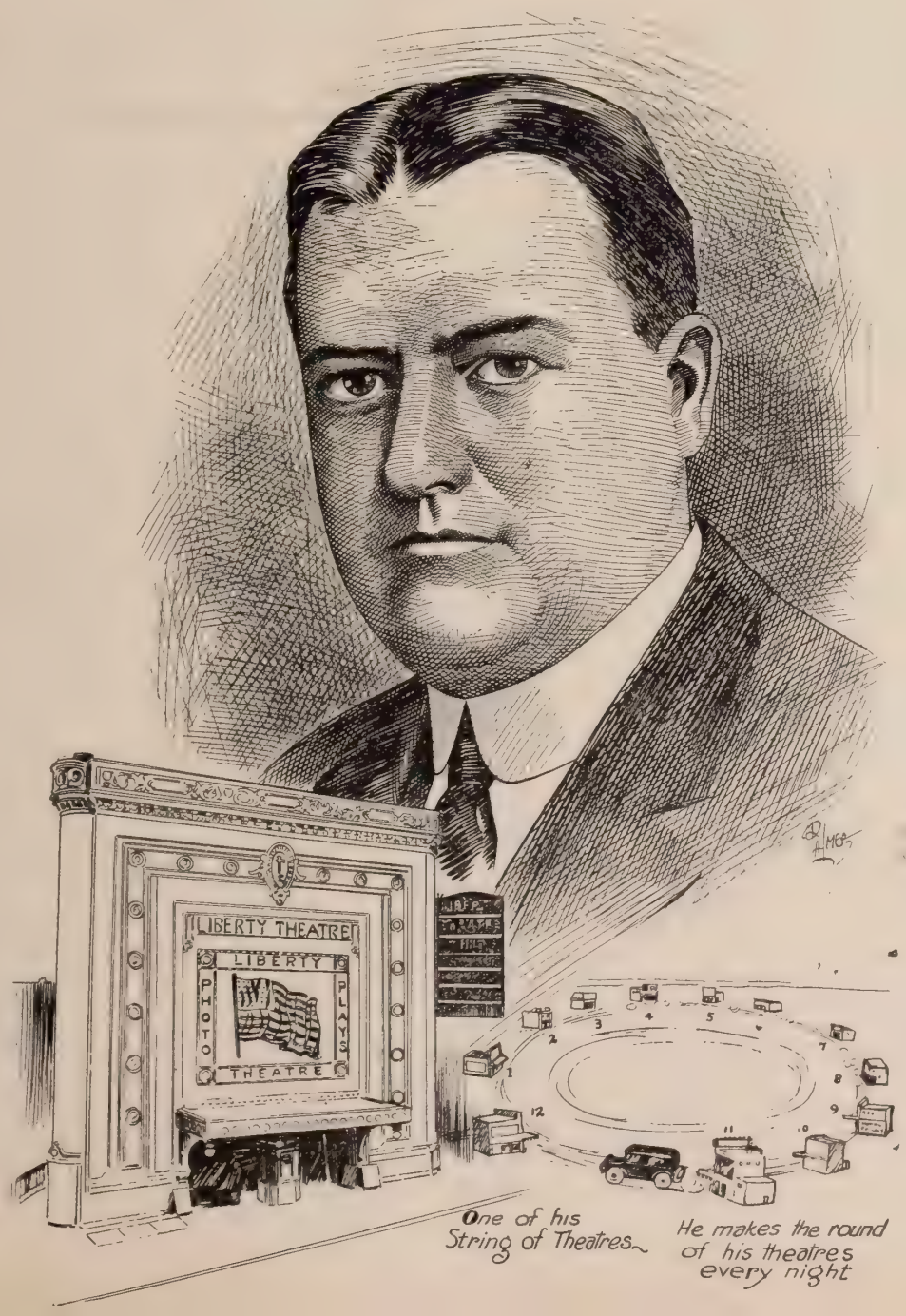
It was three years ago last March that Jim Clarke followed Rowland into the organization of Metro and he's had nothing but silent partnering, pencil work and investing to do ever since.

They call Jim a quiet man and they're right and he has a lot of money which his brother - in - law, Rowland, takes advantage of. In fact, it may be said that Clarke thinks Rowland can do anything with his money, and does.

In stature he splits it fifty fifty with the late Napoleon but lacks Napoleon's mean disposition. When he laughs, he's quiet about it, when he plans he's long-headed about it and there's nobody who will deny he's one of the best fellows in the world.

He's a fisherman who fishes for the fishing's sake and never has occasioned any considerable mortality among the fish. He golfs and motors and films, all with good judgment. He's reliable, he's trustworthy, and his favorite sport is to be let alone. His one fear in life is the long distance telephone with his brother-in-law at the other end.

As a patriot—he's one of us. The word Liberty stands forth prominently in his vocabulary—and on his theatres.



Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Still Alarm" (Pioneer-State rights)—"Went extra big solid week amid hottest weather in history of city."

"Conquered Hearts" (Marguerite Marsh-Ivan)—"Two solid weeks, business fair, hot weather."

"The Fallen Angel" (Carmen-Fox)—"A sex play. Star does not draw, although we have run a good many with her."

"Back to the Woods" (Normand-Goldwyn)—"All outdoor but rather thin story, but well produced."

"To Hell With the Kaiser" (Screen Classics-Metro)—"Best thing yet; three days' run; record breaker."

"A Pair of Cupids" (Bushman-Bayne-Metro)—"Why the producers continue making comedies I can't see. The public don't want them."

"Winner Takes All" (Monroe Salisbury-Bluebird)—"Went big. Salisbury good card."

Editor's Note: The Box Office Report chart includes all pictures released since June 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectations; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all." "Just fine." "One of the best Westerns we have ever had."
ALL WOMAN (Marsh—Goldwyn).....June	Big	"A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women." "Fair picture." "Good picture." "Only a fair picture." "They do not like Mae Marsh here." "Will help Marsh." "Star not popular." "Flops towards finish."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	
BERLIN VIA AMERICA (Fordart—State Rights).....Average		"Fair picture; good money maker; three days to big business."
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it." "Pleased." "Average business, but a poor picture." "June Caprice no drawing power."
BONDMAN, THE (Fox Standard).....June	Average	"Excellent."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture." "Very good." "Fair." "Not his best. Poor business."
CABARET, THE (Blackwell—World).....June	Average	"Stars put it over." "Good acting; no plot. Stars all popular." "An all star cast; popular here." "Cast excellent; story impossible."
CECILIA OF THE PINK ROSES (Davies—Select).June	Average	"Well liked." "Did average or better three days, but picture was over-advertised." "Not Class A; too much death-bed religion for entertainment." "Quite different from general pictures, but took very well." "Give us more like this."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best."
CITY OF TEARS, THE (Myers—Bluebird).....June	Big	"Best Myers picture up to date." "Good—one of her best." "Pleased." "Average."
CLAW, THE (C. K. Young—Select).....June	Average	"Very good; held up fine." "Miss Young not drawing as well." "Average picture." "Miss Young does not draw for us any more." "Poor picture for this highly popular star." "Very fine." "Clara should stick to 'Sassiety' plays." "Adverse comments." "C. K. Y. is not holding up." "Slightly better than average business." "Story disappointing."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw."
DECIDING KISS, THE (Roberts—Bluebird).....July	Average	
DE LUXE ANNIE (Norma Talmadge—Select)....June	Big	"In many ways her best picture." "First class in every respect." "Norma is a good bet these days;" "Big for two days." "Great, up to standard." "Excellent production." "A great picture." "Best in many months." "Best Norma Talmadge since she joined Select." "At last a picture with a story that lasts all the way." "Norma's 100% best; everybody satisfied." "Peach of a picture and it pleased." "Only fair."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture." "A fine picture." "Very good, well liked." "Good." "Star great. Good picture." "Fine picture; second day did better business."
DOLL'S HOUSE, A (Ferguson—Artcraft).....June	Average	"No one here liked the picture on account of the finish of the story." "Disciples of Ibsen too few to warrant screening his masterpieces." "Good picture, not appreciated." "Bad." "Poor picture; poor business." "Good." "Fair picture; good acting. They must have liked it. Very hot, but good business second day."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
EAGLE, THE (Bluebird—Universal)....June	Average	"Good story. Pleased."
EVERY WOMAN'S HUSBAND (Swanson—Tri.)..July	Big	
FALLEN ANGEL, THE (Pearson—Fox).....July	Average	"Good society drama."
FIND THE WOMAN (Joyce—Vita.).....June	Average	"Nothing extra." "Drew well, but did not please." "Star very good; picture only fair."
FIREFLY OF FRANCE, THE (Reid—Para.).....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days." "Great." "Did big business with this one for three days." "Proved very popular." "Good."
FLY GOD (Triangle).....June	Average	
FOOL THERE WAS, A (Fox).....June	Average	
FOR HUSBANDS ONLY (Mildred Harris—Jewel).June	Big	"Did fair business with this picture." "One of the season's best."
GAME WITH FATE, A (Morey—Vita.).....June	Big	"Harry Morey becoming very popular here."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Average	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely."
GIRL IN THE HOUSE, THE (—Vitagraph).June	Extra Big	"Very good four days."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather."
GOOD NIGHT, NURSE (Arbuckle—Paramount).....	Big	"Went well." "Aside from the bloody knife, this is a corking good comedy." "Very poor." "Good clean comedy; real comedy." "Not his best comedy." "Big business for four days." "Aside from the bloody knife, this is a corking good comedy." "Not up to Fatty's standard."
GOOD NIGHT, PAUL (Constance Talmadge—Select) June	Big	"Pictures like this will put star across."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times."
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here; poor business." "Good." "Too tedious and slow." "An excellent picture."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records." "Not a good Ray picture: Charlie wants to stay in the Rube stuff." "Excellent." "Ray a favorite here; very good acting, story well done."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft).June	Average	"Some great picture. Cohan can beat them all if he stays in the game." "One week; business poor." "Good picture; no drawing card. Will never be a favorite here." "Average business." "Poor business." "A very good picture." "Women do not care for this style picture."
HOUSE OF GOLD (Wehlen—Metro).....June	Average	"Excellent picture." "Very good program picture." "Average." "Very fine, story well handled. Emmy Wehlen well liked." "Poor picture." "Well liked, but did not draw." "Good picture." "Too much 'drama.'"
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good." "Just a shade below Mary's standard, too much rough stuff." "One of the best." "Excellent subject, everybody pleased—came back strong second day." "Okay." "Well received."
JOAN OF THE WOODS (Elvidge—World).....July	Average	
KAISER'S SHADOW, THE (Dalton—Paramount).June	Big	"Good for two days." "Good picture but title hurt." "Held average for three days." "Good picture; business poor. One week." "Big business for two days." "Catchy title; good picture. Talk of the town." "First class mystery picture, crowds well pleased." "Not generally liked—no punch to ending." "Public getting tired of propaganda pictures." "These Kaiser pictures are being overdone." "Star popular."
KAISER, THE BEAST OF BERLIN (Jewel).....Extra Big	Extra Big	"The best drawing card."
KIDDER AND KO (Washburn—Pathe).....June	Average	"Poor title kept them away." "Very good picture; star very popular. People like this kind; business but average." "Good entertainment." "Not consistent, but clean."
LEGION OF DEATH (Storey—Metro).....Average	Average	"Fine production, but story poor—did not draw."
LITTLE SISTER OF EVERYBODY (Bessie Love—Pathe).....June	Average	"Good."
LOVE'S CONQUEST (Cavalieri—Para).....June	Poor	"My patrons voted it a treat. A splendid picture unsuitable for less than the best class of patrons." "Poor." "It can't be done with costume pictures at this house." "Why do they make this stuff?" "Fair picture; ought to give up costume plays." "Poor picture."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Big	
LOVE WATCHES (Corinne Griffiths—Vitagraph)..July	Average	"Good picture."
MADAM SPHINX (Rubens—Triangle).....June	Average	"Good story, but morbid." "Average picture." "We did an average business." "Good, but name kills it."
MAN HUNT, THE (Clayton—World).....June	Average	"Fine clean comedy drama." "Program picture, but star popular."
MAN'S WORLD, A (Stevens—Metro).....June	Average	"Too suggestive."
MATING OF MARCELLA (Dalton—Para.).....May	Average	"A very pleasing picture." "Dragged at first." "Did not draw as well as usual." "Not as good as usual Dalton." "Average feature." "Very good." "Average. Beautiful settings. Didn't take very well." "Poor Dalton picture."
MIDNIGHT MADNESS (Julian—Bluebird).....June	Average	"Pretty good picture; satisfied."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year." "Very good; best war picture yet." "Excellent." "Fine picture; everyone pleased."
MISS INNOCENCE (Caprice—Fox).....July	Poor	"June Caprice gets no business." "Average." "Fair story."
MODEL'S CONFESSION, A (MacLaren—Univ.)..June	Big	"Mary MacLaren and Kenneth Harlin well liked." "Average."
MORAL SUICIDE (Ivan—Pathe).....June	Average	
MORE TROUBLE (Keenan—Pathe).....June	Average	"Poor; too high brow."
MORTGAGED WIFE (Jewel—Universal).....June	Big	
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open." "Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far."
MY OWN UNITED STATES (Daly—Metro).....Average	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week. "A very good picture; we played to average business."
NEIGHBORS (Evans—World).....July	Average	
ONE DOLLAR BID (Kerrigan—Paralta).....June	Average	"Star popular and audience pleased." "Poorest of the three Kerrigans but got the money." "Star popular; audience pleased—big business." "Average business." "Extra big." "Broke house record."
ONLY ROAD, THE (Dana—Metro).....June	Average	"A very good picture; Viola Dana especially good in this style role." "Very good." "Pleasant." "One of the best pictures we ever played." "Dana draws better for me than ——— or ———." "Very good picture." "Too melodramatic." "Good picture."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good."
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture."
PAIR OF CUPIDS, A (Bushman-Bayne—Metro)...July	Average	"Picture went over fairly good."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OVER THE TOP (Empey—Vitagraph)	Extra Big	"One week to big business." "Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish." "Capacity business." "A great picture." "Extra big." "A good picture." "Big business for one solid week." "A great picture." "Well liked; good business."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select)	Big	"Star becoming more popular with each release."
PATRIOTISM (Glaum—Paralta)—June	Average	"This picture took well." "Average business for three days."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National)	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week." "Great attraction; big business." "Average, Three days." "Suggestive of animated weeklies. Patrons said, 'Not enough action and romantic interest for a long feature." "Wonderful show."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather. "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days."
SANDY (Jack Pickford—Para.)—July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." "Satisfied everybody." "Good story." "Too bad Jack leaves us."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)—June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture." "Extra good." "Good picture, big business." "Doug. is always good."
SCARLET ROAD, THE (Brockwell—Fox)—June	Average	"Good; star well liked." "Gave satisfaction." "Average business." "Very creditable." "Good cast."
SERVICE STAR, THE (Kennedy—Goldwyn)—June	Big	"One of Goldwyn's best." "Emphatically extra big." "Fine production." "Better than average Goldwyn. Madge Kennedy as good in drama as she is in comedy." "Well liked; Kennedy's best picture." "Very good picture."
SHARK MONROE (Hart—Artcraft)—June	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power." "Bill comes back strong in this picture." "Perhaps as good as he has done; two days to exceptional business." "Picture excellent, but star is not drawing so well for me as usual. My patrons have been getting tired of the Hart type of pictures." "Extra big. Three days." "Beautiful photography and a relief from usual Harts. Star still popular." "Very good." "Too much booze in evidence." "Biggest house this season."
SMASHING THROUGH (Rawlinson—Univ.)—June	Average	No comment received with reports.
SOCIAL BRIARS (Minter—Mutual)—June	Big	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience; it takes hold in the first reel, and don't let up." "Good bet."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro) June	Big	"Photography good; some very pretty settings." "A peach." "Average." "A swell picture." "Good; well liked."
SOUL FOR SALE (Phillips—Jewel)—June	Average	"Good average feature; not the knockout the exchange claimed for it." "Better than usual business." "Better than usual Saturday business."
SQUARE DEAL, A (Fisher—Mutual)—June	Poor	"Not up to Fisher's standard." "Poor."
STATION CONTENT (Swanson—Triangle)—June	Average	"Swanson excellent; story good."
SUCCESSFUL ADVENTURE, A (Allison—Metro)—July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent."
TARZAN OF THE APES (First National)	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see."
THE DREAM LADY (Myers—Bluebird)—July	Average	
TINSEL (Gordon—World)—July	Average	"Poor title; did average business for two days." "Four days. Many good comments."
TO HELL WITH THE KAISER (Screen Classics)	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather." "Extra big business for four days." "The best of them all—biggest money getter. Will hold over another week." "Fair business, pleased all." "Broke all records for the week despite the hot weather at the Strand, Allentown. Severe storm Tuesday, but big business anyway. You may publish this." "Four days to absolute capacity. Hundreds turned away every night. Final day largest of engagement." "Best war picture to date." "Business increased second day." "Broke house records.
UP ROMANCE ROAD (Russell—Mutual)—June	Average	"Very good story. Well done." "Average business for a week." "Good story, lots of action and pep—will go well with any audience. A good vehicle for the star."
UNBELIEVER, THE (Kleine—Edison)	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses."
UNCLE TOM'S CABIN (Clark—Paramount)—July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored signers in lobby managed to put this over. Personally thought it awful."
UNDER THE YOKE (Fox—Standard)—June	Big	"Good picture."
VAMP, THE (Bennett—Paramount)—July	Average	"Fine picture, but name against it."
VENUS MODEL, THE (Normand—Goldwyn)—June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns." "Star better liked in this than 'Joan of Plattsburgh'." "Normand's best picture to date." "Fair light picture; failed to draw." "Very good; pleased everybody." "Just 'Fillum.' Poor."
VIVIETTE (Martin—F. P.-Lasky)—June	Average	"Hot weather hurt a great deal but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite." "Very good." "Excellent." "Out of the ordinary." "Average business." "Good, but not her best."
WE CAN'T HAVE EVERYTHING (DeMille—Artcraft)—July	Average	"All star cast; great play; not satisfactory; too intricate for all to abosrb it; too jumbled up."
WE SHOULD WORRY (Lee—Fox)—June	Average	"Splendid for Lee Kids." "Poor story." "Good; Lee Kids draw well." "Some picture; great." "Lee Kids good but picture too impossible to please." "Poor story, but fair business."
WHIRLPOOL, THE (Brady—Select)—June	Big	"Very fine, and Brady is always a winner." "Audience liked."
WINNER TAKES ALL (Salisbury—Bluebird)—July	Average	
YELLOW TICKET, THE (Ward—Pathe)—June	Average	"Very good picture." "Good film; poor business." "Average." "Not up to expectations."

REAL REPORTS

Exhibitors Box Office Reports are Direct from the Exhibitors—Impartial

THIS IS REAL SERVICE

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Rise of Jennie Cushing" (Ferguson-Artcraft)—"All right for one day."

"Believe Me, Xantippe" (Reid-Paramount)—"Reid popular; good comedy."

"The Shuttle" (Norma Talmadge-Select)—"Star popular; picture not much."

"Peg of the Pirates" (Hyland-Fox)—"Poor."

"Double Crossed" (-Paramount)—"Average."

"Baby Mine" (-Goldwyn)—"Big."

"Man from Painted Post" (Fairbanks-Artcraft)—"The usual Fairbanks; capacity despite hot weather."

"Woman Got Forgot (Farrar-Artcraft)—"Big."

"The Hostage" (Reid-Paramount)—"Average; Reid does fair with very poor story."

"Law of the Land" (Petrova-Paramount)—"Average."

"Rebecca of Sunnybrook Farm" (Pickford-Aartcraft)—"Great picture; almost record business."

"Confession" (Carmen-Fox)—"Fair picture; no draw."

"Daughters of Destiny" (Petrova-First Nat.)—"Picture fell short of expectations."

"Turn of a Card" (Kerrigan-Paralta)—"Very fine."

"Up the Road with Sallie" (Constance Talmadge-Select)—"A real entertainer."

"Doctor and Woman" (Harris-Jewel)—"Very pleasing."

"How Could You, Caroline?" (Pathe)—"Very ordinary."

"Wolves of the Border" (Stewart-Triangle)—"Fair western."

"Cleopatra" (Bara-Fox)—"Extra big at start of week's run, then average, finishing poor."

"The Cast Off" (Barriscale-Foursquare)—"Too long in six reels."

"American Buds" (Lee Kids-Fox)—"Lee kids O. K.; film too long."

"Convict 993" (Castle-Paramount)—"Irene Castle good."

"The Desert Man" (Hart-Tri-Re-issue)—"Big; very good."

"The Lone Wolf" (Lytell-Select)—"Extra big; a wonderful picture."

"Honor and Obey" (Brockwell-Fox)—"Average Fox picture."

"Soul of Buddha" (Fox Standard)—"Big; fine picture; well liked."

"The Plunderer" (Farnum-Fox)—"Well liked."

"The Forbidden Path" (Bara-Fox)—"Week's run opened big, closed average."

"Rose of Blood" (Bara-Fox)—"Very good, but too much blood and thunder for these times."

"Amarilla of Clothes Line Alley" (Pickford-Artcraft)—"Good, but not up to her standard."

"We Should Worry" (Fox Special)—"A sure winner; genuine entertainment for all ages."

"Wooing of Princess Pat" (Vitagraph)—"Average; very good story."

"The Honeymoon" (Selig)—"Fair picture; good business."

"The Light Within" (Petrova-First Nat.)—"Went big."

"Bluebird" (Paramount)—"Very bad print; otherwise good."

"Love Letters" (Paramount)—"Very weak."

"Fall of the Romanoffs" (Brenon-First Nat.)—"Failed to draw."

"Toys of Fate" (Metro)—"Great; extra big for four days."

"Hearts and Diamonds" (Mutual)—"Average production."

"The Studio Girl" (Constance Talmadge-Select)—"Pleasing; fair picture."

"The Fair Pretender" (Kennedy-Goldwyn)—"Well liked."

"Daughters of Destiny" (Petrova-First Nat.)—"Average picture."

"Dolly Does Her Bit" (Pathe)—"Good for youngsters."

"Today" (Florence Reed)—"One of the best dramas we have ever shown; a 100 per cent. picture all the way through."

"A Soldier's Oath" (Wm. Farnum-Fox Re-issue)—"Might have been good in its day, but went absolutely rotten here."

"The Mad Lover" (Robert Warwick)—"Dandy picture, well acted, clean and beautifully staged; well directed."

"The Honeymoon" (Selig)—"A fine comedy drama that will please."

"Toys of Fate" (Nazimova-Metro)—"Very good but does not draw here."

"The Beloved Traitor" (Goldwyn)—"Average."

"Raffles" (John Barrymore-State Rights"—"Appeals to everyone."

"Reaching for the Moon" (Fairbanks)—"Average."

"Naughty, Naughty" (Enid Bennett-Paramount)—"Good."

"Shackled" (Glaum-Paralta)—"Good society drama."

"The House of Glass" (Select)—"Second run. Good picture."

"Mrs. Dane's Defense" (Paramount)—"Average."

"Peg of the Pirates" (Fox)—"Average; star ordinary."

"Alien Enemy" (Paralta)—"Good picture; star ordinary."

"The Cabaret" (World)—"Story and picture good."

"Jack and Jill" (Paramount)—"Big, good picture."

"Dolly Does Her Bit" (Pathe)—"Best Baby Marie picture yet."

"The Hostage" (Paramount)—"Pleasing, ordinary."

"Social Briars" (Mutual)—"Fair, satisfactory."

"His Mother's Boy" (Paramount)—"Poor Ray picture, very ordinary."

"The Guilt of Silence" (Bluebird)—"A good story with wonderful photography and settings."

"Confession" (Fox)—"Great story. Everybody liked this. J. Carmen's best."

"A Pair of Sixes" (Kleine)—"Fair and average."

"Italian Battlefront" (State Right)—"One of the best war pictures yet produced."

"Lend Me Your Name" (Lockwood-Metro)—"Extra big, Lockwood always draws."

"True Blue" (Fox-Standard)—"Good story, average picture."

"Those Who Pay" (Foursquare)—"Went big."

"Men" (Foursquare)—"Average picture."

"Soul for Sale" (Jewel)—"Average, big opposition, no business."

"Within the Cup" (Paralta)—"Fair show."

"Treasures of the Sea" (Metro)—"Fine bill."

"Death Dance" (Select)—"Went big."

"Mile-a-Minute Kendall" (Paramount)—"Big."

"The Shuttle" (Select)—"A very good picture and a change from Constance Talmadge's regular style."

"On Trial" (First National)—"Went big."

"Du Barry" (Fox)—"Star becoming unpopular here."

"Joan the Woman" (Paramount-State Right)—"Wonderful picture."

"Twenty-one" (Pathe)—"Good program picture."

"A Bit of Jade" (Mutual)—"Fair picture."

"The Hill Crest Mystery" (Pathe)—"Good picture."

"Little Miss No-account" (Vitagraph)—"Went big."

"The Marked Man" (Universal)—"Big."

Exhibitor Service Bureau

Atlanta Shows Willingness

Theatres Ready to Advertise and Newspapers Co-Operate, But Reading Matter Is Very Dead

ATLANTA occupies a most unique position among the cities of the countries so far as advertising co-operation of the newspapers and exhibitors is concerned. In the first place the whole motion picture business is practically confined to ten downtown houses and all but one of these use at least two of the three newspapers for advertising. The neighborhood theatre business of Atlanta amounts to nothing.

When the writer of these articles started in to work with motion picture advertising it was in one of the principal cities of the country where the chief rivalry was between the neighborhood theatres which existed in large numbers and in all sections of the city and the group of downtown houses, none of which advertised properly at that time. When the newspaper solicitor went to seek their advertising he at first could not understand their position at refusing to use more than the smallest space and irregularly.

Finally the secret was admitted by one of the managers. He pointed out that the chief competition was from the neighborhood theatres. "We have to pay high rental for the pictures that we show and we do not intend to advertise them for the benefit of the neighborhood theatres, and that is just what we would be doing if we used big space. Do you know that lots of these houses, when we are showing some big picture that is attracting attention, will throw on their screen: 'Don't pay twenty cents to see so and so downtown. It will be at this theatre at such and such a date for a dime.' Don't you see that if we advertise these big attractions heavily that we will be playing right into their hands?"

We did not see it and the fallacy of the argument is too apparent to discuss. That is proven by the fact that the situation had been completely changed since that time and not only do the towntown houses advertise liberally, but there are many of the neighborhood theatres represented in the newspapers.

But the point that we wanted to bring out from the manager's statement was the idea that occurred to us at the time: "If the downtown, first-run theatres had originally started out with liberal advertising and high grade presentation of pictures, would there have ever been a place for the neighborhood theatre?" And we do not believe there would, and the situation in Atlanta seems to prove that.

We do not believe that there is a city in the country where the first-run downtown houses couldn't control practically the whole business of the town provided they showed the proper disposition to higher grade of exhibitor, and provided they advertised liberally and consistently and got the real support of the newspapers—provided still further than the neighborhood theatres did not advertise. And just the same way where the newspaper grants the neighborhood a proper rate they can greatly increase their business advertising. *And the big point about newspaper advertising, where real co-operation exists, is that where the various classes of the theatres are all liberal, intelligent advertisers, a greater volume of business is done by EVERYBODY.*

Now Atlanta has a census population of 179,392. There is not a great deal of business outside of the city within easy reaching distance for the theatres to draw from, there being several small towns in the county and a city of some 5,000 a short distance away and connected by trolley system.

The newspaper situation in Atlanta is almost ideal so far as covering the field is concerned for there are only three dailies. And since there is only one political party in Georgia it is now a case of the newspapers appealing much to different elements of the community, as the reader simply buys the paper that he likes the best. Here are the newspapers, with their circulation as given by Lord and Thomas:

Constitution: Morning, 47,620, and Sunday, 53,479.

Journal: Evening, 53,091, and Sunday, 64,829.

Georgian: Evening, 58,778, and Sunday *Hearst's American,* 94,612.

In order to cover the whole field eight of the theatres use all three of the papers; in the Sunday editions one does not use the *Journal* and the other does not advertise at all.

The first-run theatres with their seating capacities are Forsyth, 1,500; Rialto, 1,000; Tudor, 500; Criterion, 1,000, and Strand, 750. The other downtown houses are the Savoy, 400; the Alamo No. 2, 5; Vaudette, 500, the Alpha, 350 and the Alamo No. 1, 350, and the only theatres in the section that cannot see the value of newspaper advertising.

Several of these theatres are excellent advertisers, ranking among the best in the country as the specimens that have been printed from time to time under the heading "Your Idea and Ours" have shown you.

Now the one thing that we do not like about the Atlanta newspapers, and we suspect that the exhibitors are somewhat to blame for it, is the fact that there is no news in them. The papers show a willingness to grant the room by giving long reading notices and ample cut representation. We doubt very much if the long reading notices are not overdone. There can be too much verbiage in such matter and we would very much rather see the reading notices shortened and the remainder of the newspaper space devoted to real NEWS about the pictures and the players. We feel mighty sure that there would be hundreds of readers in Atlanta that would appreciate this.

And we repeat that the Atlanta papers apparently show a willingness to co-operate and that we believe that they would do this if they got the proper requests from the exhibitors.

Two full pages are devoted to the motion picture matter and advertising in the *Constitution* and on a third page a couple of other theatres are cared for and there are two advertisements. On the first page there is a two-column layout of stars at the various theatres and extended notices for the attractions at the Criterion, Tudor and Forsyth.

The Criterion, which is a mighty good advertiser, is a liberal user of space, and in the issue of the papers selected it has twelve inches across three columns, an attractive hand-drawn display illustrated with half-tones. Although the Tudor theatre seats just half as many as the Criterion, it does equally large advertising, and employs all three of the Sunday papers, while the Criterion drops out of the *Journal.* Most of the Tudor advertising is excellent, but we must say that we do not care for the one here, for, though there ought to be liberal space in four columns ten inches, the effect is confused here by the black and white effects and the series of curving arrows to the picture of the star.

Forsyth used an attractive five column thirteen-inch display prepared by Famous Players-Lasky and hand letters in the name of the theatre, date and other matter to agree with the general style. Strand theatre has seven inches across three, but the cut prints poorly in all the papers, and we double the advisability of giving the whole display over to this. It would have stood out strikingly had the display been about twice as deep.

Rialto, the remaining first-run house, uses seven inches across three columns and advertises the middle of the week change almost as prominently as the first attraction. There are no Sunday showings in Atlanta. Alpha, with four inches double, calls attention to the bills for the week, putting special emphasis on the serials. Alamo No. 2 has six inches double, an all-type display,

(*Continued on page* 1532)

Atlanta Shows Some Good Advertising But No Picture News Matter

At the top are the three Sunday pages from the Constitution, in the center three from the Journal and at the bottom three from the American, which is the Sunday edition of the Georgian. See article opposite.



More Exhibitors Make Birthday Happy

Our first birthday certainly has brought us the sort of congratulations on the work of the Exhibitors' Serivce that encourages the staff to put in a few more hours and holidays trying to give increased SERVICE to the exhibitors.

If you have not been using this department read what these leading men of the industry say about it. If *they* find help here certainly there should be reasons why these pages should be of great value to you.

Vacation plans have caused a little delay in putting into effect some new policies, but they will be announced shortly.

S. Barret McCormick, Circle Theatre, Indianapolis:

In our industry imagination is the greatest asset and the very life blood of our business.

What we have always needed was a meeting place for the exchange of ideas and in the Motion Picture News Exhibitors' Service Bureau we have found a great convention held weekly, in which we can all have a voice, all gain inspiration and sharpen the edges of our imagination on the emery wheel of associated thought.

The Service Bureau has become as essential to exploitation as the lens in projection.

George E. Carpenter, Paramount-Empress Theatre, Salt Lake City:

Congratulations on the anniversary of the Exhibitors' Service Bureau, which marks another milestone in the historic road of the much abused trade journal.

Personally I always turn first to the Review Service, Box Office Reports, Service Bureau, and Your Idea and Mine when our new copy arrives.

To read the Motion Picture News minus these condiments would be like eating prime roast beef sans mustard—'nuff said!

That other trade journals have fallen into line in the same direction is indicative of the values of this class of news to the average reader.

This clearing house for ideas is a great boon to the abused exhibitor. Verily we can now swipe the children of the brain of the other fellow without undue blushes.

The writer believes that the Motion Picture News *has established the enviable reputation of being in the same class with Caesar's wife. It has been his experience that the reviews on current releases are fair and unbiased so that the exhibitor can come near banking on a picture being as represented, advertising announcements in another part of the edition to the contrary notwithstanding—all of which is some achievement in one brief year.*

You can't stand still. You must either advance or retreat. Your readers, I am sure, echo the writer's sentiments when he says that he looks for still greater progress in the Exhibitors' Service Bureau during the coming year.

Yours for truth and liberty, to say nothing of big biz.

F. L. Newman, President and Manager, Royal and Regent Theatres, Kansas City, Mo.:

Being that this is the end of the first year of the Exhibitors' Service Bureau, I feel that I owe you an expression of just what I think of it. It is really the first time in my eleven years' experience that any trade journal has taken enough interest to allow the exhibitors to give their opinion of what the public wants, and Motion Picture News has been the first to give the real SERVICE to the exhibitors, regardless of any other influences, and there is no doubt that you are leading a new awakening.

It is only through the Exhibitors' Service Bureau that we can tell the producers the mistakes they are making and give us an opportunity, in a way, to co-operate with them and bring us closer in touch with the general conditions.

Many times motion picture concerns ask me my opinion of different subjects, but I do not believe that my criticisms have the same effect that we can get through the Service Bureau, and I think Motion Picture News should be complimented on this movement. I am sure that the coming year will bring great things and prove a great benefit to both the exhibitor and the producer.

George J. Schade, Proprietor Schade Theatre, Sandusky, O.:

Congratulations! The Exhibitors' Service Bureau is some yearling.

This Bureau is one of the most essential propositions ever offered an exhibitor. I mean a real exhibitor, one who will read up on what you offer and then put his thinker to work to avail himself of the experiences of others to his best financial advantage. Locality, size of town, seating capacity, and length of run must of course be considered by the exhibitor. Personally, advertisements are a second consideration, but the Bureau is always first upon the arrival of the Motion Picture News.

You have certainly made a remarkable showing and have gone to considerable expense to help the exhibitor, to show him how to do it, to give him what the producer has failed to furnish him to exploit his pictures, and just realize, it costs the exhibitor practically nothing.

You ask "Have we kept faith?" Say Bo, are you dreaming? If so, pinch yourself, get out the last fifty-two editions, and if you don't say it's more than keeping your pledge, cancel my subscription, because if you give us more than you have in the past, it will require additional office help to read up and keep posted on what is going on, and you know we can't increase our overhead right at this time.

G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle:

Your Exhibitors' Service Bureau is doing good. Any time you get together a number of exhibitors and let them really tell what is the matter with the other fellow, it is bound to bring some great truths to the surface as well as a lot of smaller ones, and not a few imaginary ones! It means a better understanding between the producers and exhibitors and the better the understanding between these two legs of the motion picture industry, the more solid its footing and consequent advance. More power to you!

H. C. Horater, Manager Alhambra Theatre, Toledo, O.:

I wish to say that I received my inspiration, and education, of how to exploit a picture, as well as advertising ideas from the Service Bureau Department of the Motion Picture News. *I haver carefully and conscientiously read all that has been said in every issue for a long time, and if I am a live wire as I am often called, I certainly got, at least, some of the pointers and ideas from the columns of the* News.

I eagerly await the arrival of the same each week, I further believe that everybody connected with the exhibiting end of the great motion picture industry should not only follow up the Service Bureau items, *but read the* News *from the first to the last page.*

I even go so far as to keep our operators posted, cutting out news items pertaining to projection and other matter that I think will be of interest to them. Long live the Service Bureau.

C. A. Lick, Manager New Theatre, Fort Smith, Ark.:

I want to say that altogether I subscribe to about six trade papers. While all of them have some good features, I think the Exhibitors' Service Bureau of the Motion Picture News is by far the most valuable to the exhibitor. I have particular reference to your criticisms, which might be sized up as in three different installments in each issue.

The exhibitors' box-office reports are certainly very valuable, and I have always done my best to give correct reports on all the cards I have sent in.

I am not going to make it so strong as to state that I could not run a picture theatre without the News, *but I can say truthfully that it makes it a much easier and safer proposition than any other trade paper of which I know.*

ELIMINATE THE BUNK, URGES RICHARDS

LOOK back one year ago, and ask whether there was any motion picture trade paper criticising the advertising of the producers. See whether there was any actual aid given the exhibitors. It was then that the Exhibitors' Service Bureau was started and there is no one to deny that it has given the exhibitor real and honest service and that it has not failed to urge the producer and distributor to employ his trade paper advertising in a manner that will be of value to the exhibitor.

The successful exhibitor has long ago learned that he cannot continue in business by "Bunking" the public. He has realized that he is not merely running his business for today and tomorrow, but for next month and next year. And so the exhibitor who is making a success today is the man who is trying to sell the pictures to his public on their merits—*he is trying salesmanship with each production.* And the exhibitor demands that the manufacturer shall talk to him in the same spirit.

E. V. RICHARDS, Jr., is general manager of the Saenger Amusement Company, New Orleans, operating some half a hundred houses. Now these include the finest theatres in the South, houses in small cities and neighborhood houses. In its different patronages this company has to appeal to all classes of patrons, and so a complaint that comes from the Saenger interests is not a complaint from a big city exhibitor, or from a neighborhood manager, or from a small town manager. It means that it is the opinion of one who knows conditions that exist generally.

Certainly, a complaint that comes from a man like Mr. Richards is a complaint that is voiced by exhibitors everywhere. We would know that from realizing his position even if we had not received letters from every class of exhibitor making the same sort of complaint. And although he has been in the business for years Mr. Richards belongs to the new class of exhibitors. He is a man who is in close touch with the exact conditions in every community in which he operates, and from his visits to New York several times each year he comes in closer touch with the producing and distributing interests than does nearly any other similar official. Therefore there is weight to what he has to say—it is the sort of an opinion that the producer ought to welcome and with which he ought to comply.

"DO not the producers realize by this time," asks Mr. Richards, "that they are wasting space in devoting their trade paper advertising to superlatives and exaggeration when they are trying to sell the pictures to exhibitors?

"Why should they not use the same class of descriptive adjectives in the trade paper, that could be used to a conservative point by the exhibitor in exploiting that picture to the general public through his local newspaper? We do not buy pictures simply because we want them for ourselves but we buy them because we want to sell them in turn to the public.

"How can it be successful policy on the part of the producer and distributor to book the exhibitor up with contracts for pictures that he cannot sell to the public, simply for the reason that he has been misled by exaggeration? He cannot in turn mislead the public day after day, yet sometimes a study of the advertising of the trade papers almost convinces one that many of the producers believe that they always follow that policy in dealing with the exhibitor.

"LET us make the producer advertising in the trade papers like the Liberty Motor—of standard quality so that the parts will fit throughout. In other words the advertising should be such that with comparatively simple modifications the exhibitor could use the same style of advertising in selling the picture to his public. There isn't the slightest difference; there are not two distinct types of advertising, even if the producer does think so. *The sort of advertising that will bring him the biggest returns is the sort that allows the exhibitor to do his part and be honest with the public.*

"The exhibitor is fast growing sick of misrepresentations made by supposedly big and reliable concerns. This policy is not only going to hurt the exhibitor, but the producer, and the trade paper and the industry in general. We will soon be in a position that we do not know WHO or WHAT to believe."

CERTAINLY the producer and the distributor want to book their pictures in the fifty Saenger houses, and certainly they want to sell their pictures to hundreds of other exhibitors. That is the reason they are advertising in the MOTION PICTURE NEWS. But they know that before Mr. Richards can successfully sell to the public these same pictures to the high-class patronage of the Strand theatre in New Orleans, or to a neighborhood house in the same city, or to the people of a small Mississippi city *he must be given the same correct idea about the character of the picture that he has to pass along to his various patronages.*

If Mr. Richards and the other exhibitors do not sell these pictures to the public in a quantity, or rather to the number of people, and at a price to make a profit it is apparent that his company and other exhibitors will not remain in the field to buy more pictures from the producers.

ISN'T the producer working for himself when he is giving the exhibitor the same sales argument that he can use to the public? The manufacturer of a standard brand of merchandise doesn't exaggerate it in seeking to place it with the retailer, for he knows that this merchant must move the stock from his shelves, and to the satisfaction of the consumer, before he can buy further stock. Isn't that simple business?

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

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Eugene H. Roth, California theatre, San Francisco.
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Your Idea and Ours

SUNSET THEATRE, Portland, Ore., did some unusual good advertising during a Clara Kimball Young week at the theatre. Seven of the star's pictures were run, one for each day. It was apparent that the thing to do was to bring out the name of the star very strong, and this was



done, the half-tone adding much to the general effect. The names of the different pictures were used in calendar effect. Contrast being provided by using the names of the various productions in outline type.

There was ample white space provided, and the whole display was far more attractive than it would have been had the advertiser been content with merely listing the names of the productions with the date. The appeal to see the star in all seven of these pictures is well put over.

Don't merely talk about the ideas that you have; try and make them work for you today.

ALHAMBRA THEATRE, Milwaukee, gets an intimate touch with this Fairbanks picture with the line, "He's in a Harem Now." There is piquancy in the display without anything that is improperly suggestive or apt to give offense.

We often hear the argument that this and that star is such a drawing card that it is not necessary to say anything about the picture further than to announce that it is a new production. Of course, every one knows the comparative value of most stars, but such an argument is so ridiculous as to scarcely merit notice. However, here is a case where the cleverness of the sales talk on a specific picture is going to result in increased business. Of course, the people who want to see Fairbanks any way are coming, but there are a whole lot of others who are going to conclude that this is an exceptional clever offering and something that they don't want to miss. Instead of the theory that the popular star does not need advertising, we believe that the opposite is true, and that the greater and the better advertising that you can put behind the strongest drawing cards is always the best thing for your theatre.



With the exception of the fact that the half-tone printed poorly, we have never seen a better, more intimate, appealing piece of exploitation than this use of seven inches across three columns.

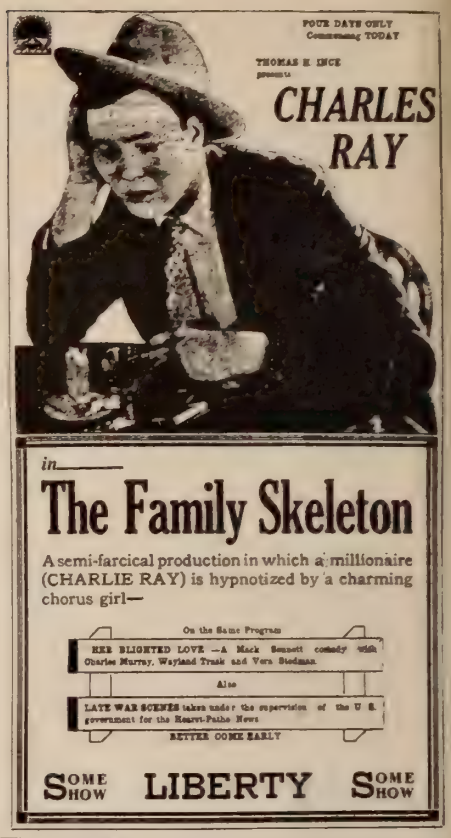
Yes, the medicine show doesn't advertise.

DID you ever consider the little details in designing your advertising, the keeping of the atmosphere through every element of your display? Some of your patrons will ignore these little things at



first, but gradually they will be noticed and their particular appeal will begin to go over.

In this display of the Dayton theatre, Dayton, Ohio, we call your attention to the black and white work at the lower portion. You will note the outline of the Oriental buildings, in keeping with the character of the picture. It is just a subtle little touch that makes the eye linger a little longer on the display. This same plan is being followed on various pictures.



THERE has been a marked tendency recently for some of the producers to build pictures around the liquor evil. Certainly it seems to us that the sight of a drunken man that we are forced to meet in the streets is sufficient without picturing such incidents on the screen.

Now Sam W. B. Cohn is one of the most original advertisers and easily one of the most successful in the country, and he makes the Liberty at Spokane, Wash., stand out as one of the most enterprising theatres anywhere. But even the best of us make slips, and there is a distinct slip in this display on "The Family Skeleton." Of course, if you get down to the real truth this Charles Ray picture is centered around liquor, and Mr. Cohn got the real selling point, but there are times when exhibitors will have to avoid the basic theme on which the picture is made. It is unfortunate that such a thing is true, but in the past six months there have been a number of pictures made which are far away from the spirit of happiness that people want in pictures to-day.

Keep "booze" and murder and things unpleasant out of your advertising. People don't want to come to your theatre in these days of the Hun horror to be made unhappy.

Space in the newspaper that you use counts, but not like that in an empty box or one filled with rubbish and junk.

HERE is a case where we believe that going into too much detail results in an advertisement being badly weakened. Unquestionably the points to be made in the exploitation of this picture were combined in the facts that Theda Bara was the star, and that this was especially a picture which would appeal to women. In most cases, except where the illustration itself is able to carry the spirit of the production, we be-

What Live Wires are Doing



lieve in selling talks with pictures, but here the advertiser gives almost a synopsis of the entire production.

Grand theatre, Faribault, Minn., which uses ten inches across three columns (and many other houses), apparently sometimes believes it has to tell everything about a picture. Let us say here that the Grand theatre does some mighty good advertising for the facilities at hand, but here the writer has succumbed to the temptation of "just a little more." We repeat that the detailed recital of what the picture shows is likely to keep people away, not on account of the production itself, but because these various sentences seem to attempt to exploit sordidness. There are half a dozen splendid selling arguments to this picture. Any one of them would have impressed the public more and would have resulted in more universal appeal.

We are strongly opposed to telling the public that this is "Miss Bara's greatest picture" or any other star's greatest. It may be, but the public gets mighty tired of hearing that expression, and it is too often used on mere hearsay.

Less adjectives in your advertisement will bring you more believers in what you have to say.

WE admit that we are prone to talk often about white space in advertising. We believe that it is essential to get the best results. And so we are glad to get this comment from an exhibitor: "I note that you recommend insistently the use of plenty of white space in advertising. I agree with you, absolutely. But why is it that the producers, in the advertising aids that they supply insist on filling every inch of the space, even to the names of the photographer and the art directors?"

Presumably the reason that this is done is that a great majority of the exhibitors still appear to believe that they must use every inch that they buy, and that the exhibitor won't use the display where there is something to be filled in. So we take this display from the Kinema theatre, Los Angeles, as an illustration of what can be done. The center of the display is one of the ads sent out by Goldwyn, used in fact. This the theatre has SURROUNDED with white space, he placed the name of the theatre attractively, and has used just enough room to give the rest of the program, a brief selling sentence and "Let's go." It's a splendid example of what can be done when you are willing to go the producer one more and use increased space.

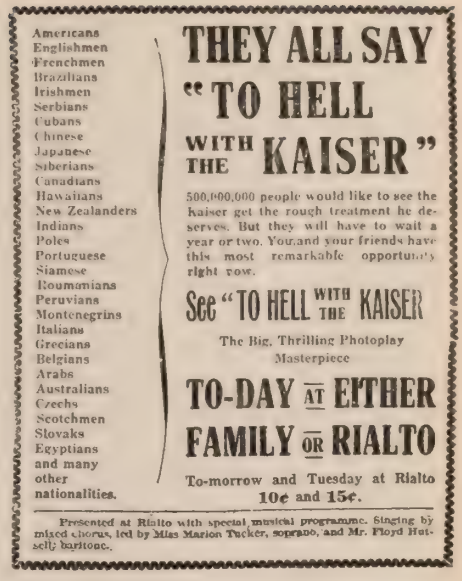


Any exhibitor could do the same thing—and any exhibitor would get more business by following the example of the Kinema.

It is generally he who is without advertising that casts the first stone at suggestions for progress.

WHY does bad advertising appear as local epidemics? There are certain cities where the exploitation of pictures is prevalently bad, and one of these is Rochester.

As an instance could any one imagine a worse display that this of the Family and Rialto theatres on "To Hell With the Kaiser." Here the advertiser has used six inches across two columns, and he has absolutely wasted the money that he spent for the space. Note at the left the names of the various nationalities and the bracket which indicates that all of these people say, "To Hell With the Kaiser." We can see nothing even "clever" about this, and certainly the mass of meaningless type that is used will bring no one into the theatre. And where there were not sufficient advertising aids supplied, and where there has not been a special service section of the NEWS, as there was in this case, there might be some excuse for this sort of exploitation, but in this instance the theatre is just as truly throwing away money as if the manager took his bankroll out and dumped it in the river. It's an amazing case of lost opportunity.

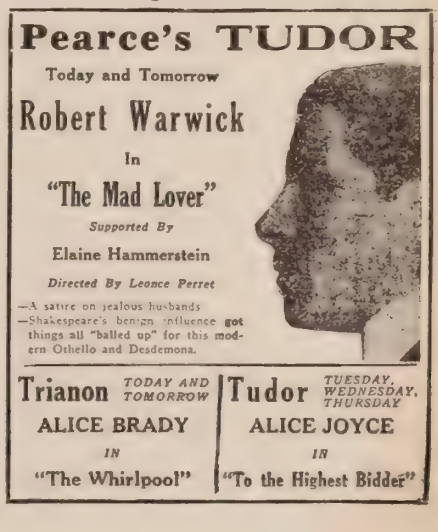


Courtesy begins with the sale of the ticket and never ends.

ON several occasions we have had something to say about theatres under the same ownership grouping their advertising. Here is a case of it from New Orleans. The Tudor and the Trianon theatres are houses of about equal quality, and under the same ownership. Certainly the effect of this advertisement would be to lead the general public to believe that the one production to be seen was Robert Warwick in "The Mad Lover." The Alice Brady picture is playing the same days at the other theatre, but still it is given no more prominence than the middle of the week announcement at the Tudor.

Apparently the reason why the same company builds two high-class houses is that it believes there is patronage enough for both theatres. Now if the Pearce interests controlled the situation in New Orleans this style of advertising might pass, but it doesn't, for there are at least three other high-class motion picture houses there.

Don't play one of your theatres against the other, but advertise each production so as to create a desire to see EACH production. And advertise the theatres separately, and you will get the better results.



Seeing Rialto and Rivoli with Rothapfel

HERE we are back again seeing the Rialto and Rivoli with Rothapfel. And though we like vacations as well as anyone else it seemed that something was wrong because on Sunday the only thing we could do was to go to the little church or go fishing—the good and bad end of things in the little North Carolina hamlet that we almost call home. And so, even if the train was a few hours late and our ham and eggs had to be hurried, is there any reason to wonder why we were at the Rialto right on time for the opening of the first full performance and right there at the Rivoli for the second?

While we were on the return journey we dropped into a theatre in a city of some 45,000. It is a nice theatre and it plays good pictures as a rule. The feature was one that we had seen at the Rivoli shortly before we left and we enjoyed it so much there that we were fully convinced that it was a picture that was well worth seeing the second time. But, oh, the difference, between the Rothapfel way and the any old way. After the performance we talked with the manager and the first thing that he remarked was how he enjoyed reading this department each week and that prompted the question whether he was trying to apply any of the Rothapfel ideas to his own house.

We knew he wasn't and expected the answer that he gave: "Oh, you know Rothapfel has wonderful theatres and all the money that he wants to spend and all the successful talent there in New York, but we couldn't do it here." *Yet, the very things that Rothapfel did in the presentation of that particular picture were extremely simple and could have been done by the manager in question at practically no expense and would have had his audiences talking for a week.* And we know the city in question, for we attended college there and we know that this theatre has as high a class of patronage as any in the country. It is a patronage that would appreciate a touch of the Rothapfel way.

We were delighted about the nice things that this manager and other managers said about this department, but what is the use if they are not attempting to apply the same methods in a different degree to their own houses, and if they are not getting the spirit of it and uplift from it. Thank heaven, we know that there are scores of exhibitors who are getting this benefit.

And so with these observations we will open the week's show at the Rialto. The overture is Victor Herbert's "American Fantasie," opening with the drum rolls and bugle calls. The lighting for the number was all in gold and just at the ending of this patriotic selection all of the lights go out suddenly, so that the transition into the Animated Weekly which itself flashes on to the screen with trumpets and drums, the first number being Gaumont pictures of the student soldiers being inspected at Berkeley, Cal. After the "Adjutant's Call" the music turns to "Invincible Eagle" which is intensely effective with the picture of the marching men. Then follow Gaumont picture of convicts dedicating their flag and the same music continues. From the same source come pictures of the tests of observation balloons on the Pacific and here the music becomes "Our Jackies" continuing through Hearst-Pathe views of the jackies at San Diego.

ON WAR PICTURES

There's a Valuable Suggestion Here for You on Showing Them

AS the war goes along there are going to be more and more pictures based on various phases of the great conflict. People like war pictures when they are properly presented and when the hurrah, flag waving stuff is eliminated from their presentation.

Two such pictures are shown at the Rothapfel houses this week. There was plenty of the patriotism of the right sort, but the bunk was eliminated. Read how they were presented.

Gaumont pictures then take us to the fighting front in France and we are shown views of the Pennsylvania troops, officers being decorated with the Cross de Guerre and finally a thrilling picture of the review of the Thirtieth division. First the music is "We'll Never Let the Old Flag Fall," and this is played once through and then follows "Yankee Doodle Boy," played fairly slowly until the pictures of General Dickman and the marching men when "Over There," with the introduction omitted stirs the audience to great enthusiasm.

Now the Animated is especially short at the Rialto, as well as at the Rivoli this week, and there is a reason for that for the features on both bills are based on war and a very long new section would have made the bill tiresome. There is quite an art in not overdoing things. *Never let your audiences TIRE, for when you do you begin to lose business.*

With all of the lights blue and just a touch of red on the curtains at the side panels Morrie Grimaldi sings Handel's "Shall I in Mamre's Fertile Plain." There is no light on the singer and with the accompaniment of the organ the number is so effective that it gets a big hand.

Then comes the feature, Dorothy Gish in "The Hun Within," a picture which is based on pro-German activities in this country and which deals with a loyal father and the son who is a traitor to this nation. It is the splendid music that makes the picture get the enjoyment that is evidenced at the Rialto this week. "What Kind of an American Are You?" is the theme for the main action and is played as the title comes on the screen and then with the title "In the Spring" Mendelssohn's "Spring Song" is rendered, followed by "Yankee Girl Caprice" and "Nature's Adoration," Now when the loyal father is introduced "What Kind of an American" is used again and then we have "Lovelight Serenade" once through and "Yankee Girl Caprice" repeated. Now the love theme is introduced with Beth and the hero, only the chorus being played here—"Only One Girl." Now at the title referring to the outset of the war we have a tympani rumble followed by a mysterioso with the meeting of the intriguers and "When a Maid Comes Knocking at Your Heart" with the chorus played once through and then the first strains of "The Vacant Chair" and "To a Wild Rose."

There is an effective arrangement when the screen flashes a title "In Germany" and the orchestra remains silent, so that every one gets the full effect of the contrasting scenes. Three dramatic numbers and "Yankee Girl" then come in and then we return to the love theme with the couple entering the automobile. The main theme follows immediately afterwards and then with the newsboy crying his papers we have a tympani rumble with the music changing to an agitato as the news revealed is that America has declared war on Germany. Chorus of "What Kind of an American" is repeated with the peace at any price man and then the organ takes up the music effectively, picking out the theme of "Peace at Any Price" which is played to action, turning to the love theme as the girl and hero are seen together and when we have excerpts from the President's speech we get the last sixteen bars of "Over There." Now through the plotting and action that follows we have a series of mysteriosos, agitatos and furiosos and finally just at the end "Only One Girl" comes back and is played once through. And we believe that the way that this was brought in again after the strains of the weird music is responsible for the big hand that the picture gets.

With the lights all gold, selections from "You're in Love" are played, and then follows one of the Mack Sennett girl comedies, "The Summer Girl," and there's so much action and fun in it that the audience is kept mighty busy watching and laughing. It opens with "By the Beautiful Sea" with the scene on the beach, and then follow "The Campbells Are Coming," "Go Get 'Em," "Happy Go Lucky," "Nights of Gladness," "Peter Piper" and "Saddle Back" and "Furore" gallops for the chase stuff. The comedy dog, with a crane as an added starter furnish a great portion of the laughs.

Now although the feature at the Rivoli is also a war picture there is as different arrangement of the program as well could be imagined. One of the things that strikes the observer is that all of the music is that of the Allies and though the more

Rialto and Rivoli

strenuous spirit of the war is kept down except in the Animated and in the feature, still one thoroughly gets the French-Belgian, Italian-American atmosphere of the whole production.

With the main lights in red and the proscenium lights in gold the orchestra starts off with selections from Puccini's "Madame Butterfly," and after a few bars the curtains part and give us a beautiful Wenger setting with the interior of a Japanese room with the blooming cherry trees seen through the huge window. Then the curtains slowly fall and the selection continues to the end.

But the very spirit of it continues through the wonderful beautiful scenic that follows, a Post-Pathe, made by von Scoy and titled "Come Watch With Me the Passing Night." There are some wonderful night pictures of the water, of the clouds and the moon. And again the music plays a big portion for it starts with "Tales by Moonlight," and then there follows through "Twilight Sketches" and "Lullaby" until we are shown the figure of the soldier silhouetted against the night when we have "Taps" sounded, followed by "Meditation" to the end of the picture. All the titles are quotations from noted poems adding a great deal to the artistry of the picture.

All the lights are in blue for Mlle. D'Espinoy's rendition of "Gavotte" from "Maon." The stage setting reveals a huge window with the stars seen through it. As the curtains part the singer is seated on a sofa and as she begins to sing she rises and comes a few steps forward.

Now comes the Animated, "The Fairest of the Fair," is the music for the opening pictures, from Screen Telegram, showing flying over Washington during war times. Then comes the Official War Review and with drum and piccolo, "Tommy Atkins," is played from the fifth bar from the stirring pictures of the marching Essex men who stir the audiences to great enthusiasm. Then comes the patro effect, and when the pictures change to the heroic dog messenger carriers. It is remarkable how pictures of animals stir audiences to emotions. Several times the dog shown barely escaped shells that burst around him, and the applause each time when he is seen to be safe is almost as great as one would expect for a battle won. "La Coquette" is the music here.

But the audience goes really wild when we are shown pictures of transports filled with American troops, and we get close-ups of the waving men while the huge orchestra crashes out "Over There," playing it once through when we have pictures of the American boys reaching France and the tune shifts to "When Yankee Doodle Learns to Parley Vous." As the men land the music becomes "Battle Hymn of the Republic," and this lasts until the final pictures which show the 22,000 sailor boys there forming a living American flag, and "Red, White and Blue" adds to the great enthusiasm.

Carlos Mejia then sings, "When First the Heavenly Grace," from "La Juive," with the stage hung only with heavy blue curtains and an evergreen at either side.

Now as the orchestra begins to play "Brabaconne," there are thrown on the screen the Pathe picture, "Following the Belgian Army to Victory," which gives us a few glimpses of them, and then a close up of King Albert. As he is one of the principal figures in the feature that follows the cleverness of this little touch is apparent. A storm furioso is used with the marching Belgians, and then we return to "Brabaconne" for the pictures of the heroic king.

A great portion of the music for the feature consists of the numbered selections arranged by the Rothapfel musical department, and which have no meaning for other exhibitors as they are designated on the music score here. "There's a Million Heroes" is introduced twice, once at "Answering the Call," and the other time when the American holds up his hand to be shot. "A Little Love, a Little Kiss" and "Un Peu d'Amour" are used for some of the love scenes, and "My Own United States" is brought in with the toast to America. At the end of the pictures the chorus from "There's a Million" is used, followed by the chorus of "When Johnny Comes Marching Home," which is played twice through, and then comes "Battle Hymn of the Republic" at the very end.

This is the end of the bill, except that Prof. Firmin Swinnen—a Belgian—then renders a march by Francois Fetis.

Now, there have several articles appeared in these pages by Mr. Rothapfel himself about the use of patriotic music with pictures, but we ourselves want to call your attention to what he has done with these two war pictures this week. Now, there is plenty of room for enthusiasm in both of them, and the Rivoli feature is especially moving, but you never see any of the blatant effects put into the music.

You get the thrill of patriotism, for the melodies bring out the action, but you never have it jarring on you, you never get any of that "waving the flag" stuff.

This is what we consider perfection in presenting the patriotic sort of picture. During the war and probably after it there are going to be a lot of these pictures. At the start some exhibitors thought that they had to use the "Star Spangled Banner" or some other such selection at the conclusion, and, of course, then every one in the audience had to get up.

But you never see that happening at the Rothapfel houses. You are led fully into the spirit of the picture, and tears come to your eyes, and you applaud with earnest applause, but when you leave the theatre you have enjoyed yourself and you don't feel that you have been pulled into the theatre and literally forced to show enthusiasm.

And there's quite a difference between professional patriotism and the regular sort.

Heard an exhibitor say: "Well, I've booked my pictures and now I am all done for six months." And in most cases he's right if that's the way he feels about it.



P. E. Noble, now of Portland

Noble Directs Publicity for Jensen-Von Herberg Portland Houses

PAUL EMERSON NOBLE, known to the film world as "No-Bull" Noble—trade mark registered—is once more a member of the Portland, Ore., film forces. Noble has joined Jensen and Von Herberg, the biggest motion picture exhibitors in the Pacific Northwest, and member of the First National Exhibitors' Circuit, and at present is publicity director for the Liberty and Columbia theatres, at Portland.

Mr. Noble was a Portlander for several years until 1916, managing the Metro Exchange and then the old National theatre until he went to Butte, Mont., to direct the affairs of the American theatre. He put that house most emphatically on the map and attracted national attention by his aggressive and progressive showmanship and striking publicity stunts.

The Portland Jensen and Von Herberg interests are now looked after by C. S. Jensen, who has made that city his home; E. J. Myrick, manager of the Liberty theatre, and recognized as one of the live wire exhibitors of the country, Mr. Noble and A. E. Laflar, who recently left the Oregon theatre, Salem, to manage the Columbia.

Goldwyn Features Star in New 24-Sheets

Goldwyn Pictures announces that it is to provide a special series of 24-sheet stands for use with the first six pictures to be released under the new Star Series plan. Special attention will be given in this paper to the personality of the star and a striking head will be reproduced at the left of each stand. At the right end will be the space for a six-sheet on the particular production.

Plain striking lettering will be used to bring out the name of the star and the title of the production. These 24-sheets are now in the hands of the exchange managers and Goldwyn is asking the exhibitors to look over this paper in advance.



Stage setting at the New Garrick, Minneapolis, for "Bound in Morocco"

"Shortest Bill" Makes Big Hit and Runs Full Week, Due to Method of Presentation

IT will be some time before Minneapolis photoplay patrons forget the program that Manager Julius K. Johnson, of the New Garrick, offered the week of August 11. The program was one of the shortest the New Garrick has had in several months, and yet it undoubtedly has proved more pleasing to lovers of good entertainment than any bill offered at any local theatre in a long time.

The New Garrick provides Mr. Johnson with ample opportunity to present pictures in a de luxe way, and with rare artistry he put on his August 11 week presentations so that his bill became the talk of the town.

The bill lasted one hour and forty minutes.

The program opened with the Hearst-Pathe News and a patriotic medley by the orchestra. Following the close of the weekly the Big V Comedies, entitled "Shines and Monkey Shines," was offered with appropriate jazz music by the orchestra and pipe organ. The comedy was followed by a two-reel special Pathe picture, entitled "Fourth of July in France." This short reel subject showed Americans and French joining in the celebration of the United States' natal day in the war zone, and in Paris and each audience cheered the film to the echo. Seldom has such enthusiasm been shown by audiences as was demstrated at the New Garrick during the showing of the Fourth of July film.

To get his audiences out of the Parisian war mood into the quaint atmosphere of Morocco and into a receptive mood for Douglas Fairbanks in "Bound in Morocco." Mr. Johnson broke up his program pleasantly and effectively by playing his overture and working his stage effects just before the feature. While the orchestra played "Allah's Holiday," and with the pipe organ worked into "Cortage du Czardarre," by Tschaikowsky, dark blue, green and red light effects played upon the clever Moroccan stage settings Mr. Johnson designed for the presentation. As the above sketch shows on either side of the stage



Julius L. Johnson, manager of the New Garrick, Minneapolis

was a drop showing a typical Moroccan stone building with palm trees and vines. In the central panel of the stage velvet curtains covered a back drop showing the interior of a harem with its palms, lavish rugs and fixtures and dancer, with hand maidens. As the light effects changed on these scenes the velvet curtains slowly were drawn apart, and the dancing girl rose from her lounge and danced up stage bending, sweeping, gliding gracefully to "Allah's Holiday," now and again slowly salamming before the incense pot that sent forth fragrant odors from the front centre of the stage. As the music came to a close the dancer swung back to her lounge in perfect time, and the curtains were drawn. Immediately after the curtains were drawn the picture sheet was slipped down behind the velvets, and when the stage effects gradually faded out the curtain parted again and the feature was started off. Incidentally with the fading out of the light effects, Mr. Johnson, who is the organ soloist, as well as the manager of the theatre, took up the music where the orchestra left off and played several feature numbers before the orchestra returned to the score.

The newspaper critics were loud in their praise of the program, and it proved so pleasing from a box-office standpoint that it stood without any change for the entire seven-day run. The New Garrick seats 2,400 people, and is the largest exclusive picture theatre in the Northwest.

Mr. Johnson, prior to becoming manager of the theatre last fall was organist for two years, and previous to that was organist at the Minneapolis Lyric, when Sam Rothapfel managed it, and he also became organist at the Regent theatre in New York for over a year after Rothapfel took over that theatre. Mr. Johnson arranges his own musical programs complete, and also designs his stage settings and effects which he changes weekly. His stage is sixty feet wide, about thirty-five feet deep and three stage employees look after the various scenic effects and handling.

The New Garrick has always maintained a reputation for presenting its shows better than any other theatre in the Northwest wih the possible exception of the New Garrick, St. Paul, which recently has become a worthy rival, and in addition to being proud of the way it introduces its features and novelties the theatre is justly proud of a service flag bearing eleven blue stars and one gold one, and which hangs over the main entrance.

Nifty Window Cards Supplied by Fox

As an aid to exhibitors who have booked "Queen of the Sea," "The Prussian Cur" and "Why America Will Win," the Fox Film Corporation has had printed more than a million copies each of some striking window cards advertising "Queen of the Sea," "Why America Will Win" and "The Prussian Cur."

The card advertising "Queen of the Sea" shows the magnitude of this submarine phantasy, which, it is said, cost more than $1,000,000 to make. Several striking pictures, illustrating Annette Kellerman, star of the production, in some of her most attractive poses as the ruling sovereign of the creatures of the deep, are shown in this card, which has a space for the name of the theatre.

One of the most striking features of the present world conflict furnishes the theme of the window card to be issued in connection with "Why America Will Win." A picture of a duplicate of the famous 75-mile gun used by the Germans is shown just at the moment of discharge, while in another part of the card is a portrait of General Pershing.

The window card to be sent out in connection with "The Prussian Cur" shows the Kaiser, typifying all the brutality of the Hun, squatting on a ruined cathedral, while behind him is a giant American cannon cracker, printed in red, all ready to explode.



Two views of lobby display at Broadway theatre on "Crashing Through to Berlin"

Leaders of Allies Basis for Most Unique Lobby Display by Kashin at Broadway

THREE years ago the MOTION PICTURE NEWS first called attention to the lobby displays that M. Kashin was presenting at the Midway theatre, Montreal, and it predicted that such displays would be found essential to many of the large cities where an appeal is made to the big crowds passing the doors.

Since he has taken over the direction of the Broadway theatre he has been making New York sit up and take notice by the way he has arranged the front of his house. And he is attracting not only the attention of the public, but the press of New York as well, for in S. Jay Kaufman's column, "Round the Town," in the *Evening Globe* we find the following:

"Kashin means lobby display. If Rothapfel is synonymous with movie plus music, Kashin will soon be synonymous with lobby display."

This reference was made on the occasion of the presentation of "Crashing Through to Berlin" at the Broadway where it has had a three week's run. Several thousands of people were turned away the first night and the sale of tickets stopped an hour and a half before the first show. Since then business has been strong.

The picture is an historical review in chronological sequence of the important events in the World War, from the assassination of Archduke Francis Ferdinand in Servia, up till the present offensive in France.

The lobby of the Broadway was turned by Kashin into a Hall of Fame, and called "A Pantheon of Patriots," or "Democracy's Hall of Fame."

About seven feet above the ground, across the main entrance, and around three sides of the lobby proper, were a series of niches, and in these were the marble busts of all the big men of the Allies.

Below this, on panels were eleven by fourteen enlargements of actual film, and so placed that all you had to do was to start at the left-hand side of the lobby entrance, enter, go around the three sides, and then finish on the right-hand side out on the sidewalk again, and during your little walk you would haave seen a pictorial history of the war. Of course, there were war relics picked up from the field of France. The reading matter or sales talks were in the usual Kashin style, and full of punch.

Of all the displays at the Broadway so far, this display attracted more people, and by casual observation it could be easily seen that many of the onlookers after walking around the lobby finally advanced to the box-office. The light effects greatly enhanced the display.

There were three stage effects connected with Kashin's presentation of "Crashing Through to Berlin."

The first effect was a scene of a six-foot hour glass. In place of the usual sand there was shown red blood flowing from the upper glass to the lower. A muted horn played taps. The strings played "Over There," and four strokes were sounded on a gong. This brought out the theme of the picture, viz., "The Passing of Four Years of a Crimson Epoch."

The next effect was when the first Americans paraded in Paris. Just before this scene, the picture was stopped. A singer off stage started to sing "As Washington Crossed the Delaware, so will Pershing Cross the Rhine." On the first chorus, the curtains parted and showed a tableau with living pictures, showing Washington crossing the Delaware, this then fading into a scene of Pershing crossing a pontoon bridge over the Rhine. The singer sang throughout. Then the picture went on again.

At the end of the picture another tableau was staged. This represented a huge cannon, stuffed at the mouth with a bird's nest, a Peace Dove perched on the top-most part, and a shower of flowers and blossoms descending on all.

"Crashing Through To Berlin" was one huge round of applause. The fever was maintained throughout the picture, except for one rather slow part, and that was where Kashin inserted his tableau in order to keep them awake. Over seventy-five different pieces of music were employed in rendering the score.

Australian Theatre Puts Over Striking Display

Strand theatre, Brisbane, Australia, has just completed an exploitation plan on the Fox production of "Les Miserables" that is worthy of the attention of any of the livest exhibitors in this country.

Eight days before the opening of the week's engagement the Strand ran a four-column, nine-inch display in all four of the dailies, illustrated with drawings of incidents in the production and then each day for the next six days carried one-column, five-inch displays, built around some special episode in the story.

The first of these carried a drawing of the book written by Victor Hugo, with an inset of William Farnum. It told an interesting story of the writing of the book, what effect it had in France and the place it holds in literature. The second had to do with the arrest of Jean Valjean for the theft of a loaf of bread. The third recounted how Jean Valjean, the galley slave, escaped by wrenching the bars of his prison window. The fourth related the incident of the Bishop's candlesticks and in the fifth installment the story of how Jean Valjean was discovered by Javert, the detective, who recognized the escaped prisoner when he lifted a heavy cart off a man. The sixth showed Jean Valjean in the sewers of Paris, the copy of the display paraphrasing the remarkable description given by Victor Hugo of this episode.

On the day before the opening, Sunday, the Strand ran a four-column, page-length advertisement summing up all the incidents and carrying a big cut of William Farnum, the star.

"Can't do it" is easy to say and hard to prove.

Universal Giving Real Service Helps On New Pictures Direct from the Studios

REAL service direct to the exhibitor from an exploitation who sees the pictures in the studios and immediately writes his matter is a new plan that has just been put in operation by the Universal Film Manufacturing Co. First announcement of that service is made this week, although the plan has been in operation several weeks. This service will be issued in advance of every picture released whether it is a Universal Special Attraction, a Jewel, a Bluebird, or distributed without any special brand name.

A big share of the exploitation work of producing company has to be done without the writer having seen the picture, but this has been overcome by Universal through employing a man at the coast studios and having him mail the matter directly to those asking for it. It is in typewritten form and assumes the character of special advice to the first run man by giving him a thorough insight into the character of the production and laying the basis for his exploitation.

Special emphasis is laid on the fact that this matter is prepared without adjectives and without superlatives and that its one purpose is to equip the exhibitor for handling the production to get the most money out of it.

Now the first sheet contains general information about the production. For instance here is the one being sent out on "The Talk of the Town":

Star, Dorothy Phillips.
Previous Hits, "A Soul for Sale," "Hell Morgan's Girl," "The Mortgaged Wife," "Broadway Love," "The Risky Road," etc.
Directed by Allen J. Holubar.
Story by Harold Vickers in "Snappy Stories."
Scenario by Allen Holubar.
Supporting Cast, William Stowell, George Fawcett, Clarissa Selwynn, Norma Kerry, Charles Hill Mailes, etc.
Locale, interiors and exteriors of a suburban estate. A girls' boarding school. An oriental cafe, an underworld cafe. A luxurious business office.
Time, today.
Thumb-Nail Theme: Genevra is brought from babyhood to the threshold of her marriage by her father, a retired major, who tries to run his home along lines of strict military discipline. The girl is reared in a luxurious prison with no idea of the outside world. Her first curiosity comes when she sees kittens nursing from a mother cat. Denied information by her aunt, she acquires a book on "How to Attract the Opposite Sex." Following out its suggestions she wins the love of a rich young bachelor, the youngest member of her father's small circle of friends. She marries him so that she can do as she pleases. Her new-found freedom takes a risky turn and she falls into the tentacles of a libertine. Her husband pays the man to pretend to attack his wife—which takes the glamour out of the shadowy romance and brings her to her senses.

Next there are given a number of short sentences about the character of the production which the exhibitor can use in his newspaper, programs or around his lobby and then there is a series of advertising catch lines. Next follows copy for the herald and then three press notices that may be used just as they are or rewritten to give the exhibitor just what he requires.

Samples of the matter which have been sent to the MOTION PICTURE NEWS show that the principles laid down by the company are being carefully followed in this matter. The exhibitor is given a frank insight into the character of the production and he ought to have a mighty good idea of what he is going to do well in advance of its showing, as this matter goes out just as soon as the production is completed.

This matter is not being given general distribution, but is being sent out to those exhibitors who request it, so as to avoid waste distribution.

Atlanta Newspapers and Theatres Both Show Willingness To Cooperate

(*Continued from page* 1522)

and Savoy announces the bills for the week in four inches double, while Vaudette uses ten inches single.

The *Journal* gives two three-column layouts on the local attractions and the reading notices and carries the same advertising as the Constitution with the exception of the Criterion. The display on the Alamo No. 2 is much better set up in the *Journal* than in either of the other papers. We have reproduced a third page from the *Journal* to show the advertising of the two vaudeville houses, the Lyric and Loew's Grand, each five inches double. This is the sort of competition that the motion picture theatres are up against. The Lyric shows a news reel, Pictograph and a travel picture, while there is a feature on the bill at the Grand, with changes twice weekly, though merely a line is devoted to this in the advertising.

Hearst's *Sunday American* carries the same advertising as the *Constitution* and has the same general policy in giving reading notices and no news.

One general conclusion is that where the newspapers devote no space to the theatres have to use large space to attract attention, since they cannot count on the real news of the photoplay, the individual public going through these long reading notices. Where the newspapers make their motion picture department so lively and interesting that the thousands of fans will immediately turn to these pages there is not the necessity for such a volume of advertising, though this always does have the effect of causing more increase in the space.

On Monday the *Constitution* carries three inches double for the Forsyth, three inches single for the Rialto together with reading notices for the advertising houses. On Tuesday the Tudor, Criterion, Strand, Rialo and Vaudette are all in for two inches single while the Forsyth remains and these continue through the week, nearly all of the theatres changing their displays on Thursday, on account of changes in the bills. The other two papers do practically the same thing, the *Georgian,* giving the title of the productions at the various houses daily in directory form.



Page advertisement which LaCrosse merchants contributed on "Pershing's Crusaders"

Merchants Cooperate with Theatre in Advertising "Pershings' Crusaders"

SUCCESS of "Pershing's Crusaders" in La Cross August 11-13 was due largely to an intelligent campaign of advertising on the part of Manager Koppelberger of the La Cross theatre. This campaign was materially aided by the business men of La Crosse, Wis., who divided the expense of a full page in the Sunday newspaper.

When the nature of the picture was brought to their attention, they very gladly co-operated. The principal department store devoted its best window to a very intelligent display of posters, "stills" and flags, using as a central decorative piece a life size figure in the costume of an ancient Crusader leading an American soldier in full field equipment over to France. The window was especially effective at night, when a skillful lighting arrangement drew the attention of hundreds. This window was in place for four days preceding the showing, and up to the day before the close of the engagement.

The theatre management, engaged the services of Gunner C. Van Raalti of the Canadian Army, who saw nineteen months of service in the front line trenches. He entertained and thrilled the audiences of the La Crosse theatre with his descriptions of life in the trenches, hand-to-hand fighting, and all the various features of life with a great army.

See Page 1591
For the Complete
Plan Book



How George J. Schade put on a regular show at Sandusky while he was exhibiting "Pershing's Crusaders"

"Regular Show" in Front of Theatre Draws Great Crowds and Expense Is Very Small

GEORGE J. SCHADE, proprietor of Schade's theatre, Sandusky, Ohio, is easily in the lead as the originator of the most unique fronts. We have told you that often and again and again we have proven this with photographs of the theatre during the runs of productions.

Mr. Schade has just completed the showing of "Pershing's Crusaders," and on this occasion he got the punch over with a wallop and attracted unusual crowds. The display was something on the order of the usual stage presentation, and he may be said to have staged the production in front of the house instead of on the interior.

One thing that commends the greater portion of the displays at the Schade is the fact that they are inexpensive.

The main feature of the display was on either side of the marquis, and this decoration was supplied by cut outs of the twenty-four sheets supplied by First National. This marquis was extended out over the roadway for ten feet, leaving about eleven feet clearance. Immediately above the marquis and below the electric sign a huge American flag was so placed as to form a background for the mounted figure of Gen. Pershing. Banked about the front and sides were evergreens so arranged as to give the forest effect.

Built up from the top of the marquis was the place of the Kaiser, with a background of two American flags, and the Stars and Stripes flying from each tower. This palace was arranged with transparent windows, and from the outside it was made the more prominent with indirect lighting system.

Immediately on the curb was the reproduction of a trench scene, with American soldiers wearing helmets. These figures were made of papier mache, but they were very realistic imitations. One glance at the two photographs will show how thoroughly in keeping are the various parts of the display, and how they merge into one patriotic effect.

"This was the talk of the town," is Mr. Schade's own comment on the boys in the trenches. Then he adds: "Some exhibitors may think that this is a very expensive front. For their benefit I will say that the entire layout was made of corrugated paper board stiffened with 2-inch strips. The 24-sheets were cut out, pasted on and then varnished with a cheap grade of varnish so that they would stand the weather. The palace was made of the same material and painted with cheap barn paint, making a mighty expensive looking front with a very small amount expended. And it will get them inside every time, because it looks big."

And the box-office results bear out the statements on Mr. Schade. The picture ran for three days, the business being big on Monday, increasing on Tuesday and Wednesday it was described as "a knock-out—full up and down." In addition to the regular matinee and evening business there were special morning matinees given on Tuesday and Wednesday especially for the children, and there were long line-ups for each performance.

There are a whole lot of exhibitors who can take valuable tips from Mr. Schade. Sandusky, with a census population of 20,000, is not in the big city class by a whole lot, but there is not an exhibitor anywhere who is taking greater advantage of the pulling power of each picture, and who is working out new ideas with showing after showing.

Your patron does not want to know whether your picture is the "greatest ever," but he wants to know why he should go to see it and what he is going to find there.

Pershing Record Helps with "Crusaders"

Here is a clever and a very simple idea in connection with exploiting "Pershing's Crusaders" which was worked out by D. H. Schulmann, manager of the Florence theatre, Pasadena, Cal.

He arranged with a local phonograph dealer to install one of his largest machines on the dark side of the theatre and supply the theatre with record of "Pershing's Message" which was reproduced just before running the picture at each show. This got perfect attention, even from audiences of children, and always brought forth much applause at the conclusion.

Not only did the dealer make no charge for this service, as it was a great advertisement for him, but he also decorated his show window with flags, the records and a poster and then cards calling attention to the fact that the picture was being shown at the Florence and the record played there.

A "Four Minute Man" spoke before each rendition of the record, mentioning it and the picture and calling attention to their authenticity.

Error Brings Criticism to Wrong Paper

In the second of the articles recently published about the newspaper-motion picture situation in Los Angles, a typographical error made us say that the Saturday *Express* was the poorest of the papers in Los Angeles so far as cooperation was concerned, with the exception of the *Times,* which prints only reading notices in the Sunday issue. The paragraph making this statement comes just after another paragraph pointing out why the Saturday department of the *Record* was poor, and the remark should have referred to that paper and not to the *Express,* which is always readable and interesting.



Manager Earl L. Crabb "shooting" Colonel Lillian Russell in her Marine Corps drive and view of Strand News car

Buffalo Theatre and Newspaper Show Real Cooperation in Local News Weekly

A BUFFALO newspaper and a Buffalo motion picture theatre have just completed an arrangement linking these two greatest publicity agencies. The paper is the Buffalo *Evening News*, and the theatre is the Strand, managed by Earl L. Crabb. Under this arrangement the *News-Strand Local Events* comes into existence. This will be a weekly release, covering all events in which Buffalonians are interested. All activities of interest in this city and western New York will hereafter be screened.

In preparing for this stunt, Mr. Crabb several weeks ago journeyed to New York, where he purchased a big camera car, which he drove back to Buffalo, and had attractively painted and fitted out as the *News*-Strand Camera Car. This machine is a big town car model with an opening in the roof for the camera to project while "shooting" pictures.

Almost simultaneous with the purchase of this car, Mr. Crabb began the installation of a complete developing and printing studio in the Strand, where in a very short time after "shooting" the pictures, the complete films are made ready for the Strand screen. An expert photographer has been engaged to aid in the developing of the films, and a colored chauffeur engaged to drive the camera car to the points where pictures are to be made.

Through this arrangement the Strand is getting a "million dollars' worth" of publicity in the columns of the *Evening News*, which is the largest paper between New York and Chicago. This publicity is all on page 1 and 2, which could not be purchased at any price.

This is the way the plan works out. When there is a big fire or accident, a gathering of Buffalonians or other event of local interest, the *News* informs Mr. Crabb of the details, and he with the camera car rushes to the scene. If it is a celebration, patriotic rally or gathering, he gets a much longer notice, and no rush is necessary.

However, three days before it was intended to announce the first *News*-Strand local events an accident occurred, which made Mr. Crabb rush, and which necessitated a preliminary announcement of the plan. It was the breaking away of a scow in the Niagara River not far above the Niagara Falls, and the rushing toward the brink of the falls of that scow with two men aboard. Through a miracle the scow caught between some rocks in the rapids and stuck all night, during which time hundreds of men made desperate efforts to save those aboard.

In the morning the Strand Camera Car rushed from Buffalo to Niagara Falls, and Mr. Crabb succeeded in getting some exclusive views of the rescue of the men, the almost wrecked scow and some excellent scenes of the Falls. The pictures were developed, printed, and the *News* came out with a two-column head on page 1, announcing the scoop and the fact that the pictures were the preliminary to the regular edition of the *Local Events*. It was a great introduction, and thousands crowded into the Strand to see the pictures.

Sunday, August 11, the first complete edition of the *Local Events* were shown, and included in it were the Falls rescue pictures, scenes of the activities of the local Motor Corps Girls, films showing Buffalo firemen selling war savings stamps for which the fire fighters staged a special run of the apparatus down one of the principal streets, the Municipal Swimming Carnival in which hundreds of children were filmed and Congressman Charles Bennett Smith addressing a W. S. S. rally at Lafayette Square.

In this series there were hundreds who recognized themselves as screen stars. In this way the Strand will add to the box-office receipts.

Each week the *News* and Mr. Crabb will co-operate in getting out a motion picture review of the events of the week and the activities of Buffalo folk.

When Lillian Russell was in Buffalo in the interest of the Marines' Recruiting Drive, Mr. Crabb "shot" almost 2,000 feet of "Colonel" Russell's activities in various parts of the city appealing for recruits for "the soldiers of the sea." These films were taken the first half of the recruiting week, and shown on the Strand screen the last half with the "Colonel" herself an interested patron at the first showing.

But the one big point in this plan is the great publicity given the Strand by the *News*, and there is not a city in the country of any size that does not have some live wire exhibitor who can put over a similar plan. The one difficulty in fast work for most exhibitors would be the printing and developing. Most exhibitors would have to send their films away to be printed. This is where Mr. Crabb is fortunate. He is a real expert in the technical side of the game, having been at one time a director for the Universal Film Company. He is the inventor of several appliances for motion picture projecting machines. He is also familiar with the printing and developing end, and thus is able to work the plan to perfection.

In those cities where there are exhibitors who can "shoot" local pictures, it will be found worth while to tie up with the leading newspaper on a similar proposition, even if the films have to be sent away to be printed. The publicity which the exhibitor will receive, all page 1 and 2 position, will make the expense involved seem small.

An interesting sidelight in connection with the *News-Strand Local Events* is the working out of an arrangement whereby most of the films will be sent to France, and there shown to Buffalo boys who will receive these pictures, showing their old home town and its activities with about as much enthusiasm as a big victory over the Hun. And when these boys come home the Strand and the *News* will be on the tongues of all of them. It is easy to imagine the excitement among the soldiers when the films are thrown on a screen behind the lines, and the boys recognize some of their own friends, their relatives, and scenes dear to the hearts of all of them.

The plan promises to develop into a big proposition, and it is possible that Mr. Crabb may book the films in other theatres to help in cutting down the expense of producing the films. It is a sure bet that a lot of houses will be anxious to show these pictures because of their local interest and because of the publicity given them in the *News*.



At the left "Columbia's Fighting Men" and "Getting a Submarine," two patriotic stage settings at Shea's Hippodrome, Buffalo

Franklin, in Raising Prices, Declares Public Demands Best in Whole Presentation

SHEA'S Hippodrome, Buffalo, has started the higher admissions ball rolling, on Sunday, August 25, a raise in prices being put into effect. Under the new price scale the war tax is included. The boost amounts to five cents on all present admissions, with the exception that boxes Sunday and holidays will be sold at a ten-cent advance, tickets being fifty cents instead of forty.

In announcing the raise in prices Manager Harold B. Franklin in a neat folder says:

"The management has fixed these prices not that they reflect the full value of the entertainment given, but rather that they represent the least price for which it is possible to continue the high quality demanded by Hippodrome audiences.

"Shea's Hippodrome has at its disposal the features that are presented at the four leading theatres in New York City and are shown here at the same time they are released there. From these the best is selected to make up the program at the Hippodrome. Each picture is specially staged, which distinguishes the entertainment here. Shea's Hippodrome features are not shown elsewhere in the city for thirty days.

"High class cinema theatres in New York, Chicago, Detroit, Los Angeles, Seattle and other cities have an admission scale double that in force at the Hippodrome. Shea's Hippodrome will continue to be the best theatre in every respect."

With the raise in prices Mr. Franklin also announces the augmentation of his big orchestra to thirty pieces, which under the direction of Alfred Moulton, will be one of the finest in the country.

In discussing the boost in admission with the MOTION PICTURE NEWS representative, Mr. Franklin said:

"The day for the successful ten-cent theatre is gradually dying out. It is no longer possible to give audiences the elaborate programs demanded for a ten-cent admission. The big programs demanded by present day audiences can only be provided through increased revenue.

"The public will pay for quality. The present releasing method demands high rentals. Good music costs money. Efficient attaches command good salaries. Expert operators are worth their weight in gold. The 101 items connected with the operating end of the theatre have trebled in cost. To meet these exhibitors must set higher prices.

"Audiences expect bigger things continually from the motion picture exhibitor. That house that does not progress cannot keep pace with the rapidly moving events in the cinema industry. Bigger prices will enable the exhibitor to give bigger shows. Bigger shows mean bigger patronage. The public is prepared to pay for value received. All commodities are commanding higher prices than heretofore. Why not the motion picture?

"For the theatre today there is added taxes, higher light bills, both gas and electricity and employes are continually demanding higher wages in order to meet the continually rising cost of living. At Shea's Hippodrome we have put the problem frankly up to the patron.

"We find that the public is not interested in how cheap you run your theatre, but how good. In announcing our price raise we show at the same time our plans for the coming season and let the patron judge as to whether the higher price is justifiable.

"One big advantage of the new prices is the elimination of the odd pennies. Eleven-cent seats have been increased to fifteen cents and seventeen-cent seats to twenty."

The week of August 25 was the fourth anniversary at Shea's Hippodrome and elaborate programs were arranged by Manager Franklin, which will be described for MOTION PICTURE NEWS readers in an early edition.



Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, N. Y.

Service Star Poll Gives New Interest to Film

Charles G. Branham, manager of the Strand theatre, Minneapolis, used a unique plan in connection with the Minneapolis *Daily News* in exploiting Madge Kennedy in "The Service Star."

Announcement of the contest was made under the caption of: "*The Daily News* wants to know how many stars you have in your service flag," and then were followed the rules. There were no limit to those available for entry and two season passes to the Strand offered to those who could show the greatest number of stars. The number of stars *were* not limited to husbands, brothers or sons, for cousins, uncles—in short, any relative—could be included. Of course, the coupling up of the contest with the picture was apparent.

Live News from the Producers

Select Announces New Output

For the 1918-19 Season the Select Pictures Corporation Will Release Thirty-eight Pictures with Five Women Stars

Select Pictures Corporation has announced its second series of star pictures, for the season of 1918-1919. The names of Norma Talmadge, Clara Kimball Young, Constance Talmadge, Alice Brady and Marion Davies appear as the stars contributing to this series during the coming year. The list is to comprise eight pictures from each of the first four of these stars, and six pictures from Marion Davies. This makes a total of thirty-eight productions from these five artists.

Norma Talmadge's first picture in her new series will be "A Tale of a Forbidden City," from the pen of George Scarborough, the dramatist who wrote the story of Miss Talmadge's last production, "Her Only Way."

Miss Talmadge and her director, Sydney A. Franklin, have been at great pains and expense to provide authentic and adequate Chinese settings for the story. Thomas Meighan is her new leading man.

Her second production in the new series will be David Belasco's great stage success, "The Heart of Wetona." This play is also from the pen of George Scarborough.

Clara Kimball Young will begin her Second Star Series with a war play, "The Road Through the Dark," from the pen of Maude Radford Warren. This story appeared in the March number of the *Metropolitan Magazine*. Marshall Neilan will be supervising director and Jack Holt will appear as leading man.

Second in Clara Kimball Young's new series will come a very ambitious production of "Cheating Cheaters," Max Marcin's stage success which drew crowds to the Eltinge theatre in New York City for an entire season.

Constance Talmadge provides the first attraction to be released by Select during the new season, as the first of her second series, "Sauce for the Goose," is being released during the present week. Miss Talmadge is again supported by Harrison Ford and a capable cast, and is again very ably directed by Walter Edwards.

Following this, and making the second feature upon her list, Constance Talmadge will be seen in another screen presentation of a successful comedy, "Mrs. Leffingwell's Boots." The play by this name is from the pen of that master American dramatist, Augustus Thomas, and provided one of the early successes at the New Lyceum theatre in New York.

Alice Brady's first picture in her new series has been called "The Better Half," and is taken from a story, "Michael Thwaite's Wife," which is the work of Miriam Michelson, whose romance, "In the Bishop's Carriage," enjoyed such wide success both in book form and upon the stage.

Following "The Better Half," Alice Brady will be presented by Select in a photoplay based on a story by Fannie Hurst which recently appeared in the *Cosmopolitan Magazine*.

Following "Cecilia of the Pink Roses," which is the first of Marion Davies' Select Pictures, this star will be seen in a new production entitled "The Burden of Proof," which has just been finished under the supervision of Julius Steger.

The Select management desires to call attention to the fact that all of its announced productions are new pictures. There are no reprints or reissues included in the list.

General Film Aids W. S. S.

In co-operation with the National W. S. War Savings Committee, General Film Company has instructed its twenty-eight exchanges in the United States to give energetic attention to the War Savings Stamp campaign. Arrangements have been made to send at least fifty animated W. S. S. cartoon trailers to each exchange, these to be attached to the most active films and kept working. At the same time the Committee will be kept informed by General Film of the subjects that carry these "Thrifette" trailers and also the houses displaying them.

Alice Brady Resumes Her Motion Picture Work

Alice Brady returned to New York this week from her preliminary road tour, for the purpose of getting started on her newest Select Picture, to follow her forthcoming production, "The Better Half." The play in which Miss Brady is making her return to the stage closed in Washington last week for ten days before its metropolitan premiere.

Charles Maigne will direct Miss Brady in the picture she is now making, and he also wrote the scenario for this piece.

Miss Brady will not abandon moving pictures, but will continue to make pictures for Select according to her regular schedule.

Theda Bara Starts on "The Siren's Song"

Theda Bara has begun work at Hollywood on "The Siren's Son," a new drama, which is her thirty-fifth picture for William Fox.

"The Siren's Song" is being directed by J. Gordon Edwards, this being the thirtieth production Mr. Edwards has made for William Fox. Story and scenario by Charles Kenyon, author of "Kindling." A large and especially notable cast has been chosen for this play, and it was selected by Miss Bara herself from among a number of manuscripts submitted to her.



Norma Talmadge's Most Recent Select Picture Is "Her Only Way." Clara Kimball Young Is Laying Plans for a New Picture to Follow "The Savage Woman"

Ince Turns Earth on New Studio Site

Thomas H. Ince and his staff motored to Culver City last week where the producer of Paramount and Artcraft Pictures personally turned the first shovelful of earth for the new studio to be erected in the old site from which Mr. Ince has been absent for a year and a half, while occupying the Biograph studios in Los Angeles.

J. Parker Read, Jr., Harry Culver and others were in the party and all are enthusiastic over the new plant which is expected to be one of the handsomest in the country. From an architectural point of view, the new studio will be very unique, it is said. There is a complete departure in the design from even a semblance of a commercial institution. There will be the usual stages, work buildings, etc., but these will be hidden from the view of the passer-by along Washington Boulevard. All the traveler going through Culver City will see, will be a great Colonial Mansion set back 150 feet or more from the boulevard in a tree-studded lawn. This stately building, with its spreading wings will have a frontage of more than 250 feet, leaving only a twenty-foot strip lawn on either side. The structure will stand on a slight rise, all the work buildings being behind and out of sight.

Essanay Reports "Triple Trouble" Success

"Triple Trouble," Essanay's new Charlie Chaplin comedy, is booking exceptionally strong, according to the reports of Essanay and the George Kleine releasing system. They also state that exhibitors running the picture are reporting that they are doing an exceptionally large business and pleasing their audiences thoroughly.

Many of the first-run houses which booked the picture for one week held it for a second week's run, so great was the interest of the public in the picture.

Essanay has had to make a number of new positive prints in order to take care of the increased bookings, these coming in faster even than was anticipated.

"Over the Top" to Help Liberty Loan

"Over the Top," Vitagraph feature, continues to run strong in all parts of the country, and letters from exhibitors indicate a still greater demand for the feature in connection with the coming Liberty Loan Drive, in support of which many are planning to run the picture on a mutual benefit basis, as it has been run in hundreds of instances for the benefit of the Red Cross, Knights of Columbus, Y. M. C. A. and other war organizations.

L-Ko Completes "The Fast Male"

"The Fast Male," a railroad comedy, has been completed by Craig Hutchinson at the L-Ko studios. In the cast are Harry Gribbon, May Emory, Harry Mann, Helen Lynch and Chester Rickman.



Fritzi Brunette and Myrtle Reeves Are Presented by Bluebird in "Playthings"

Keeney Takes Gotham Studio

Located Adjoining Talmadge Plant in Forty-eighth Street—Plans Going Forward to Begin Jewel Carmen Production

IT was announced this week that papers have been signed whereby Frank A. Keeney, of the Frank A. Keeney Pictures Corporation, takes over the studios at 308 East Forty-eighth street, Manhattan, adjoining the Norma Talmadge studio. It is said these studios were originally built for Mr. Keeney by Manhattan Studios, Inc., under the direction of John W. Mahan, president of that concern.

Together with the statement that Keeney secures the plant, is the announcement that in about two weeks work will start on a feature production in which Jewel Carmen will have the star role.

The new studios are among the best equipped in the city. They are on the location formerly occupied by the Lee Lash Studios. There is a frontage of 75 feet, with a depth of 100. The studio building proper, which is 50 by 100 feet in floor dimensions, is fitted with a semi-glass roof, for daylight work. It has a cemented basement 50 feet wide and 100 feet long with a height of 15 feet. There are no posts in the studio, everything being in the clear.

The offices, director's rooms, property rooms and dressing rooms are in a three-story building, 25 by 100 feet, equipped throughout with underwriters' improved fire doors. Studio, offices and property rooms are on the street level. The electrical installation has the latest improved Trumbull switchboard with double pole throw, all lights in the studio being controlled from the switchboard, thus giving a maximum of convenience and efficiency. Studio and dressing rooms are heated with steam throughout.

About the middle of September Mr. Keeney will resume production with Catherine Calvert, whom he is exploiting as "The Lady Beautiful of the Screen." It was his success with the earlier Calvert pictures that spurred Mr. Keeney to go ahead with his larger plans as a producer. He has now made four pictures featuring Miss Calvert, "A Romance of the Underworld," by Paul Armstrong; "Out of the Night," by E. Lloyd Sheldon; "Marriage," by Guy Bolton, a screen adaptation of Mr. Bolton's powerful drama, "The Game," and "The Uphill Path," by Mr. Armstrong. The first two pictures named have been released.

All of the Keeney productions are distributed through the William L. Sherry Service.

Vitagraph Names Releases for September 9

The Vitagraph program of releases for the week of September 9 has been scheduled as follows:

Blue Ribbon Feature, five parts, "A Nymph of the Foothills," featuring Gladys Leslie; written by Rex Taylor; directed by Frederic Thomson. Serial, two parts, William Duncan in "The Escape," Episode No. 9 of "A Fight for Millions," supported by an all-star cast, including Edith Johnson and Joe Ryan; written by Albert E. Smith and Cyrus Townsend Brady; directed by William Duncan. Big V Comedy, one part, "Capers and Crooks," featuring Earl Montgomery and Jos. Rock. Vitagraph Drew Comedy, one part, "A Lady in the Library," featuring Mr. and Mrs. Sidney Drew.

Fox Features Play Opposition Successfully

One big Fox picture being chosen to play in opposition to another super Fox production, and both doing big business, was the situation which developed in Seattle during the opening week of "Salome." The rival Fox production was William Farnum in "Les Miserables." Both pictures broke house records and turned away hundreds, according to a letter sent to the Fox Film Corporation by P. S. Mattox, the William Fox agent with the "Salome" production in the Washington territory.

World Applies Direct Energy

Helps Exhibitor by Giving Publicity to Picture Instead of Company Head—Tells of Misapplied Publicity Energy

THAT misapplied energy is the besetting evil of the average publicity department is intimated in an announcement this week from World Pictures, in which it tells how the exhibitor is aided in exhibiting World productions.

The statement said: "The policy of the publicity department of World Pictures is to help the exhibitor sell the picture to the public by concentrating all publicity issued by the department on the stars, actors, authors and directors. Publicity concerning the managing heads of departments being of no value to the man who signs his name to a contract for World pictures, this sort of publicity is consequently not employed. Direct energy is applied to the theatre and not the home office end.

"There is no part of the motion picture industry in which there is as much misapplied energy as in the publicity departments. The purpose of a publicity organization should primarily be the dissemination of matters of interest that will excite the curiosity of the public to the current program of the local theatre and thereby increase the box-office takings. The methods employed by the publicity agent are not along set rules, but rather he should be guided by experience either of his own or of those who have spent years in this line of endeavor. It seems that in the picture business the press agent is influenced greatly by the evident desire of his boss to keep his name before the public, for what purpose no one knows except the boss. The public is not interested in John Jones personally but rather in the offerings of John Jones when they have certain ear marks of profitable entertainment value. This fact is arrived at by the public either through the publicity given to the subject matter of the particular picture, the drawing power of the star or the actors who compose the cast or the following the director has who had the offering in charge. This is the whole story in a nutshell.



"To Him That Hath," World Picture, Presents Montagu Love in the Main Role

"If the same amount of time, energy and print paper were used in dealing with pictures themselves instead of the personal publicity given to the president, vice-president, secretary, sales manager, exchange manager and other satellites of the organization, the exhibitor would be able to cash in with larger profits than he does where he contracts for service and has to read in the trade papers effusions about the genius of the heads of departments who do not come in contact with the box-office patrons. All of this work in the publicity line is a fair example of misdirected energy. It means nothing in putting a picture over and the only one who is pleased is the boss. All he gets out of it is a sop to his vanity.

"Press departments are but another branch of the sales organization, and such being the case, this cog in the wheel should be made to apply its energy to giving the public a jab to call their attention to the fact that there is a certain picture with Miss So-and-So as the star and May Jones and Tom Brown in the cast."

Ideals Needed Says Hodkinson Producers

JESSE D. HAMPTON, a producer, who recently became allied with Hodkinson Service, making pictures starring J. Warren Kerrigan, recalls the fact that it was just three years ago that he first talked with Mr. W. W. Hodkinson about producing and found they both had the same ideas.

In a recent letter to Mr. Hodkinson, Mr. Hampton writes: "Through all the changes and turmoil of these three years I have retained my original viewpoint—that the business needs new ideas and more ideals.

"I selected your organization because of my belief that the policy you have adopted for exhibitors will, in the long run, prove most satisfactory to all interests—exhibitor, distributor and producer."

Lester Park, president of the Lillian Walker Pictures Corporation, another Hodkinson producer, writes as follows: "I feel it would be a serious personal lapse to let the consummation of our contract for the distribution of eight Lillian Walker pictures pass without an expression of my satisfaction in having effected this releasing arrangement with you.

"In placing the series of Lillian Walker pictures in your hands for distribution, therefore, it is my honest belief that I have not only served the interests of my own company best, but that I am going 'my bit' along lines that have a most vital bearing on the interests of the exhibitors of the country as a whole."

The Complete Plan Book on Pages 1591 to 1608

Anderson Signs with Wm. L. Sherry

Gilbert M. Anderson arrived in New York last week and immediately got in touch with William L. Sherry. The result announced following the conference is that the new G. M. Anderson features will be released exclusively through the William L. Sherry Service. Contracts were signed and sealed after Mr. Sherry had looked at the productions.

The first release will be September 22, a five reeler entitled "Red Blood and Yellow." This will be followed October 6 with a special two-reel subject entitled "Shooting Mad," followed by a five-reel subject entitled "Son-of-a-Gun" to be released October 20. There will be a long list of pictures following these, in which Mr. Anderson will be seen in the modern style of Western plays. Mr. Sherry and Mr. Anderson are both desirous that it should be understood that none of these pictures will be re-issues. They are all distinctly new and up-to-date and far more pretentious than anything that Mr. Anderson has ever done.

Cruze Finishes His First Paramount

James Cruze has just finished directing his first Paramount picture for the Lasky Company and Wallace Reid, who is starring in the picture, is said to be delighted with Mr. Cruze's work and believes the picture will be a wonderful success. Ora Carewe is playing the feminine lead opposite Wallace. The picture is from a novel by Porter Emerson Browne and was scenarioized by Gardner Hunting.

Katterjohn Prepares "Puppy Love" for Lee

Monte M. Katterjohn, special writer for Paramount and Artcraft stars, has gone into retirement at his home in Beverly Hills, and will not emerge until he has completed all the continuity of "Puppy Love," which will form the next production starring Lila Lee, the new Paramount star "Puppy Love" is an original story by Mr. Katterjohn.



Margarita Fisher, in the American Film Production, "Money Isn't Everything"



On the Left Is a Moment in "Queen of the Sea," Starring Annette Kellermann, and in the Center Is Theda Bara, in "When a Woman Sins." At the Right Is Gladys Brockwell in "Kultur." All Are Fox Stars and Productions

"Laughing Bill Hyde" Progresses

Goldwyn is bending every energy at its Fort Lee studios to produce from Rex Beach's novel, "Laughing Bill Hyde," a motion picture commensurate in strength and interest with the original story. With Will Rogers, famous lariat-throwing wit of the Ziegfeld "Follies," in the name role and a cast of unusual distinction, including John Sainpolis, Anna Lehr and Mabel Ballin, work on the production is rapidly progressing under the direction of Hobart Henley.

Rex Beach delves into the psychology which keeps down the "under dog" in this story of the redemption by kindness he had no right to expect of a cast-off of society. It has been called "the story of the man who licked Fate."

"Silent Sentinel" Features Helen Gibson

"The Silent Sentinel" is the working title of the second of the series of two-reel Western dramas now being made for Universal by Harry Harvey, with Helen Gibson, the dashing queen of the plains, as the star.

The first of these has just been completed under the title of "The Tigress," a story of a feminine hell-cat of a small mining town.



Mary Miles Minter, American Star, in "The Eyes of Julia Deep"

Goldwyn Releases Lowry Film

"For the Freedom of the East" Made by Betzwood Company, with Chinese Star—On the October Schedule

WHAT Goldwyn declares is the first great motion picture production showing how Germany was foiled in the Orient and how the Yankee, Japanese and Chinese troops have rescued all of Northern Asia from the grip of Berlin is now ready for nation-wide distribution. Goldwyn announces itself as the distributor.

The Betzwood Film Corporation, owned by a group of Philadelphians known throughout the industry, is the producer of this new patriotic thriller, "For the Freedom of the East," presenting on the screen for the first time a Chinese star, Lady Tsen Mei, supported by a cast of well-known American players.

For months great secrecy has been observed at the Betzwood plant while Ira M. Lowry was making this new picture, and with his associates anticipating the day when one of the focal and vital fronts of the war would be maintained in Northern Asia, where American, Chinese and Japanese troops would close Russia's back door to the Hun.

Announcement is now made by the Betzwood company of the completion of its patriotic picture and in a few days prints will be shipped to all Goldwyn branches for immediate booking. It is anticipated by its owners that "For the Freedom of the East" will eclipse box-office records made during the last year by the company's other Ira M. Lowry production, "For the Freedom of the World," which is still one of the hits of the industry.

In brief, "For the Freedom of the East" tells the story of a lovely Chinese girl with an abiding faith in and love for Americans, a girl educated in an American mission and looking up to the people of the United States as the tried and true friends of her country. This role is played by Lady Tsen Mei.

A publicity campaign and advertising of great power and novelty will be inaugurated at once and maintained for months to add to the drawing power of this production for exhibitors. "For the Freedom of the East" will be released early in October.

Fox "Big Six" Uphold Their Big Names

THE Fox Film Corporation made a statement this week to the effect that the William Fox Big Six of 1918—a series of six former successes, which were revised, retitled and re-edited—has proved the most successful series of Fox pictures ever issued, both from the standpoint of exhibitor's box-office receipts and also from the acclaim with which they have been greeted in their new form by the public.

The Big Six of 1918 consist of three plays by Theda Bara—"A Fool There Was," "The Two Orphans" and "The Clemenceau Case"—and three plays by William Farnum, "The Plunderer," "The Bondman" and "A Soldier's Oath."

All six of these plays, when they were first issued, scored. They were at that time the best Fox plays from a box office standpoint that exhibitors had shown for a long time; in fact, these six plays, it could almost be said, laid the foundations for the fame of Theda Bara and William Farnum.

"When the Fox Film Corporation contemplated the issuing of these six big successes," said the Fox statement, "we instinctively turned to these plays, because they were our favorites. But we decided to make sure that our choice was correct. So we put it up to the exhibitors of the country, taking a poll of 15,000 theatre managers all over the United States. The plays chosen by these 15,000 men were the plays that were our own favorites.

"In releasing these plays again, however, we decided that they could be made even better than they were in their original form. Therefore, we went carefully ov the films, revised them, re-titled them, m them swifter, more finished and bett every way."



John Barrymore, Shirley Mason and Ernest Truex Are Three of the Famous Players-Lasky Stars to Be Presented in Pictures on That Company's New Program, Recently Announced

Paramount Films Kaiser Story

Is Travesty on the Many Pictures Already Screened—Elsie Ferguson in Midst of New Feature—Clark Story Finished

WORK on the second John Emerson-Anita Loos production for Paramount, in which Shirley Mason and Ernest Truex will again be co-starred, was begun last week at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation. The title of the new photoplay is "Gosh Darn the Kaiser," and it is a travesty on the many Kaiser plays that have lately been produced. It relates how Teddy Swift, a live young American soldier, played by Mr. Truex, saves his sweetheart, played by Miss Mason, and what happens to the Kaiser's dream of world domination.

Following the completion of the filming of Enrico Caruso's first Artcraft picture, "My Cousin," Director Edward Jose and his assistant, William J. Scully, have been busily engaged during the past week or ten days in cutting and assembling the film.

At Fort Lee, Director Emile Chautard and Assistant Director Al Lena are well into the production of Elsie Ferguson's new Artcraft picture, "Under the Greenwood Tree." Mr. Chautard is a staunch champion of realism in picture producing. When he needs pirates, burglars or barmaids in a picture he insists on getting the real thing. Extra persons dressed up in costumes hold no appeal for him.

Billie Burke is still at Lake Placid in the Adirondacks, where under the direction of John Stewart Robinson scenes are being made for her new Paramount picture, "The Make-Believe Wife." Plans for John Barrymore's second Paramount picture are now under way, and an early announcement concerning the production may be expected.

Marguerite Clark's new Paramount picture, "Three Men and a Girl," was finished at the Fifty-sixth Street studio under Marshall Neilan's direction the day before Miss Clark's marriage to Lieut. H. Palmerson Williams. In this picture Richard Barthelmess will be seen as Miss Clark's leading man, and the supporting cast includes Ida Darling, Percy Marmont, Jerome Patrick, Maggie Holloway Fisher, Charles Craig, Sydney D'Albrook, and Betty Bouton. Immediately following the completion of the picture Mr. Barthelmess left for Hollywood, Cal., where he will work as leading man for Dorothy Gish in her second Paramount picture.

Robertson-Cole Company Gets Johnson Series

World rights for Martin Johnson's series of pictorial adventures, "Among the Cannibal Isles of the South Pacific," has just been acquired by the Robertson-Cole Company. These scenes consist of 50,000 feet and were shown at the Rivoli theatre in New York City.

These scenes will be put out as a feature in legitimate houses at top prices for admission. The Robertson-Cole Company has also closed for foreign rights for "Intolerance" for Holland for $6,000, and $2,000 was said to have been received for "Intolerance" for Egypt. "A Daughter of the Gods" was also sold for Egypt and the Balkans.

Parts of Martin Johnson's scenics will be released as one-reel scenics, and Mr. Johnson is already planning another trip to the South Sea Islands for additional scenics to be released later.

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Barriscale Print Reaches New York

A print of "The Heart of Rachel," Bessie Barriscale's Paralta Play to follow "The White Lie," has been received at the New York office and will be viewed by Paralta and Hodkinson officials soon.

Adapted from the book by Kathleen Norris, "The Heart of Rachel" is said to have offered excellent material for a picture, containing something more than merely a star part. Robert Brunton, manager of productions for Paralta Plays, is in New York and states this picture has exceeded their highest expectations for it.

Howard Hickman directed the picture, and the cast supporting Miss Barriscale consists of Herbert Heyes, Edward Coxen, Ella Hall, Gloria Hope, Herschall Mayall, Joseph J. Dowling, Grace Travers, Ben Alexander and Mary Jane Irving. "The Heart of Rachel" will be released October 14 by W. W. Hodkinson.

Tallulah Bankhead with Tom Moore

Carrying out its promise of a surprise in making public the name of Tom Moore's leading woman in his second Goldwyn starring vehicle, "Thirty a Week," Goldwyn announces the engagement in this capacity of Tallulah Bankhead, granddaughter of United States Senator John H. Bankhead of Alabama and daughter of Representative Bankhead, of the same state, both serving together in the same Congress. Senator Bankhead, who has been in Congress more than thirty-seven years, is the only Confederate veteran left in the Senate.

Tallulah Bankhead is a comparative newcomer in motion pictures, and Goldwyn believes that in her it has a genuine "find." In "Thirty a Week" she has the role of Cindy, with whom Tom Moore, as the thirty-a-week chauffeur of a disgracefully rich employer, falls in love with and marries. Cindy happens to be Lan's employer's daughter; but that only makes the more fun and drama for the picture.

Marguerite Clark Film September 15

Marguerite Clark's next appearance on the screen will be in "Out of a Clear Sky," which will be released on the Paramount schedule September 15.

The action starts in Belgium, Miss Clark having the role of a Belgian Countess who refuses to be used as a pawn of state to further the ambitions of her scheming uncle, who insists that she marry a German prince and thereby aid his political plans.

Mutual Appoints Oklahoma City Manager

L. L. Pennybaker has been appointed branch manager for Mutual at Oklahoma City, Okla. Mr. Pennybaker was formerly associated with Mutual as branch manager at Memphis, Tenn. Prior to that he conducted an independent exchange in Oklahoma City. On account of wide acquaintance in Oklahoma City and surrounding territory, Mr. Pennybaker should prove a valuable acquisition to the Mutual roster.



Thrills Are Promised in Large Numbers in the Vitagraph Film, "The Green God," in which Harry Morey Is Featured

World Engages Duprez as Photographer

World Pictures has engaged Charles J. Duprez, who for nine years has been with Brown Brothers, as publicity photographer. Mr. Duprez in his new capacity will have charge of the taking of unconventional photos of stars and studio scenes to be sent to fan publications, newspapers, etc. In a desultory way the World has been doing this work for some time, but, encouraged by the reception accorded the unusual character of pictures obtained, it will from now on lay special stress on this valuable and highly interesting accessory of publicity work.

"Young America" Completed by Spoor

"Young America," the new George K. Spoor feature taken from the Cohan and Harris stage play written by Fred Ballard, has been completed as far as the taking of scenes, both interior and exterior. The assembling of the picture is rapidly being completed and it will be ready for release in a short time.

The play promises to be unusually striking in photography as well as strong in plot and action. It touches on the spirit of young American manhood in time of a crisis to the nation.

"Perfect Thirty-Six" Coming from Goldwyn

Picture Mabel Normand as a boarding house slavey transformed, by a comedy of errors, into a travelling saleswoman for a fashionable corset house! She's said to be just that in "A Perfect 36," her newest Goldwyn comedy-drama. Tex Charwate, who wrote "Peck's Bad Girl," the subject of Mabel Normand's return to the field of broad comedy, is the author of "A Perfect 36." Charles Giblyn is directing.

Work on this new production has just been begun at the Fort Lee studios of Goldwyn.



Sylvia Breamer Is the Feminine Star of J. Stuart Blackton's "The Common Cause"



In "Italy's Flaming Front," Distributed by First National, Is Shown a Disabled Austrian Submarine Towed to Port After Its Capture

Canada Anticipating "The Common Cause"

ON his return to New York from Canada last week, a representative of the British-Canadian Recruiting Mission under whose auspices J. Stuart Blackton is producing "The Common Cause," declared that all Canada is looking forward to the exhibition throughout the country of this special war production.

"'The Common Cause' is being widely heralded in Canada," he said, "and all the Canadian newspapers are directing attention to it. Its theme, which is the bringing together of all the allied nations, and its aim to aid recruiting in all branches of the service, have aroused the interest of editors, military associations and various public spirited men and organizations in Canada who are anticipating the film as a potent force in stimulating the work of winning the war and crushing Hun propaganda; at the same time providing the entertainment so essential for a people at war.

"Canadians are especially interested in this newest Blackton superfeature because 'The Battle Cry of Peace' which was a forerunner of the many war subjects since released was particularly successful in Canada. The war department there had printed and displayed posters urging the people to see 'The Battle Cry of Peace.'"

Herbert Rawlinson and Sylvia Breamer are featured in the all-star cast under Mr. Blackton's personal direction, with Charles and Violet Blackton in prominent roles. The scenario was adapted by Anthony Kelly from the play by J. Hartley Manners, Major Ian Hay Beith and Percival Knight, and it will be released through the Vitagraph.

Canada and Great Britain have reason for anticipating "The Common Cause" in the fact that many important army officials appear in various scenes. Among them will be recognized Colonel J. S. Dennis, Lieutenant Gitz-Rice, Lieutenant Creswell, Brigadier-General White, Colonel Hunter, Major Brooman-White, Major Thwaits, Lieutenant Arthur Gardner and Major Julian Smith.

General Takes Pride in O. Henry Reels

WITH the cumulative strength of more than a year's productions preceding them, the success of recent O. Henry releases on the Broadway Star Features program is thoroughly natural, reads a statement from General Film Company, which has been able to point to prominence given these short-length classics in such "big picture" strongholds as the Rivoli, New York. However, an excellence in production of even increasing quality is claimed for the O. Henry pictures as a contrast to the mistake sometimes made of slacking in production after a type of picture has made its hit.

The current series of O. Henry pictures has presented some especially high-grade stars in the leading roles. Agnes Ayres and Edward Earle, favorites with the public as feature stars, take the hero and heroine parts, and have blended so perfectly with the O. Henry atmosphere as to win credit equal to their best multiple-reel work. Miss Ayres has been in a considerable number of O. Henry productions during the last year, while Mr. Earle began to take part in them a little more recently, each being cast whenever the style of the story warranted. Of late there has been a block of stories distinctly suited to their abilities, and they have been featured in them only second to the great American short story writer's fame itself. These productions are being directed by Kenneth Webb, who is proving himself one of the most brilliant in the exclusive circle of O. Henry directors.

The latest O. Henry release is "Transients in Arcadia," with a New York setting.

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Success Series Claims Heavy Bookings

THE Success Series of the Famous Players-Lasky Corporation is being heavily booked, according to Walter E. Greene, Managing Director in charge of Distribution, the demand for these re-issues of famous masterpieces of the past having already resulted in the placing of orders by the branch offices for additional copies.

"While these extensive bookings are gratifying," said Mr. Greene, "they are not surprising when it is considered that the determination of the Famous Players-Lasky Corporation to launch this series was in acquiescence to the numerous demands of exhibitors throughout the country who had not forgotten the success attained in showing these subjects in the past.

"The theatre showing the Success Series will present to its patrons pictures of proven quality and drawing power, many of them the best efforts of our famous stars, and in the supporting casts will be found a number of actors who are themselves stars today. For the coming year, beginning September 1, fifty-two subjects have been carefully selected from a list of nearly four hundred, presenting an astounding array of stars and famous books and plays."

Frank Meyer, technical director of the Famous Players-Lasky Corporation, declares that the re-issues will prove a pleasant surprise to the exhibitors and the public. "The technical end of the industry has advanced tremendously since many of these pictures were made," says Mr. Meyer, "and the reconstruction and re-titling of these already famous productions and the addition of art titles and other little touches that mean so much to the modern picture have made a new dress for the Success Series that makes them compare favorably with our latest releases."

An entirely new department has been created for the reconstruction of the Success Series in charge of H. J. Streychmans, under the personal supervision of Mr. Meyer. The first release is "The Eagle's Mate," in which Mary Pickford scored a success, and this is followed by "Wildflower," in which Marguerite Clark made her debut to the picture public.

Universal Cites New Era in Advertising

SOME of the enterprising motion picture exhibitors over the country are adopting the policy of advertising their theatres with greater emphasis than the pictures they show. This system is considered a distinct revolt against methods that have grown to be almost a fetish.

Joe Brandt, assistant treasurer of the Universal, brought to New York after one of his recent trips the first news of the changing trend.

"Some of the most courageous exhibitors have adopted the example set by the Rialto, Strand and Rivoli theatres in New York," he said. "These men have dressed up and remodelled their playhouses and have established either orchestras or the best organs they can get, and are advertising the theatres in preference to the film star.

"The exhibitors argue that in emphasizing the title of the star they are building up a reputation for the star instead of building up a patronage for the theatre as a place of amusement; and they would get more lasting advantage for themselves by submerging the star a little in favor of their playhouse."

Mr. Brandt's information shows that better theatres are being built and better accommodations are being provided by those who put the theatres above the film star in importance. Samuel Zierler, manager of the New York exchange for Universal, reported this week that several new theatres of unusual splendor have sprung up in the remotest parts of this city.

"They're really two years ahead of their time, in point of high class," said Mr. Zierler. "Yet they are drawing capacity crowds."

The exchangeman asserted his belief that the era of big and fine film houses had come into being from the example set by such theatres as the Rialto, Rivoli and Strand on Broadway.

Following further the pace of these houses, many exhibitors are providing concerts of a high order in addition to film entertainment. These exhibitors, Mr. Brandt believes, are the ones who ought to advertise their theatres first and their pictures second.

Geraghty Joins Metro Coast Forces

Tom J. Geraghty, author of many motion picture successes, including a number of the earlier Drew comedies, has joined the scenario staff at Metro's West Coast studios in Hollywood. Geraghty already has turned in his first completed manuscript tentatively titled "Thirty Days," intended as a starring vehicle for May Allison. The continuity was done from an original story written by Luther A. Reed, who has since entered an officers' training school at Camp Lee, Va.



Geraldine Farrar Is Presented by Goldwyn in "The Turn of the Wheel"



Jack Mulhall, Well Known in Universal Productions

Coast Theatres Look Forward to Hayakawa

Pacific Coast exhibitors are said to be manifesting a personal interest in the release at an early date of the new productions in which Sessue Hayakawa, the well-known silent drama exponent, is to be starred.

Last week three exhibitors from San Francisco and one each from San Diego and Tucson visited the Hayakawa studio and saw "His Birthright" and "The Temple of Dusk," the first and second of the new pictures, run in the projection theatre.

Early this week two exhibitors from Portland and three from Seattle were the guests of the star.

World Changes Smith Story Title

World Pictures has changed the title of Hamilton Smith's story, "The Millionth Chance," to "Courage for Two." This change grew about through a letter addressed to the World Company from Arthur Somers Roche, the well-known novelist and magazine writer, who wrote that he had recently written a novel that bore for its title "The Millionth Chance." Mr. Roche said, "This novel depends greatly on the title, 'The Millionth Chance,' which is most apt and appropriate, and as you will suffer no loss by changing the title and it will be a great favor to me." The World wrote Mr. Roche it would be glad to oblige him by acceding to his wishes.

Triangle Finishes New Features

Four directors finished their pictures last week at the Culver City Studios, and two others will probably complete their work at the end of the present week. Two new pictures have been started, and it is quite possible that two more will be under way by the first of next week. Triangle's big drive in picture making is moving along without interruption, with several more surprises promised in the near future in the way of new stars and directors.



John Barrymore Is Back Again, in Paramount's "On the Quiet"

American-Russell Picture Ready for Screen

The first of the William Russell productions to be marketed through sales representatives of the American Film Company and sold direct to the exhibitors, is now ready for exhibition at the various Pathe exchanges throughout the country. It bears the title, "Hobbs in a Hurry," and is declared to be one of the most uproarious features in which William Russell has ever appeared.

The story has to do with the sale of a mine in Arizona and much of the action takes place aboard a private car of a New York millionaire, attached to the rear of a limited train west-bound from New York. Winifred Westover enacts the leading feminine role and Hayward Mack is seen in a dual role, appearing first as the one twin brother and then as the other, while the minor parts are assigned to players particularly chosen.

Famous Players Expects Big Send-Off

According to every indication at the Distribution headquarters of the Famous Players-Lasky Corporation in New York, the initial month of this organization's new year, starting September 1, will present a most pretentious beginning for the season of 1918-19. Following the announcement of the policies and plans concerning the activities of this company for the coming year, made two months ago, the exchanges as well as the New York offices have been extremely busy with arrangements involving thousands of new contracts with exhibitors for Paramount and Artcraft pictures.

World Buys Hill Story

Raymond C. Hill, of Brooklyn, has sold to World Pictures the picture rights to his melodramatic story, "The Far East."

The story of "The Far East" deals with the seventh assistant secretary of the American Embassy to China and has to do with his trip to the Far East, where he goes to assume his duties.

About New Pictures

Barbara Castleton is at work at World studio at Fort Lee on Gardner Hunting's story, "What Love Forgives." The picture is being directed by Perry Vekroff. Prominent in the cast are John Bowers, Muriel Ostriche and Johnnie Hines.

Dorothy Phillips, the emotional star who has starred in some of Universal's best productions, is featured in the Special Attraction entitled "The Talk of the Town," which will be released September 23.

Notable response is chronicled for "The Italian Battlefront" by General Film Company, which has the distribution of this Italian government fighting-line production in important territory.

In "Triple Trouble" the two-part Charlie Chaplin comedy produced by Essanay, the comic situations are said to add almost as much to the fun of the production as the droll humor of Chaplin himself.

When "The Eagle's Mate," the first of the Famous Players-Lasky Corporation's Success Series of re-issues, is released September 1, the public will probably be considerably interested in the fact that two members of the Pickford family appear in prominent roles in the picture.

The Hamilton Club, Chicago's G. O. P. organization, saw "A Hoosier Romance," the Selig-Mutual release, at a private screening, and in a letter to A. S. Kirkpatrick, assistant general manager of Mutual, Roderick Ross, chairman of the committee of the evening, expressed pleasure at the entertainment the production provided.

Elinor Field, in the character of Elinor Brown in the next Strand-Mutual comedy release, "Taking the Count," carries out that military slogan, "Treat 'em Rough," adopted by one of our famous regiments.

When "Kildare of Storm," Emily Stevens' next Metro feature, is released, some unique effects in motion picture photography are promised, the results of some of the "pet" notions of Director Harry L. Franklin. They have been obtained with the co-operation of Cameraman Arthur Martinelli.

A fashionable French gambling Casino will be shown in "Lady Frederick," Metro's screen version of W. Somerset Maugham's society drama, which will be issued as a multiple-reel screen romance starring Ethel Barrymore.

Alice Joyce has returned from Saugerties, N. Y., where she made some of the most dramatic of her scenes in her latest Blue Ribbon Feature, which is a picture version of O. Henry's famous yarn, "Brickdust Row."

All the hardships in store for a man who doesn't know how to work are revealed in the comedy, "Work or Fight," just made by the L-KO Company. It tells the story of a man rejected in the draft and unable to hold any job.

"A Hoosier Romance," the new Selig-Mutual production featuring Miss Colleen Moore, is a dramatization af a poem said by Mutual to be of world fame. The true spirit of James Whitcomb Riley's story is said to be preserved in the play.

Corinne Griffith, the Vitagraph star, is seen as a factory girl in the first part of the Blue Ribbon feature, "The Clutch of Circumstance," an engrossing film drama written by Leighton Graves Osmun and directed by Henry-Houry, which is scheduled for release August 26.

Probably the fewest number of scenes in which a popular and prominent artist of the screen has yet appeared are those played by the actor and producer, Tefft Johnson, in "The Panther Woman," the newest feature from the studios of Madame Olga Petrova.

To her devotion to out-of-door life may be partially due Miss Hammerstein's splendid work in the role she has in the new and first of the 1918-19 season features which is to be released by Pathe Exchange, Inc., the first week in September, entitled "Her Man."

Mary MacLaren, who has finished her vacation, is at work with an unusually strong supporting cast on the making of another Special Attraction. The forthcoming film is entitled "Vanity Pool." It is an adaptation from a novelette in Young's Magazine by Nalbro Bartley.

"The Cruise of the Make-Believes," the Paramount picture in which Lila Lee makes her screen debut, is announced as a fanciful story of present-day life that has been chosen because it gives such a splendid opportunity for the star to display her talents.



The Accuser of Sessue Hayakawa in His New Haworth-Mutual Picture, "His Birthright"

Hayakawa Films Establish Mutual Record

Advance bookings on the Hayakawa Specials, produced by Haworth Pictures Corporation and released through Mutual, are said to have established a record for production of this type released by Mutual.

More than five hundred theatres in the United States booked "His Birthright," the first production, released September 1, before pre-view, and the indications are that the bookings for the entire series will cover at least 2,500 of the theatres in the country.

More than fifty houses in Chicago have already booked the entire series of Hayakawa Specials, among them being the new Riviera, which will open the North Side theatre with "His Birthright"; the Woodlawn, the South Side house; the Ziegfeld, one of the Loop theatres located on Michigan Avenue; the Gold theatre, Central Park and others.

Adopts Slogan for "Pershing's Crusaders"

"For the honor and glory of Colorado, Utah, New Mexico and Southern Idaho," is the slogan adopted by J. H. Ashby, manager of the First National Exhibitors' Circuit at Denver and Salt Lake City, in his campaign to secure 100 per cent bookings in "Pershing's Crusaders" for his territory.

When Manager Ashby learned that the United States Government, through the Division of Films, was going to present a "Victory Screen Pledge" to every exhibitor throughout the country who booked "Pershing's Crusaders," he then and there vowed that he would practically paper his territory with these pledges.

Red Cross Prints Busy

Exhibition of "The Historic Fourth of July in Paris," the patriotic American Red Cross picture distributed by General Film Company, is now going all over the country, and every print of the many available is fast being booked solidly.

Vitagraph Serials are Lauded

New York Exhibitor Declares They Changed His House from Lemon to a Turnaway Theatre—Schedule Well Ahead

A TRIBUTE was paid to Vitagraph serials and William Duncan, star of "The Fighting Trail," "Vengeance—and the Woman," and "A Fight for Millions," by a New York City exhibitor last week. He wrote that the Vitagraph serials had been the salvation of his house and that before he began to run them he was in very serious straits.

The writer of the letter is Harry Fogarty, proprietor of the Screen theatre, and his letter, which is only twenty-nine words long, pays high tribute to William Duncan and "A Fight for Millions," Vitagraph's latest serial. It reads:

"William Duncan, star in 'A Fight for Millions,' a sure fine winner. Made my house. One year ago house was a lemon. Now on Sunday I turn them away."

This is the shortest testimonial, probably, that Vitagraph or any other company ever received, but it speaks volumes for the company's serial product.

Vitagraph, during the last year, has brought its serial department up to the point where it is now on an equal footing with the feature production department in point of importance. Since last September the company has released four fifteen-episode serials and every one of them, judging from exhibitors' reports, has been a winner. High praise followed the run of "The Fighting Trail," and it was repeated on "Vengeance—and the Woman." William Duncan directed and starred in both of these. "The Woman in the Web," featuring Hedda Nova and J. Frank Glendon, still is scoring throughout the country, and



Betty Blythe Appears with Harry Morey in "The Green God," Vitagraph Picture

"A Fight for Millions," the latest in which Duncan is featured, is declared to be the greatest of them all.

Vitagraph now has two serial companies in operation all the time, both working at the company's Western studio. One of them, headed by Antonio Moreno and Carol Halloway, is now in the midst of "The Iron Test," a serial thriller with a circus background, and William Duncan, supported by an all-star cast including Edith Johnson and Joe Ryan, is soon to start on one bearing the title of "A Man of Might." Duncan, as usual, will direct himself and company, while Paul Hurst has the direction of "The Iron" in hand.

Vitagraph has its serial production so well in hand that the company has already laid out its dates for the serial releases a year hence.

Kennedy and Moore in "Kingdom of Youth"

A CAST of prominent screen players supports Madge Kennedy in her newest Goldwyn picture, "The Kingdom of Youth," by Charles A. Logue, this star's first production of Goldwyn's second year output.

Tom Moore is Madge Kennedy's leading man. This popular artist duplicates, it is said, in "The Kingdom of Youth" his performance with the same star in her picture, "The Danger Game." Moore has the role of Jimmy Betts.

Marie De Wolfe, prominently identified with many high class stage productions and equally well known for her work before the camera, makes her first appearance in Goldwyn Pictures. Five years' experience in stock companies and twelve years of work in stage productions fit her for the role she is called upon to portray in support of Madge Kennedy.

Another important part is in the hands of Lee Baker, long on the stage and screen as a portrayer of character roles. He, too, has always been entrusted with important parts on the speaking stage, and it has been the same since Baker made his advent before the camera four years ago. In "The Kingdom of Youth" he has the role of Count Luval.

Jennie Dickerson, remembered by New York's first nighters for her characterizations in stage productions, has the role of Aunt Sophronia. Miss Dickerson began her stage career in England and her work in grand dames roles won her marked praise from the critics.

"Fourth of July" Still Claims Much Interest

Pathe's "The Fourth of July in France," according to information received, continues to get good bookings and excellent notices.

Significant of the number of bookings is the fact that though the U. B. O. desired to book the picture solid over the entire circuit, it was impossible for Pathe to accommodate them, as the various exchanges had already planted it in every nook and corner of the field.

Among the exhibitors showing it are Turner and Dahnken. The Oakland, Sacramento, San Jose, Berkeley, Stockton, Richmond and Watsonville all played it with very good success. The Cortelyou theatre of San Francisco played it the entire week of August 11.

Metro Kaiser Film Smashes Through

"To Hell with the Kaiser," the Screen Classics super-feature, featuring Lawrence Grant with Olive Tell, continues its tour through the country in a continual patriotic drive, Mutual declares. This was the medium chosen by the New Orleans Lodge of Elks as the attraction for its benefit to raise money for the Washington Artillery Armory. In this connection it was shown at the Strand theatre, New Orleans, the week beginning August 14, by the six thousand Elks of New Orleans in co-operation with the Citizens' Committee, and the attraction not only "cleaned up" for the Armory Fund, but delighted the audiences who attended the performances at the Strand.

"To Hell with the Kaiser" has also been obtained for exhibition to the soldiers at Camp Jackson, Columbia, S. C., at the Liberty theatre, September 16 to 19 inclusive, in accordance with the request of Brigadier-General French, commanding general. The superfeature was recommended by the Intelligence Officer of the camp on account of its strong patriotic value.

Danford with General at Atlanta

Effective immediately, C. D. Danford takes charge of the Atlanta office of General Film Company as branch manager, according to a bulletin issued by the company. Mr. Danford is well known in Atlanta and the surrounding territory, being known to film people as a former exhibitor of motion pictures. He was more recently connected with the Paramount-Artcraft office in Atlanta in a responsible capacity.

Jewel Poster in Wisconsin Museum

C. E. Brown, chief of the Wisconsin Historical Museum, paid a tribute to the advertising on "The Kaiser, the Beast of Berlin," recently, by obtaining a copy of one of the posters used for the film at the Whitehouse theatre, Milwaukee, and placing it on display in the museum. Mr. Brown declared the poster had high educational value.



Elsie Ferguson, Artcraft Star, in "The Heart of the Wilds"

Clara Kimball Young Changes Her Plans

Production plans for Clara Kimball Young's forthcoming Select Pictures have been slightly changed in regard to the order in which pictures of Miss Young's new Select Star Series will be produced, it was announced this week.

"Cheating Cheaters," a photoplay version of the stage play, which was announced as the production to follow "The Savage Woman," Miss Young's current picture, will not be the next attraction in which this star will be seen. Miss Young will make first "The Road Through the Dark," a picture based on the short story of the same name.

"Cheating Cheaters" has not been abandoned by Miss Young, as the play has been definitely purchased by her. In all probabilities "Cheating Cheaters" will follow the filming of "The Road Through the Dark." Both of these productions will be made in the West, at the Sunset Studio, Los Angeles.

Essanay Gives Food Trailers with Films

Essanay has made six food conservation pictures for the United States Government and is releasing them free in conjunction with its Broncho Billy pictures. The pictures were directed by Miss Eleanor Lee Wright, expert in domestic science, and show the making of various foods for the table. The necessary ingredients to be used are given in the subtitles, so that anyone seeing the pictures can make the table dainties. The pictures are issued to educate the public in the making of tasteful dishes in an economical manner, so as to save the material which the Government especially wishes conserved. Posters also are being given to all exhibitors using the pictures to advertise the film. The first release is August 16 and each week thereafter.

"Love's Law" Set for September 1

Gail Kane's newest picture, "Love's Law," will be released by the Mutual Film Corporation September 1. This is the first of the Gail Kane Productions specials. While it was finished before scheduled time it was due to the hard work of Miss Kane who spent many nights at the studio to retake some parts which she believed could be improved. Courtenay Foote is the leading man.

Hart Nears Finish of New Feature

William S. Hart is nearing the finish of his latest Artcraft picture, "The Border Wireless." It is declared that the action in this Thomas H. Ince production is greater than in almost any previous offering and that the characterization essayed by the virile star is distinct from anything else he has done. Wanda Hawley is leading woman.

Laemmle Sees Competition Ahead

Declares Exhibitors Are More Averse to Signing Long Contracts—Puts Greatest Efforts Into Each Picture



Mary MacLaren Is a Leading Player in Universal's Picture, "Bread"

"UNIVERSAL holds to the belief that the coming season is bound to be a big one, and that competition among producers will be keener than ever," said Carl Laemmle several days ago, discussing the results of recent trips he has made over the country.

"Exhibitors nowadays are becoming more and more averse to signing up long-time contracts with producers," he continued. "The films hereafter will have to stand or fall on their own individual merit."

"The Universal is meeting this condition by putting the greatest effort possible into the making of each picture. We intend that the productions shall be so strong that none will have to depend on previous contracts or the record of the company's past successes to make good."

Mr. Laemmle announced that Universal was devoting a large share of its attention this season to the production and exploitation of its Special Attractions. He declared that these pictures are proving and will continue to prove leaders among big films.

"Bread," the current film on the Special Attraction list, featuring Mary MacLaren, is being booked heavily. "Modern Love," featuring Mae Murray, is next on the list and also is drawing the interest of exhibitors.

Miss Murray plays the part of a young girl who experiences a brief and bitter adventure on the stage. Della Arnold (Mae Murray) nearly starves to death, attempting to avoid Julian Lawrence, a matinee idol, who has forced unworthy attentions on her. Through a letter from George Addison, a wealthy man about town, she obtains engagement as a model for the artist, Henderson. Lawrence spreads scandalous stories about the young woman, and she suffers the buffets of fate in an uphill fight. The film ends delightfully.

The next Special Attraction is "Talk of the Town," featuring Dorothy Phillips. The latter, who has achieved many laurels in the past as an emotional star, has big opportunities in this picture. "Talk of the Town" presents the spectacle of a man hiring a love vulture to pursue his wife so that she will tire of shadowy romance and return to him before it is too late. "Talk of the Town" is released September 23.

"Vanity Pool," with Mary MacLaren in the chief role, is next on the list. It is set for October 7.

"Three Mounted Men," in which Harry Carey is starred, and which is scheduled for October 21, is a rugged film of the West. Mr. Carey plays the part of a convict held unjustly in solitary confinement, then suddenly to bring the cause of his sufferings to justice. It is full of strong action.

Lillian Hall as "Beth" in Brady's "Little Women"

When William A. Brady's second independent production, a screen version of Louise M. Olcott's famous novel, "Little Women," is released early in the Fall, Lillian Hall, one of the screen's most accomplished ingenue types, will be seen in the role of Beth. Miss Hall is not as well known as some of the screen's ingenue types for it is only recently that she gave up work on the speaking stage to appear before the camera.

The role of Beth is one of the most important in "Little Women." Miss Hall was casted for the part because of her youth, her dramatic ability and experience and her ideal type. She has a wealth of curly blonde hair, is a mere child in stature, is vivacious and full of so-called dramatic "pep," and would, according to her director, Harley Knowles, be mistaken for the character of Beth, by the authoress, herself, if she were to see her. Miss Hall's last appearance on the screen before her role in "Little Women" was in Norma Talmadge's "The Safety Curtain."

It is said that a prominent director who has recently signified his intention of forming his own producing company, is considering starring Miss Hall.



Lillian Hall Is Prominent in William Brady's "Little Women"

Coming Program Offerings

Pathe Handles Army Pictures

One-Reelers Show Activities of Allied Forces in All Parts of World—To Be Issued on Weekly Basis

"THE FAR FLUNG BATTLE LINE" is the general title for a series of twelve one- reel pictures, presenting the activities of the armies of Great Britain and France in all quarters of the globe. These one-reel productions are the Official French and British war pictures, the films being taken by intrepid cameramen attached to the armies of our allies, and will be distributed by Pathe.

Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., in a statement said: "Pathe Exchange, Inc., considers itself most fortunate in being selected as a distributing medium of these most wonderful war pictures. They are not only certain to keep ablaze the fires of patriotism, but these one-reel productions present absolutely new and exclusive scenes of warfare and of the gigantic strides made by our brave allies in warfare against the enemy."

"All for Liberty" is the title of the pictures scheduled for release through the Pathe Exchange, Inc., on September 8. "All for Liberty" shows allied troops gathering in Paris for the celebration of the Fourteenth of July, Bastille Day.

"Crusaders of 1917" is the title of the production to be released on September 15. This picture presents British troops fighting for democracy in far-off Palestine.

On September 22 will be released the picture presenting French and American troops on furlough in France. The soldier boys are shown enjoying mountain trips by way of trolley and in other ways enjoying relaxation from arduous work on the firing lines.

"The Capture of Jerusalem" is the title of the picture in this series to be released on September 29.

On October 6 the French Colonial troops in war will be shown. On October 13 the activities of the Egyptian troops preparing to go to the battle front. On October 20 the Moroccan army. On October 27 the new inventions and forms of air power. On November 3, Polish troops in France. On November 10, British troops in Italy.

On November 17, the first pictures of the new war invention, flying ships, showing the latest and most marvelous engines of destruction.

It is announced that this series, "The Far Flung Battle Line," presents some of the most marvelous pictures of the war yet seen. There will be one-sheets on each subject, stock three-sheets and slides.

Bluebird Names Stars for Coming Season

BLUEBIRD announces this week schedule of features, and the particular stars to bee featured in rotation during the coming season. The productions are declared among the best that have appeared on the Bluebird program for a long time.

The official designation of stars is as follows: Ruth Clifford, Monroe Salisbury, Carmel Myers, Edith Roberts, Violet Mersereau and the star team, Juanita Hansen and Jack Mulhall.

Miss Clifford, whose second star film was "Fires of Youth," is at work on "The Bargain True," an original story by Nalbro Bartley, directed by Elsie Jane Wilson. Salisbury appears in the first picture set for September release. The latter is "That Devil, Bateese," a great story of the Canadian north woods. Following this he will be seen in "Hugon the Mighty."

Carmel Myers' first release is "The Borrowed Duchess," written by Perley Poore Sheehan. R. Sturge, formerly a Vitagraph director, is directing her.

Miss Roberts, the youngest of the stars, who appeared in "The Deciding Kiss," will appear in "A Billion in Beans." The story was written by John B. Clymer and is directed by Jack Dillon.

Miss Mersereau, well known for many successes, is at work on a picture the title of which has not yet been decided, directed by O. A. C. Lund.

Miss Hansen and Mr. Mulhall, as soon as they finish the Universal serial, "The Brass Bullet," will be starred in a series of five-reel Bluebird comedy dramas.

World Releases Number Many Complete Negatives

If World Pictures closes its Fort Lee studio at the present moment it would still be able to release a new picture every week until the first of next April. The World has twenty-seven completed negatives," made from novels and original scripts, in its vaults. It also has the raw film stock and chemicals with which to make prints of these negatives. In other words, if the Government should close up the making of new pictures for six months, or even a year, World exhibitors need have no fear of being forced to use re-issues, now and then in order to fill out—they would still be getting their weekly releases of original subjects from the World.

At the present time World production is going forward as rapidly as it has been going during the entire summer. By the time that snow begins to fly at Fort Lee the World will have a sufficient stock of completed negatives on hand to permit closing the studio for the entire winter.



One of the Posters Showing a Scene in "Her Man," Released by Pathe

Pathe Names Releases for September 1

Pathe claims a program of unusual interest for release the week beginning Sunday, September 1. The first of the series of two-reel pictures to be released under the general title, "The Far Flung Battle Line," will be released by the Pathe Exchanges, Sunday, September 1, and the title of the first production of the series is "Training of Britain's Land Cruisers."

The third episode of the latest and what many consider the best of Pathe serials, "Hands Up," will be released. The title of the third episode is "The Phantom and the Girl," produced by Astra.

"Two Scrambled" is the title of the Harold Lloyd comedy to be released. The Post Travel Series, No. 12, is entitled "After Twenty Years—Porto Rico," and presents interesting and odd scenes in this locality.

The Allies Official War Review, No. 10, continues the presentation of exclusive and sensational pictures along the firing line of the Great War.

Universal Focuses on Special Attractions

Universal is focusing much of its energy these days on its Special Attractions. "Bread," the production featuring Mary MacLaren, has procured, it is said, heavy booking, and interest is reported to be growing fast in the films of that series scheduled to follow.

The titles of the forthcoming Special Attractions are: "Modern Love," set for release September 9; "Talk of the Town," September 23; "Vanity Pool," October 7; "Three Mounted Men," October 21; "Danger—Go Slow," November 4; "Kiss or Kill," November 18; "Till We Meet Again," December 2; "The Big, Little Person," December 16, and "Boiling Over," December 30.

Features Ruth Clifford

"The Bargain True" will be Bluebird's release for October 7. It features Ruth Clifford, with a supporting cast including Edward Hearn, Harry V. Meter, Elizabeth Janes and Janet Sully.



Evelyn Nesbit, Engaged to Appear in William Fox Productions

General Names New Wolfville Release

Following "The Wooing of Riley" as the Wolfville Tale for the first part of September, another production of an Alfred Henry Lewis short story will be "The Heir of the Broken O." The Wolfville Tales are released by General Film Company on the Broadway Star Features program, each new Lewis subject alternating with a new O. Henry story.

So far there are a dozen of the Wolfville Tales of cowboy life released or scheduled, up to October 1. Featured players now working in the releases include Patricia Palmer, Carol Holloway, Bob Burns, George Holt, Kate Price, Otto Lederer, William Lester and other well-known West Coast people.

Ince Supplies Three for September Program

The September schedule of feature releases of the Famous Players-Lasky Corporation, impressive as it is in the aggregate, should prove especially attractive in that it contains three Paramount subjects from the studios of Thomas H. Ince, in which three of the most popular stars in filmdom will appear. These pictures are "Vive La France," released September 15. "The Law of the North" and "Coals of Fire," both of which will be released the 29th. Dorothy Dalton, Charles Ray and Enid Bennett are the respective stars.

How He Comes Back

Wallace Reid portrays the come-back of a "bum" in the Green Mountain lumber country in "The Source," his Paramount Picture released September 1. The story is said to be of the strong, swiftly moving king that gives Reid plenty of chance to portray both rapid-fire action and character development.

In the Cutting Room

The process of filming Metro's screen production of "Pals First" of which Harold Lockwood is the star, having been completed, Managing Director Edwin Carewe is now cutting and titling the picture. "Pals First" will be distributed under the banner of Screen Classics, Inc.

Program Glances

That "Till I Come Back to You," the latest De Mille Artcraft special production released August 26, is destined to be recorded as the best thing he has ever done is the confident assertion of those who witnessed the making of this story of the war at the Coast studios.

Florence Short, who is already popular among Metro audiences, is playing the important part of Mahaly in "Kildare of Storm," Emily Stevens' current starring photoplay by Eleanor Mercein Kelly, now being directed by Harry L. Franklin.

One of the most prosperous weeks ever experienced by the Los Angeles Kinema theatre has been that which signalized the western premiere of "We Can't Have Everything," Cecil B. De Mille's Artcraft special production, from Rupert Hughes' novel, the scenario by W. C. De Mille.

Lon Chaney, who is supporting Monroe Salisbury in his Bluebird production, "That Devil Bateese," is establishing a great record as a character actor. He has played every racial type almost, from Hindu to Hottentot.

May Allison, who is rounding out her first month in the Hollywood film colony, has started work on her second picture at Metro's Western studios. It is called "The Testing of Mildred Vane," and is responsible for the far-away look which has of late crept into the star's eyes. For it deals with—spiritualism!

The Helen Keller Company is now at work on a ten or twelve-reel production in which the producers aim to give to the screen something entirely new, their intentions being to show in the film a soul (symbolically) instead of heart interest. The first two or three weeks will require but four principals of the production, but a great number of extra players will be used later.

An order for making a series of two-reel Western subjects featuring Helen Gibson, who has been seen in scores of this type of films as well as railroad melodrama, was received this week at Universal City, and Harry Harvey will direct their production. Harvey has just finished the filming of "The Lion's Claw," the eighteen episode serial which stars Marie Walcamp.

"Lady Fredericks," the society comedy, by W. Somerset Maugham, has been secured for screen purposes by Metro Pictures Corporation from Mr. Maugham's American agents. Ethel Barrymore, who introduced the play at the Hudson theatre, New York, a few seasons ago, will also present it to the American public by way of the screen.

"The Yellow Dog" was given screen examination at Universal City theatre recently when a number of Los Angeles exhibitors were invited to view the film. As a propaganda picture, they believe this will have wonderful results, and a spirited booking for the subject is expected in the Los Angeles territory, if one may judge from the expressions of those who viewed the picture.

Recruiting scenes for J. Stuart Blackton's "The Common Cause" were actually staged on Fifth Avenue in front of the Public Library. The Government cooperated in allowing a real recruiting drive to take place at the time, in which a detachment of French sailors, the Canadian-Scottish pipe band, a company of Italian soldiers, British officers, and every branch of our service were represented.

Alice Brady, with her usual pep, is willing to work all night as well as all day, even in August. In a short time she will open in a new play of her father's called "Forever After," and will have to divide her time between the Cooper-Hewitts and the footlights.

Again the Delmar estate will furnish backgrounds for a picture. This time it is for Metros "Secret Springs," starring Olive Tell. Captain Delmar's spacious yacht, his collection of marbles, his stables, his swimming pool, his music room with its $150,000 organ, are all used.

Paul Everton has all too small a part in "Friend Husband," in the estimation of his admirers. But he makes of Rockcliffe Fellows' father, a person of whom one would like to see more. The impression which he gives of closely resembling Mr. Fellows is quite extraordinary.

Corinne Uzzell will have an important part in the next Gail Kane picture, and one in which she will have a chance to wear gorgeous costumes as only Miss Uzzell knows how to wear them.



Gail Kane, Starred in Mutual Film Productions

Five Metro Features in September

Five Metro productions headed by an equal number of stars, comprise this firm's contribution to screen attractions for the month of September. In addition to these, two de luxe Screen Classics, Inc., superfeatures will probably be released. In Metro's All-Star Series the stars represented in September releases will be Edith Storey, Ethel Barrymore, Emily Stevens, May Allison and Bert Lytell, appearing in the order named.

First on the list is "The Silent Woman," starring Edith Storey, to be released on Labor Day.

"Our Mrs. McChesney," with Ethel Barrymore as star, is scheduled for general release September 9. This feature had its premiers and pre-view at the Strand.

"Kildare of Storm," a screen romance of vitally dramatic features, comes next in the list of September attractions. Emily Stevens plays the star part in this picturization of Eleanor Mercein Kelly's novel.

May Allison is the star of "The Return of Mary," her first picture completed since her arrival in the California studio. "The Return of Mary" will be released in the All-Star Series, September 23.

A Bert Lytell feature, "Unexpected Places," completes Metro's list of regular releases for September. "Unexpected Places" is from the pen of Lieut. Frank R. Adams.

General Announces Oakdale Ideal Combination

In the distribution of the Oakdale Productions, what is described by General Film Company as an ideal combination of releases, has been developed. The increasing popularity of the Oakdale pictures is found to be stimulated by the timing of the releases, the consistent character of the stories, the appropriate number of subjects released, the distinct featuring of the little girl star in each production, and the series appeal made possible through the method of distribution.

The current Oakdale Production with Gloria Joy is the fourth of the series, "The Midnight Burglar." There are two September releases to complete the six. "Little Miss Grown-Up" and "Wanted, a Brother."

To Advertising Managers Of First Run Houses:

(An advertisement suggested by Wm. A. Johnston, of Motion Picture News.)

YOU—the Advertising Managers of the first run houses—have complained that picture producers do not furnish you with the right sort of press matter.

You have said that all, or most, of the stuff sent out in the form of ready-made publicity or advertising matter is amateurishly stereotyped, absurd and bombastic. You have asserted that it did not give you enough information on which to base your own ads.

Possibly you do not know (Mr. Johnston of the *News* did not know until this week) that for several months the Universal company has been distributing exactly the sort of matter you have been asking for. Mr. Johnston was somewhat amazed to learn that at least one producing company is "doing it in the right way—the way the exhibitors want it done."

Note this!

In advance of every picture released—whether it's a Universal Special Attraction, a Jewel, a Bluebird, or a picture distributed without any special brand name, the Universal has been furnishing the following matter to every exhibitor asking for it:

FIRST—A list of facts, without adjectives, giving the name of the star, the star's previous picture successes, the name of the director, the name of the scenario writer, the supporting cast, the locale and the time. No adjectives.

SECOND—A thumb-nail theme, telling the plot of the story in not more than ten lines of typewriting. No adjectives.

THIRD—The advertising punches. This is a list of the high spots in the picture, merely suggesting the various things that your advertisements can be hung on.

FOURTH—Suggestions for display lines. Under this heading we suggest from five to ten different display lines for ads or publicity matter. You may like some of them, or all of them, or none. They are intended as labor savers.

FIFTH—A herald synopsis. This is slightly longer than the thumb-nail theme mentioned above. It will do on your herald or your program, if you like. No adjectives.

SIXTH—An advertising synopsis. This is a little more in detail than the herald synopsis. No adjectives.

SEVENTH—Two or three advance notices which you may or may not like. If you like them, much trouble is spared you. If not, you can still write your own. They are boiled down, with the necessary blanks in which you can fill your theatre's name.

And now note this!

This matter has been painstakingly prepared by the ablest man we can get hold of; he is under instructions to forget he is working for us, and to act as *your* advertising man, not ours; he's supposed to tell you just what your own preview of the picture would tell you—and, *furthermore,* he doesn't work from a mere synopsis of the picture here in New York, *but only from the finished picture and at our West Coast Studios.*

All of this is in addition to the great volumes of press and advertising matter that we publish every week in *The Moving Picture Weekly* and the various trade papers. It is prepared by the best men we have been able to engage after years of experimenting.

We do not want to send this to you unless you care enough about it to ask for it. In such case we will send it to you without charge. You now receive so much matter that you probably throw most of it away without reading it. We don't want to have this happen to the matter described above.

WHAT WILL YOU DO ABOUT IT?

If you want this new kind of service tell the nearest Universal, Bluebird or Jewel exchange that you want to be put on the mailing list for our weekly "FACTS WITHOUT ADJECTIVES." The exchange man will forward your request to us and we will do the rest.

If this service *isn't* what you want; if there are any flaws in it, then surely, judging from your complaints, it's important enough for you to write us and tell us what's wrong.

Will you?

UNIVERSAL FILM MANUFACTURING COMPANY

CARL LAEMMLE, President 1600 Broadway, New York

"Largest film manufaturing concern in the universe"

Better to read fifty advertisements than to miss the one YOU need.

—nobody repeats an imitation—they repeat the Original

We frankly concede that some Exhibitors book imitations of "The KAISER, the Beast of Berlin". But—have you heard of any Exhibitor that *repeated* that imitation? And—if he didn't—*why* didn't he? Simply and solely because it *wasn't worth it.* And if it isn't worth *repeating* why show the imitation in the first place? There isn't a town in the world where "The KAISER, the Beast of Berlin," the *Original* and *Only* Artistic Triumph, won't repeat two, three and *four times* to big money—often, to a bigger *net* than the first time, because your advertising is bought and paid for. Book it now or repeat it now—you'll make money both ways. See your nearest JEWEL Exchange.

"THE KAISER —The Beast of Berlin"



JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City

"Wid" says

"It's a clean-up! Go to it Big! If you dont mop up with this you're in the wrong business"

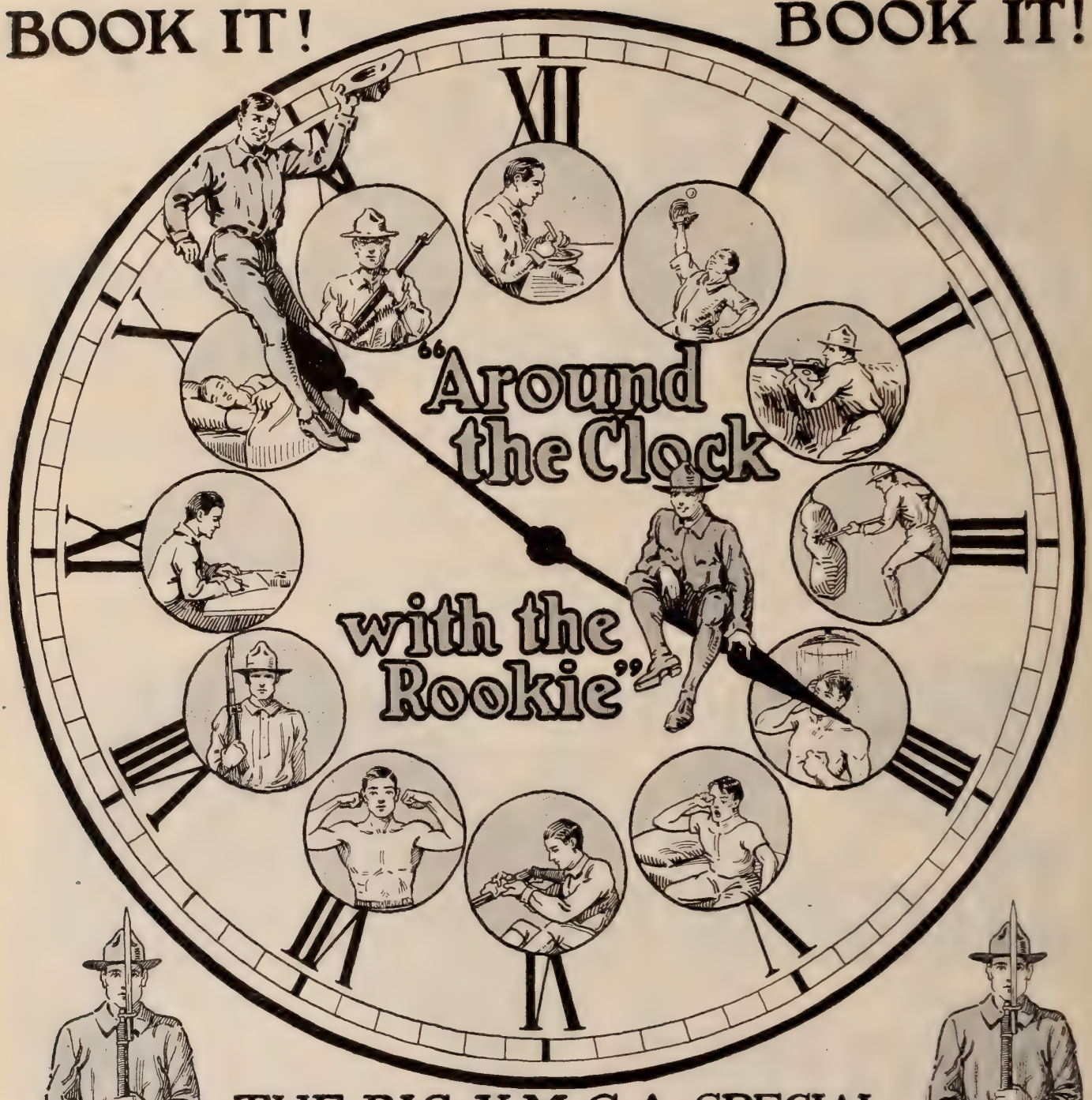
Mildred Harris *in* Lois Weber's
coming Fascination for the Whole Family

"For Husbands Only"



JEWEL Productions
Inc. Broadway New York City

BOOK IT! BOOK IT!



THE BIG Y.M.C.A. SPECIAL

There isn't a woman in the country who doesn't want to see how her son, relative or sweetheart is taken care of by Uncle Sam when he gets to camp. Book "Around the Clock with a Rookie" for the most universally popular single reel you've shown for a year.

Backed to limit by the Y. M. C. A. in every town where there's a Y. M. worker. Simply ask for the Y. M.'s co-operation and you'll get it and pack your house. Book this big puller now—there's a big new draft coming up. See

Your nearest Universal Exchange

UNIVERSAL FILM MFG. COMPANY

1600 Broadway, New York — Carl Laemmle, Pres.

—as samples of exclusiveness—

The Universal News Weeklies of the following dates showed

Current Events Animated Weekly

JULY 20 Hands across the border. Gov. Stephens of California shakes hands with Gov. Esteban Cantu of Mexico.

Pictures of Lieut. Quentin Roosevelt, lost in France.

AUG. 3 Rabbi Stephen Wise, the famous Author and Scholar, working in a Shipyard.

London's Lord Mayor reviewing troops.

AUG. 10 Heroes of the Marne in New York on Recruiting Drive.

Opening of the Army & Navy Club in London.

AUG. 17 Pictures of the famous comedienne, Anna Held, just before her decease.



JULY 31 Dynamiting river to prevent flooding of Imperial Valley, California.

Universal Cameraman makes historic flight in great Handley-Page Bombing Machine.

AUG. 7 American Battleships and Destroyers on duty in British waters.

Great railroad wreck at Terre Haute.

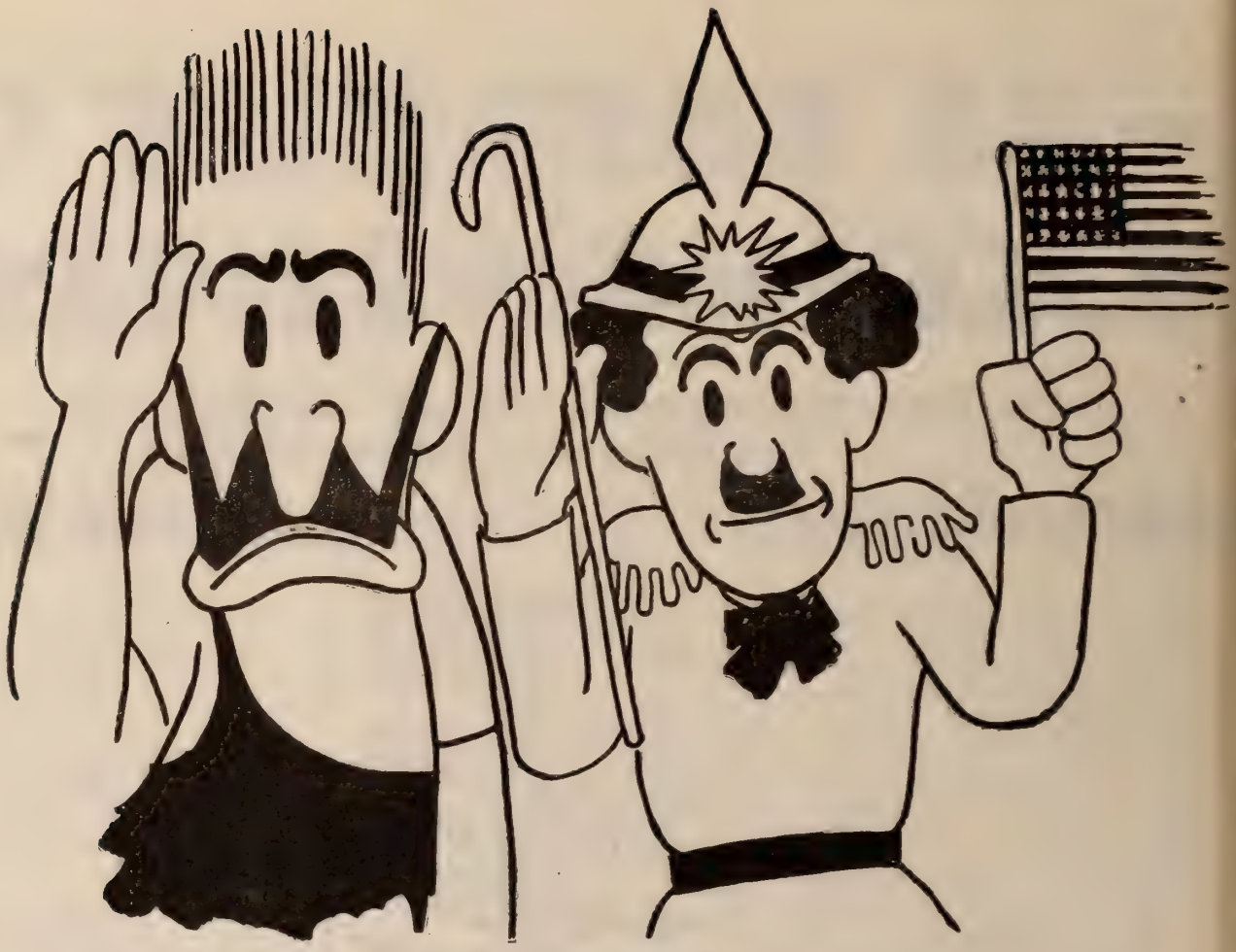
General Pau, hero of two wars against the Hun, on a visit to the U. S.

King Alfonso of Spain reviewing his crack corps at Madrid.

Battle-plane No. 1,000 completed and on its way to fight for Freedom.

—you can't beat the Universal News Weeklies

Better to read fifty advertisements than to miss the one YOU need.



A side splitting Animated Burlesque
by Pat Sullivan—Famous Cartoonist.

"HOW CHARLIE CAPTURED THE KAISER"

Did you ever see a picture at your Exchange that made you so anxious to book it you couldn't sit still till it was over, fearing that some competitor might grab it before you could get it?

That's exactly how you'll feel when you see—"HOW CHARLIE CAPTURED THE KAISER." Mark Twain himself would have had some job to describe this riot of laughter. No use wasting a lot of adjectives. The punkest comedy is advertised as big as the biggest winner, sometimes more so. The way to know before you book what a whale of a laugh getter this picture is—close your shop and GO SEE THIS WINNER at your nearest Universal Exchange. If you don't book it and clean up with it—then as Wid says—"You're in the wrong business." GO SEE IT NOW and grab it before your competitor snatches it away. Universal Film Manufacturing Co., 1605 Broadway, N. Y. Carl Laemmle, President

COMING "THE YELLOW DOG" SOON

The Greatest Propaganda Production of the War



We have secured good advertisers to talk to YOU. Listen to them!

In the Independent Field

Hall Launches Fixed-Rate Plan

"Her Mistake," with Evelyn Nesbit, is First of the Twelve Productions of Coming Year—On Monthly Schedule

FRANK HALL has launched his new fixed-price releasing plan, in which he promises twelve big special productions this coming season at ten, twenty and thirty dollars per day, with the new Evelyn Nesbit production, "Her Mistake."

Under the name of Producers' Distributing Corporation the new Hall company is now fully organized and a large sales force under the supervision of Lynn S. Card is operating from the third floor of the Leavitt Building closing contracts with exhibitors for the complete year's output of twelve features.

The policy of the Producers' Distributing Corporation, announced in this publication several weeks ago, is unique in the annals of the picture distribution in that, no matter how successful from a box office standpoint the special productions acquired by the corporation may prove to be, the prices to the exhibitors are absolutely fixed at ten, twenty and thirty dollars. Also although a franchise holder signs for twelve pictures during the year he has the privilege of cancelling his contract with a two-picture notice. In addition to these advantages franchise holders are not expected to become stockholders in the new organization.

Announcing the Evelyn Nesbit production as his first picture, Frank Hall said: "If I can give my fellow exhibitors a thousand-dollar-a-week picture every month for thirty dollars a day, all the better. I have made a careful study of conditions during the past year with this move in mind. Confining my efforts to the buying and booking of big special production through my different companies in the past, I know that I can supply the theatres with the very best extra attractions the market affords at a thirty dollar top price and with no strings tied to the proposition. It stands to reason that every production will not be of Evelyn Nesbitt box office value. Some may fall below it and some may even surpass it. But don't forget that it is to my interest and the interest of every one concerned that the Producers' Distributing Corporation supply the very biggest attractions the market affords. The two-picture cancellation clause forces us to do our best while the money-making power of the first picture is gilt-edged security against loss on the part of the franchise holders."

Kenyon Increases Yearly Number of Films

BY a special arrangement entered into between Theodore C. Deitrich, president of De Luxe Pictures, Inc., and William L. Sherry, president of the William L. Sherry Service, eight Doris Kenyon features with Miss Kenyon at the head of her own company will be produced within the next year, beginning September 1. The original arrangement entered into between De Luxe Pictures, Inc., and the Sherry Service called for from four to six productions for the first year.

The success of the two first Doris Kenyon pictures, "The Street of Seven Stars," by Mary Roberts Rinehart, and "The Inn of the Blue Moon," by Louis Joseph Vance, resulted in a demand by exhibitors and motion picture patrons throughout the country for a larger number of Doris Kenyon features. To this end, Miss Kenyon will appear in eight additional productions during the year beginning September 1. They will be released through the Sherry Service upon specified dates so that exhibitors will be enabled to reserve space for them on their programs.

The same policy will be maintained in future as has marked the past productions by Miss Kenyon at the head of her own company. Clean, wholesome stories by famous authors produced upon elaborate scale will be the rule followed in every one of Miss Kenyon's pictures.

Letters of congratulation from exhibitors all over the country have been received upon Miss Kenyon's first pictures, with requests that an unlimited number of similar productions be provided. Miss Kenyon will start work next week on her next production, "Wild Honey," adapted by Louis Joseph Vance from the original story by Vingie E. Roe, which appeared in *Pictorial Review*.

Sherman Works on New United Feature

Word from Harry A. Sherman, just arrived in Los Angeles, announces commencement of work on the production of "Wolf Breed," from the story by Jackson Gregory, which is to constitute the second of the series of big Western features starring Dustin Farnum to be manufactured for exclusive showing in the houses comprising the circuit of United Picture Theatres of America. Reports on this story indicate that it contains the same action, the same climaxes that characterized Zane Grey's "The Light of Western Stars," the first of the Farnum-United productions.

Ford Makes More One-Reel Independents

Francis Ford has resumed the making of one-reel miniaturettes, a series of six to be offered for release on the independent market.

Director Ford is also working on five episodes of his serial, "The Silent Mystery," at one time. According to the members of Mr. Ford's company the director is always about six laps ahead of the rest of the troupe. Thus, frequently, when they are ready to make up for an Egyptian scene Mr. Ford will command—

"You will spend the rest of the afternoon in America," and a mad scramble into up-to-date wardrobe results. Mae Gaston, who is playing opposite Mr. Ford in this serial, says the episodes are like Burton Holmes' travelogues—they take one into many foreign locations.

W. H. Productions Releases Chaplin Film

W. H. Productions Co. released this week the Charlie Chaplin single-reel comedy entitled, "The Squarehead," former title being "Mabel's Married Life," which is the sixteenth subject in the series of 26 Charlie Chaplin one and two-reel comedies.

Practically the entire country has now been sold for this series of 26 Charlie Chaplin comedies. It is needless to say what a great attraction these Chaplin masterfilms continue to prove.

"Fatty's Suitless Day," formerly entitled "Fatty's Magic Pants," the third of the series of single-reel Fatty Arbuckle comedies, has also been released his week by W. H. Productions Co., it is announced.

National Plans Daring Super-Production

The next super-production which the National Film Corporation is contemplating, as a follow-up on "Tarzan of the Apes" and "The Romance of Tarzan," promises to be one of the most sensational and daring ever screened. Mystery shrouds the plans for the production, "Smiling Bill" Parsons, president of the corporation, refusing to even give out its name.

Ernest Gagnon Wed

Ernest Gagnon, who has taken offices at 130 West Forty-sixth street, to exploit productions of California Motion Picture Enterprises, was married on August 22, the bride being Miss Evelyn Conner, of St. Louis. Mrs. Conner was matron to her daughter, while Tom Bedding was best man.

Mr. Gagnon is president of the company mentioned above.

"Manx-Man" Not Propaganda Picture

Sales Director J. L. Kempner, of "The Manx-Man" company, is anxious to have recorded the fact that the Hall Caine film is not a propaganda subject, although having official sanction and calling for strong publicity along propaganda lines.

"It is simply a thrilling story that is not linked to any cause," states Mr. Kempner, "although we have found British-Canadian societies in many parts of the country who were glad to boost it along as a subject that brought their mother country just a bit closer to the heart of America.

"Our special representatives, operating from the Goldwyn offices, have made an effort to link the publicity accruing from such boosting to the theatres showing 'Manx-Man.' This has led to an impression on the part of theatres who haven't had the picture that it was a strictly propaganda film. The fact that many players in the picture are now in the fighting line in France, and we have featured it, has strengthened this impression. The picture, as a matter of fact, follows the original Hall Caine story in every detail, and there is naught of propaganda in that story."

Hall Enthuses Over "Sins of Kaiser"

Frank G. Hall is said to be enthusiastic about a coming Producers' Distributing Corporation feature entitled "Sins of the Kaiser." After a private showing of the picture, which has now reached the cutting and titling stage of production, Mr. Hall predicted that it would prove to be the biggest money-maker of any picture dealing with the secret activities of the Beast of Berlin and his conscienceless agents.

Whether "Sins of the Kaiser" will be the second or third Producers' Distributing Corporation release will be decided in a few days.

Houdini Breaks Wrist

Houdini, appearing in a serial for B. A. Rolfe, fell and broke two bones in his wrist at the studio last week. The accident appeared during the filming of one of the episodes.



Enid Markey, Leading Woman in "Mother, I Need You," Lloyd Carleton Film



Mary Boland and Lucy Cotton Have Been Engaged by Screencraft Pictures for Leading Roles

Arline Pretty in First Selig Star Series

Following the announcement last week that Arline Pretty, former Vitagraph and Artcraft star, is to return to the screen in a series of eight special photoplays, it became known that six of this number are to be produced as part of a series of twelve by Colonel William N. Selig, in association with E. Lanning Masters and Sidney Garrett, President of J. Frank Brockliss Company.

The name of the featured star to be presented in the remaining six of the series of twelve is to be announced within the next few days. This star is one of the best known of the younger players who have come to the front within the last year. She will be under the direct management of Sidney Garrett, who will collaborate with Colonel Selig in the presentation of her pictures.

The twelve pictures are to be known as the Selig Star Series and will mark renewed activity on the part of this widely known producer upon a scale larger and more ambitious than the many achievements which are already to his credit.

Possessed of the largest studios in Los Angeles, with another mammoth plant in Chicago, and having assembled what is declared by many producing executives to be the most remarkable library of stories ever collected for either the stage or screen, Colonel Selig is in a happy position to do big things during the next year.

Colonel Selig, who is responsible for the success of a large number of the best known stars of the screen of the past five years, announces that his new series will overshadow in merit any of his past achievements.

Cromelin Awaits Welcome of English Films

ACCORDING to a statement this week it is the belief of President Paul H. Cromelin of Inter-Ocean Film that English and French photoplays really worth while will find a different reception from the American public than has heretofore been the case. Mr. Cromelin feels that the millions of "letters home" from the American millions in France has created a new, direct interest in the lands the latter have adopted, at least temporarily.

"If there is one letter that finds first welcome in American households it is the one from England or France," said Mr. Cromelin. "It is the letter from the boy of the family who is now 'Over There' training for, or participating in, the great struggle for human freedom. There should be magic for that household in the very invitation to view the things their boy sees. I am sure all that American exhibitors have to do to put Franco-British films over is to advertise the seat of production enough."

President Cromelin states that dramatic features from "Over There" should come as "dessert" on the bill of fare of American official war films being served in the picture houses of the country. Audiences will like the war movies better, in Mr. Cromelin's opinion, for the change to films that, while still from the favored locales, are of the straight story type. The Inter-Ocean announces the placement of "Inside the Lines," featuring Lewis S. Stone in England, France, Spain, Italy, Mexico, Chile, Brazil, India, Straits Settlements, Dutch East Indies and South Africa.

Victory in Bronx Opens

An event of double interest to Bronx theatregoers is contained in the announcement that David V. Picker will open the new Victory theatre, 156th Street and Third Avenue, on August 31, and that the attraction for the first week will be "Ashes of Love," the latest picture written and directed by Ivan Abramson for the Graphic Film Corporation.



B. A. Rolfe, Arthur B. Reeve, Burton King and Harry Grossman Appear to Have Struck a Snag in the Houdini Serial, But Reports Smash That Theory to Pieces

Bruce Heads Eastward With New Scenics

THE ever-growing circle of purchasers of Bruce Scenics of Adventure in the Northwest is keenly interested in the results of Robert C. Bruce's current picture-taking and the news from the Educational that Mr. Bruce will come East shortly with a new bunch of Scenics. The reports to the Educational are that he has obtained some splendid novelties in photography of natural wonders and has found a number of congenial themes for his peculiar faculties of observation and humor.

The Far Western Nature director originated the type of Scenic that bears his name. Its success is testified to by the imitators of his work now springing up. But the creator of an art keeps several jumps ahead of the copyists, and in this new series it is promised that Bruce will have a lot of new wrinkles that his imitators haven't even thought of.

Not only in the East but also on the Pacific Coast, the director's home land, are the Bruce Scenics coming into wide popularity. The bookings at the three Educational Exchanges in San Francisco, Seattle and Los Angeles have practically doubled within the last four months. E. J. Myrick, manager of the Liberty theatre, Portland, Ore., has wired to E. W. Hammons, the vice-president and general manager of the Educational, as follows:

"Have just finished running Robert C. Bruce's 'The Ridge Roamers' and 'The World of Dreams.' Both of these are positively the most wonderful pictures I have ever seen."

Both in Portland and Seattle the runs of the Bruce Scenics have been frequently extended. Managers who had booked them for a day insisted on keeping them a half week. Those who had booked them for a half week finished out the week with them and in one instance a half week run was prolonged to ten days. Other leading theatres report long runs also.

"My Lady's Garter" Purchased by Tourneur

Maurice Tourneur Productions announces the purchase of the photoplay rights to the late Jacques Futrelle famous novel "My Lady's Garter," which enjoyed a phenomenal run of popularity when it was brought out several seasons ago. In the *Saturday Evening Post* it appeared in serial form and created a record and was published in book form later.

The story has many unusual twists in construction. It will give Mr. Tourneur many opportunities to work out surprises and novel effects, and he promises an unusual cast in this production. The picture will be distributed in the open market, as all the offerings of the Maurice Tourneur Productions are being placed through Hiller & Wilk, Inc.

In commenting on the purchase Mr. Tourneur said: "We had to pay the largest price yet to secure the rights to this very popular novel, but the scarcity of high-grade material is so evident and pressing that producers are competing against each other, with the results that material like 'My Lady's Garter' brings prices that are tenfold greater than they were two years ago."

Garfield Handles "Five Nights" in Four States

"Five Nights," adapted from the book by Victoria Cross, has been purchased by Herman Garfield of Cleveland, for distribution in Ohio, Michigan, Kentucky and Indiana. Garfield handled "The Submarine Eye" for the same territory with great success, but he expects to exceed his business on the "Submarine Eye" with "Five Nights."

"The Submarine Eye" is still booking strong through the Central States. While most of these bookings are in the smaller towns, Mr. Garfield has under consideration several large contracts for rebookings on the Williamson undersea spectacle.

United Reports Growth in Membership

The announcement that United Picture Theatres of America had already begun active work in the assembling of a program of superfeatures for weekly release and that the future appearances of stars of the calibre of Dustin Farnum and Kitty Gordon would be made exclusively in houses comprising United's co-operative circuit has brought with it a rush of applications for membership in the movement, it is said. Those familiar with the statistics of the growth of the circuit freely predict that the last few days with the first fortnight in September would about double the strength of United's membership as it stood at the moment of the appearance of the announcement of the first picture obtained. This estimate was based on the growing momentum already felt and takes no account of the increase in applications that may result from the publication of future announcements of the acquisition of further stars for the circuit.

Loew Holds Producers' Contract

Among the theatre owners who have taken advantage of the Producers' Distributing Corporation franchise, to make sure of the twelve big special productions promised by Frank Hall during the coming year, is Marcus Loew, who holds a contract with the new organization entitling him to one picture with advertising possibilities each month.

The Loew application for a franchise was among the first to be filed.

"Her Mistake" is now ready for the screen and will be released at an early date. Meanwhile Mr. Hall is considering the relative merits of several other features with a view to announcing as his second picture an extra attraction.

Claire Whitney Returns from Ohio Vacation

Miss Claire Whitney, after finishing her work in "Ruling Passions," written and directed by Abraham S. Schomer, utilized her vacation time spent in Ohio by personal work in combating the Sunday closing propaganda promoted by enemies of the theatres and other clean amusement enterprises. Miss Whitney is now back again in New York, and when "Ruling Passions" is presented she will personally deliver a recitative indicating the theme upon which the plot was founded.

Gaumont Closes Serial Deal for Canada

The Gaumont Company announces that contracts have been signed this week for the handling of its new ten-episode photo-serial "The Hand of Vengeance" in the Dominion of Canada by Regal Films, Limited, of Toronto, and in Louisiana, Mississippi, Alabama, south of Montgomery, and the western part of Florida by Josiah Pearce and Sons, of New Orleans, La.



Jewel Carmen, Who Is to Be Starred in a Frank A. Keeney Picture

Rialto De Luxe Films "Upstairs and Down"

Rialto De Luxe Productions announce the purchase of a second Oliver Morosco Broadway stage success in their third picture, "Upstairs and Down," which is now in preparation.

Grace Valentine will be the featured star in "Upstairs and Down," a vehicle said to be eminently suited to her dramatic ability. The play is by Frederic and Fanny Hatton, the popular authors of "Lombardi, Ltd., "The Great Lover," and other plays. Permanent arrangements have been made for distribution through the George Kleine System in the United States and Canada, and for all foreign countries through the Piedmont Pictures Corporation.

Mary Boland and Lucy Cotton with Screencraft

Leading roles in the first Screencraft Pictures, Inc., production will be in the hands of Mary Boland and Lucy Cotton, both of whom have enjoyed a wide stage exeperience and some filming also. The story is by Edith Barnard Delano, with Frank Reicher as director. Miss Eva Unsell wrote the screen version, which is taken from "Flaming Ramparts," published in *Harper's Magazine*.

Harris Gordon and Raymond Bloomer will appear in the leading male roles and Ira Schwarz will do the camera work. Messrs. Fleckles and Weinberg announce that they will start filming this first production at the Thanhouser studios in New Rochelle next Monday.

Leo Pierson with Billie Rhodes

Billie Rhodes, the new National Film Corporation star, who is being featured in five-reel productions, has as her leading man in her first picture, "The Girl of My Dreams," Leo Pierson, well-known juvenile. Lamar Johnstone is playing the heavy and Jack MacDonald the character lead.

"Mickey" Elaborately Exploited

W. H. Productions Co. Inaugurating Comprehensive Advertising Campaign to Bring "Mickey" Prominently Before Everybody Everywhere

W. H. PRODUCTIONS COMPANY is launching an unusually large cooperative campaign on "Mickey," and in addition to trade paper advertising music dealers and five-and-ten-cent stores are exploiting the song and thus incidentally the film.

With piano rolls, dance records and song records to augment this Mack Sennet photoplay, and with vaudeville artists singing the song, W. H. Productions Company predicts a tremendous demand to witness the picture.

The Columbia Graphophone Company is making the dance record played by the Earle Fuller Jazz Band of Rectors, while the song record is being made by the Victor Talking Machine Company. The Vocalian Company is making a quartette song record and the Aeolian Company is turning out the piano roll. Harry Fox, well-known vaudeville artist, featured the song "Mickey" at the Tivoli in San Francisco with the chorus slide.

Window displays of the song will be promoted when the photoplay is in the town and every attempt will be made to make "Mickey" a household word.

A 24-page campaign book in colors is also being prepared on this production to cover every angle of the campaign on "Mickey," portions of which are devoted to the humor, the pathos, the adventure and the love, other portions to the advertising matter, posters, heralds, slides, press stories, newspaper advertisements, etc., and several pages to special exploitation for exhibitors.

Special service campaigns will also be run from time to time in the trade papers when the picture is released in the large first-run theatres throughout the country so that the exhibitors in every section may know how this production is being put over.

"This campaign was an entirely novel departure from the ordinary course of publicity for a big production," said an official of the W. H. Productions Company, "and the ordinary course of publicity for a big production is a rapid wave of publicity and advertising for several weeks, climaxed with the release of the picture—a sensational swirl, and the punch.

"'Mickey,' however, is, we feel, a universal picture that is destined to live as long as the classics, and this campaign is building the solid foundation on which it will stand.

"Unless it is a remarkably unusual production, it is a risky thing to give a feature a great deal of publicity for any great length of time prior to its release. Film men begin to ask why the picture is not being released, what is the matter with it? If the publicity of itself is not of the most thoughtful, or if the advertising has not the confident and genuine ring, the suspense is broken with distrust of the value of the picture altogether."

Gaumont Names Exchanges Handling Serial

CONTRACTS have been signed, Gaumont announces, which will insure that the new serial which the Gaumont Company is releasing, "The Hand of Vengeance," will be handled only by the best states-right distributors.

The exhibitors who have made inquiries are referred to the following independent exchanges, where they can now see the serial:

Globe Feature Film Corporation, Boston, Mass., New England States.

First National Exhibitors' Exchange, Pittsburgh, Pa., Western Pennsylvania and West Virginia.

Super-Film Attractions, Inc., Washington, D. C., Delaware, Maryland, Virginia and District of Columbia.

Celebrated Players Film Corporation, Chicago, Ill., Indiana, Illinois, Wisconsin, Minnesota, Iowa, Nebraska and North and South Dakota.

All Star Features Distributors, Inc., San Francisco and Los Angeles, Cal., California, Nevada and Arizona.

Hodupp-Towne Photoplay Co., St. Louis and Kansas City, Mo., Missouri and Kansas.

Specialty Film Co., Inc., Dallas, Tex., Texas, Oklahoma and Arkansas.

Josiah Pearce & Sons, New Orleans, La., Louisiana, Mississippi, Alabama, south of Montgomery, and western Florida.

Savini Films, Inc., Atlanta, Ga., Georgia, Tennessee, Northern Alabama, Eastern Florida and North and South Carolina.

Regal Films, Ltd., Toronto, Can., the Dominion of Canada.

W. H. Productions Company's Second Barriscale

W. H. Productions Co. announces the second Bessie Barriscale re-issue, entitled "The Straight Road," formerly entitled "The Painted Soul." Charles Ray is also featured. This is the second of five productions secured by this company, the first being "Satan's Pawn," re-issued several weeks ago, but with some territories still open.

"Ashes of Love" Early in September

With James K. Hackett, Effie Shannon and Mabel Julienne Scott in the leading roles, and Ruby de Remer, Paula Shay, Hugh Thompson, William Davidson, Dora Mills Adams, Theas Talbot and William Bechtel as associate players, "Ashes of Love," the new Ivan Abramson production, made for the Graphic Film Corporation, is scheduled for release early in September.



One of the Dramatic Moments in "His Birthright," Starring Sessue Hayakawa. This Is a Haworth-Mutual Special Production

Affiliated Distributors Selecting First Film

Executives of the Affiliated Distributors' Corporation have been conferring daily during the past week preparatory to putting into physical operation the co-operative booking plan inaugurated by them, and a production which has been many months in the making and which is regarded as one of the motion picture plums of the year, and said to be one that most of the largest distributing and releasing companies have been bidding for, may be acquired.

The acquisition of this feature by the Affiliated should be indicative of the buying strength of the organization, and also of their intentions to make good their promises to the exhibitors who have allied themselves on a co-operative basis with the Affiliated Distributors' Corporation.

The coming week may mark the actual advent of the Affiliated in the field as a motion picture releasing organization and the National Directors from the various Affiliated Units who attended the conferences report that the deck is all clear for action.

Carleton Productions Lays Its Plans

"Mother, I Need You" has been announced as the first production of Lloyd Carleton Productions, a Los Angeles company which promises at least one other production before New Year's and has plans for a busy 1919. The picture is founded, the announcement says, upon a story by Wycliffe Hill which deals with the heritage of Eve and sounding a clarion call to mothers who, overburdened by war, welfare and household work, may have been blind to daughters' needs.

Enid Markey has the star role, supported by Edward Coxen and a strong company of players cast to type. Lloyd Carleton himself edited every foot of the film to insure a picture of perfect tempo and the producers claim in "Mother, I Need You" a master work in film craft that will win a world audience.

Baird Campaign Brings Good Results

The combined campaign which was conducted by Miss Leah Baird and Sidney Garrett, president of J. Frank Brockliss, Inc., regarding the title of the serial photoplay in which she is being starred, produced many answers, it is said.

In fact, scores of letters from all over the world are still arriving daily. As many are in foreign languages the task of Miss Baird is assuming herculean proportions. In order not to slight any of the faraway contributors to the contest who likewise make many other inquiries concerning the star Mr. Garrett has engaged Senor Ch. Ramirez to read and act as interpreter of all missives received in strange languages. Senor Ramirez is proficient in reading and writing seven different languages and can make himself understood in as many more different dialects. With his assistance Miss Baird is answering every communication received.

"Ford Weekly" to Help in Propaganda Campaign

After circulating thoroughly in American theatres the Ford Weekly will donate certain essential scenes of each reel to the United States Government Committee on Public Information for propaganda work in foreign countries, according to Simeon B. Greiver of the Greiver Distributing Corporation, New York City, who has control of the national distribution.

To expedite circulation, this Company is arranging for distribution of the Ford Weekly through independent exchanges throughout the country. The Weekly is furnished gratis to the exhibitor, who is only expected to pay the express charges to and from the exchanges.

Mitchell "Autos" for Rest

Editor Pell Mitchell, of the Gaumont News and Graphic, is taking his first vacation in nearly two years and is "autoing" through New England.

United Opens Cleveland Office

During the week another branch office of United Picture Theatres of America was opened in Cleveland, Ohio. C. A. Meade is to be in charge.

Ira Aronson, who had already made an enviable record with United during the period of its organization, took charge of the Pittsburgh office during the week.

Theodore A. Liebler, Jr., head of United's department of advertising and publicity left Friday to join the colors. His successor had not been appointed at the moment of going to press.

Rolfe Signs Edna Britton as Vamp

When B. A. Rolfe, president of the Rolfe Productions, Inc., was casting about for a new "vamp," he remembered Edna Britton, who formerly played in one of his many vaudeville attractions.

Contrary to all precedents set and established for "vamps," Miss Britton is a blonde. She has had an extended stage experience and Mr. Rolfe has given her an important part in his Great Houdini Serial.

Betty Howe Undergoes an Operation

Betty Howe, former Vitagraph and International Film star, was operated on last week at Alston's Private Hospital, following a sudden illness during the final scenes of a picture being made by the Western Photoplay Company with Miss Howe as star. It is said that Miss Howe will not be able to resume her motion picture work for several weeks.

Kenyon Chooses Cast for New Film

Doris Kenyon is now selecting the cast for her third production, "Wild Honey," which will be produced by her own company, De Luxe Pictures, Inc. Work on the new feature will be started next week.

"Wild Honey" was picturized by Louis Joseph Vance from the original story by Vingie E. Roe.

Rifkin Buys "Who's Afraid of the Hun?"

In addition to the buyers who have purchased the two-reel Exclusive Features, Inc., picture, "Who's Afraid of the Hun?" the company has closed with H. Rifkin, of the Eastern Feature Film Company, Boston, for the New England States, and with Frank Gerson of New York City for Northern New Jersey.

Beban Uses Christie Stage

George Beban has been using one of the stages at the Christie studio for the making of a propaganda picture. Mr. Christie loaned Ethel Lynne to Mr. Beban, when for the first time the opportunity of playing an Italian girl was the lot of Miss Lynne.

Special Service Section of the Five First

Success Pictures

Suggestions on Famous Players-Lasky Reissues for September--Mary Pickford in "Eagle's Mate," Marguerite Clark in "Wildflower," "The Girl of the Golden West," Pauline Frederick in "Zaza," and Geraldine Farrar in "Carmen."

BEGINNING September first and released for the weeks starting with each of the five Sundays in September, Famous Players-Lasky announces the initial five of its group of fifty-two Success Pictures which will be shown during the season of 1918-1919.

These fifty-two pictures have been selected as representing the very best product since the start of feature picture production and the exhibitors who show these pictures are urged to exploit them as the hundred per cent product of the industry. This means that you are to put the great stress on the fact that these are re-issues and that they have been re-issued to meet the demands of those who failed to see them and those who want to see them again on account of the great appeal that they carried with their orginal release.

According to the arrangements made by Famous Players-Lasky the exhibitor can book these pictures as an entire series of fifty-two, or through the groups of star re-issues, with the special forming a separate class. From a survey of the bookings received Famous Players-Lasky reports that over 60 per cent of those taking these pictures have booked the entire series, or one a week for the entire year. For that reason the suggestion for the exploitation of the pictures will follow that general line.

The pictures which will be released during September are:

Sept. 1—Mary Pickford in "The Eagle's Mate."
Sept. 8—Marguerite Clark in "Wildflower."
Sept. 15—"The Girl of the Golden West" (Special).
Sept. 22—Pauline Frederick in "Zaza."
Sept. 29—Geraldine Farrar in "Carmen."

Each one of these pictures has a special and a strong appeal to put before the public, but on account of the booking arrangements and on account of the special manner in which they should be exploited some of the principles suggested here in the issue of June 29 should be recalled. And whether the exhibitor has booked merely the re-issues made by a single star or the entire series an effort should be made to couple up all of the pictures that are booked and to put them over on their own merits, and each one carrying the pulling power of the succeeding picture, as the real SUCCESSES.

There isn't the slightest doubt that Famous Players-Lasky has set about the selection of these fifty-two pictures as representing the best of its product of the past. Many of these productions are household words wherever the motion picture is known. Thousands saw them when they were first released and these thousands will not only be boosters for your general patronage but a great share of these thousands will want to see them again. And there are hundreds of thousands that have become motion picture patrons when these productions were apparently "past and gone" and these are the ones to whom you want to make your strongest appeal.

With many exhibitors the temptation is going to be strong to present these productons as new pictures. Possibly in some cases the showman may be led into the policy of booking these as opposition to current releases of the same stars. Such a policy will prove mighty bad business, for the exhibitor will be ignoring the chief selling argument that he has. *There has never been a chance for franker, more straight-forward and truer exploitation than is offered here. You don't need exaggeration, and deception will be your own robber. We believe in truth in all exploitation, but here is a case when truth is made a necessity, because it is going to bring you more money than any possible form of camouflage.*

When the original announcement of the Success Series appeared one of the recommendations that we made to you was to advertise the fact that you had booked this series of pictures. Naturally the form that your announcement will take will depend on the question whether you have contracted for the entire fifty-two or whether you have merely selected the works of certain stars of the Special list. But, in any case, and even with the time being short, we strongly recommend devoting at least one of your newspaper advertisements, and a liberal one, to calling attention that there has been a great demand to see these classics of the screen and that you have arranged to show them to give those who saw them before a chance for another treat and to supply those who failed to see them with a thus far missed opportunity.

We would recommend that this display contain the name of the stars and the title of each one of these Success Pictures that you have booked, and that your general selling argument should be that you are presenting a review of the best in past photoplay art whose appeal is emphasized by the developed desire of today. After this original announcement devote certain days of the week or month to the time that you will present these Success Pictures and keep the announcements properly displayed in your lobby, always being sure that the current Success Picture and the next one that you will show are doubled up, through announcements in your newspaper advertising, in your program and on the screen.

Right here is a point that may be profitably borne in mind. Too many exhibitors are constantly yielding to the temptation or the suggestion to announce each new release of the various stars as the "greatest" production in his or her career. In this case you merely have to refer to the charm of the production and tell of the demand for its presentation again on the part of those who once saw it and those who have heard others tell how they enjoyed it. The point that makes this form of exploitation so easy and so sure of success is that either all of the stars are known to your every patron or that in case of the Specials, the plays or the books from which they were taken are literally household words.

Base your sales argument on the appeal of the picture, but this is a point that should be made incidental to the fact that it is one of the greatest pictures that has been made. In one of its advertisements appearing in this issue Famous Players-Paramount suggests as one of its sales lines: "A Picture That You Have Never Seen is as New as Any Book that You Have Never Read." All of which is very true, but in this connection you want to create the same desire to see the picture that any one who has never read a famous novel feels until that book has been read. And certainly, you as a bookseller would not advertise copies of "Ivanhoe" in the same spirit as one of the untried novels of the day.

Keep this SUCCESS appeal strongly behind every one of your productions and never let the thought be lost. Never count on your public remembering that the picture is one of the group, but drive the fact home with each production. Yes, there are special sales talks on each picture and these we are going to point out to you, but there should be no reason why the basic idea should ever be sacrificed.

In the advertising pages that are reproduced here Famous Players-Lasky has prepared sales arguments on each picture for you to use to the exhibitor. In case of the star pictures we would advise that the picture of the star be always played up, using a stock cut if special half tones are too expensive for you. In case of the specials the name of the picture itself is the thing to make the most prominent in your advertising.

In addition to this suggested advertising appearing here and complete plan books on each production, Famous Players-Lasky supplies the following:

PAPER:—One 1-sheet; one 3-sheet; one 6-sheet.
PHOTOS:—Set of black and white (8 in set); sepia photos 11 x 14 (8 in set); sepia photos 22 x 28 (1).
PUB. PHOTOS:—Cuts and mats of production, 1 single-column, 1 double-column, 1 triple-column. Stock cuts and mats of stills (always in exchange)—5 single-column, three double-column, two triple-column. Rotogravure—1-sheet (1). Ad layouts and mats—One single-column and one double-column; (1) slide; (1) music cues.

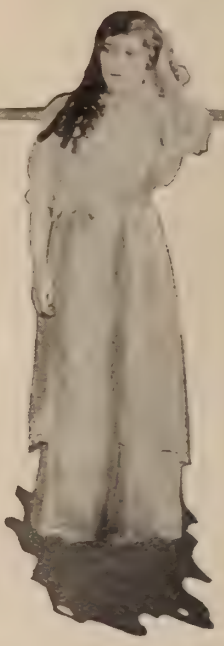
Adolph Zukor *presents*

MARY PICKFORD

in "The Eagle's Mate"

Directed by JAMES KIRKWOOD







A Paramount Picture

A Picture You Have Never Seen Is As New As Any Book You Have Never Read

WHEN you go into a phonograph store to buy a record by Caruso you don't always ask for a recent one. You want one you never heard. It's Caruso's name that counts.

Or when you buy a volume of Mark Twain. You forget that the book was written years ago. It's Mark Twain's work, and you have never read it. That's enough!

"The Eagle's Mate" is a masterpiece.

It's a Mary Pickford picture—one of the pictures that made her the wonderful star she is today—and thousands of people have never seen it. Are you one? Then see it now!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—When you write your advertising for "The Eagle's Mate," use the copy in the above "ad.")

How to Get the Success Spirit In Your Advertising



¶ *This was Marguerite Clark's first photoplay. In "Wildflower" She Won a Popularity That Has Ever Kept Her in the Front Rank of the Stars of the Silent Stage. Her Wonderful Success, Probably More Than Any One Other Thing, Was Responsible for the Number of Stars of the Speaking Stage Who Came to the Screen.*

¶ *"Wildflower" Marked an Epoch in Motion Pictures and it Stands as One of the Great Delights of the Screen.*

¶ *You Do Not Know the Motion Picture Until You Have Seen "Wildflower."*

MARGUERITE CLARK

—in—

"WILDFLOWER"

It's a Paramount Success Picture

This is the Second of the Fifty-two Hundred Per Cent Pictures, the Best that Famous Players-Lasky Has Made in All of Its Existence

DID YOU KNOW THAT——

HAROLD LOCKWOOD

Made Love to Marguerite Clark Before He Became a Star in His Own Right? You Will See Him Claim Her as His Screen Bride in "Wildflower."

EMPIRE——TODAY

NEXT SUCCESS PICTURE—September 22—"The Girl of the Golden West," with an all-star cast

"ZAZA"



"ZAZA"

Mrs. Leslie Carter's Great Stage Success. It is the Story of a French Actress Who, After She Had Found Happiness for the First Time, Discovered Her Suitor Was Married. How She Planned to Avenge Herself and How the Woman Triumphed Makes a Dramatic Story.

IT'S A PARAMOUNT SUCCESS PICTURE

Starring

PAULINE FREDERICK

This is One of the First Pictures in Which the Star Has Appeared and one of Her Greatest—one of the Series of 52 Masterpieces of the Screen.

LIBERTY

MONDAY

Admission 10 and 15 Cents

Next Success Picture, The Hundred Per Cent Production—September 29—Geraldine Farrar in "Carmen."

Here are illustrated two advertisements on two of the Success Pictures that are to be released during September, one being two columns and the other single and both eight inches deep.

These displays show that the very best of advertising can be done without going to a great deal of expense. But it also shows that you have to get into the spirit of the picture to make this advertising of value to you.

Now in constructing these displays only the single column star cuts which are furnished by Famous Players-Lasky have been used, and the same cuts can be employed again when the other of the series of Success Pictures with the same stars are advertised. Paramount trade-marks are used in the corners and only type that can be found in any newspaper office is employed.

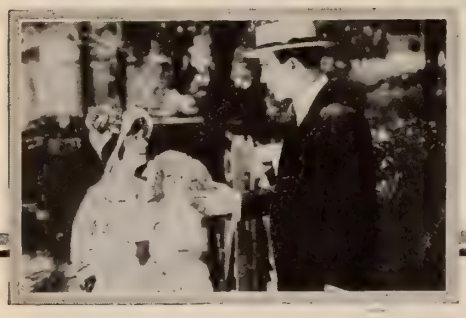
They are simplicity in itself, but there is a selling argument in each one of these and there is a similar selling argument for every one of this Success Series. Study these and then read the remarks about each of the five pictures released in September which follow.

Adolph Zukor presents

Marguerite Clark in "Wildflower"

Story by Mary Germaine
Directed by Allan Dwan







A Paramount Picture

Marguerite Clark with Harold Lockwood and Jack Pickford!

THE WILD FLOWER of the woods is Marguerite Clark who withers away, then blooms again in this charming story—one that helped to make her the popular star she is today.

The cast is an important one, Allan Dwan is the director. In all it's truly a masterpiece, brought back to you by popular demand.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—The copy in the "ad" shown above is for YOUR use in advertising "Wildflower." Use it.)

Success of the Past Is Big Thing to Keep Prominent

ON another page we have suggested a general form of advertising to be followed in connection with advertising the star pictures of the Success Series. We believe very strongly that the picture of the star should be featured in the display and that along side of this should appear the selling argument for the particular picture—the reason why this particular production has been again presented as a Success Picture—the reason why those who have not seen it should make up for lost time.

We do not stress here the point that those who have once seen the production should go again, for if you bring out clearly enough the spirit of the picture itself the memory of its charm is pretty sure to be strong enough to bring back its one time admirers—and to bring their friends with them.

In case of other pictures than the Success Series it may be desirable that you use either scenes from the production or striking half-tones showing the star in the very role that she is interpreting, but here is one point where these pictures are going to be all the easier for you to put over for the ordinary stock cuts supplied by the Famous Players-Lasky exchanges will in themselves orer you the opportunity if you cannot acord the more elaborate advertising.

Now on all of these Success Pictures, *let us urge that you advertise just as strongly as you would if the picture were the star's latest issue, but one of the strong points of this display should be that this is one of the Success Series.* Inasmuch as Mary Pickford in "The Eagle's Mate" is the first one of these pictures to be released, this fact should be dwalt upon a little more elaborately here. If you have not preceded the showing of the series by the announcement of having booked them. it would be a good idea for you to devote a part of the original advertisement to outlining this telling point. And be sure to make a reference incidentally to your next Success Picture, with the name of the star and the date on which you will show it.

Tell Why You Booked Them

With this in view Famous Players-Lasky is offering you a good selling argument with the advertisement that is appearing in this issue. It will be made all the stronger if it has been preceded by your own general announcement. It would be mighty well to refer at some length to the reason that you have booked this series of pictures in several of your first announcements—and then never let up on making it clear that each one of the releases is one of the Success Series.

When you lay out your advertising campaign on this picture do not devote less space to it than you would to a new production with the same star. *In suggestions about advertising the* Mot'on Picrure News *has told you that the popularity of the star is the greater reason why you should advertise the more heavily and thereby get a greater dividend on your investment.* Wherever that plan has been tried it has proven true and many of the larger theatres are regularly devoting more space to the stars that they know to always be sure of big business than they do to experiments..

And certainly if this is true of the players themselves, this policy of advertising on pictures of KNOWN MERIT is all the safer.

As a general form for this advertising, on the star pictures, we suggest that a good plan would be to use a single column cut of the player in the upper left hand corner of the two column spaces and at the top of single column spaces. Where larger space is used there can be employed a two-column cut similarly displayed. After the cut the two things to display prominently are the names of the star and the title of the production, but here you do not have to make these the dominant things as you would do in the case of current offerings. Especially in the double column, we would suggest that the sales argument of the picture should appear alongside of the cut and then the name of the star and the title should drop into the double-column space directly under this.

One of the First of the Series

Remembering that this is the first of the series of Success Pictures, we suggest that a good selling argument would be something like this:

"Mary Pickford is one of the household words of today. She is known wherever the screen is known. Here is one of the pictures that gave her fame. If you have not seen it you will not know the full reason for her success. If you have, you will come again and renew one of the happiest of your memories."

A PLACE FOR NO EXCUSES

Know All About These Pictures and Then Advertise Them With Understanding

ONE of the things that we have tried to impress upon you in all the talks in the Exhibitors Service Bureau is to know all about the picture before you start to advertise them.

Exhibitors have an excuse in the case of some of the first run new releases because of the fact that the productions have not been seen by the men who have been forced to write the exploitation matter in advance. There is no such excuse here.

Famous Players-Lasky has selected each one of the fifty-two Success Pictures because of the record that they made when they were first issued and because there has been such a demand on the part of the public generally to see them again.

Now you might as well conclude that when you book these pictures your patrons who have not seen them are going to be greatly interested and that many of them are going to ask you a lot of questions on what they are about—of what sort of a role that this or that player has, the character of the production, etc.

Now you are booking these pictures because you are assured that they are Hundred Per Cent Productions. But that does not mean that you should sit down and merely wait for the box-office returns to come in. Exploitations of these pictures is going to be easier for you than have been nearly any pictures that you have shown.

But you just as surely have to KNOW. Get the synopses in advance and study them so that you will be able to talk to your patrons—and with enthusiasm.

Then follow with the sales talk on the picture itself. Here is one suggestion:

"A little mountain girl is rescued from the 'cave man' who carries her away, but she rewards her rescurer with scorn, but her love finally brings her to defy the law that she may become the eagle's made." Or

"Born of the mountains but reared in the peaceful valley, this little girl hears the calls of the wilderness again when it comes with the refrain of love."

If you do not like the phrase in your advertising an effective method in this picture and, in fact, in all others of the series would be simply to outline the character of the role that the star takes.

But before you quit writing your advertisement, be sure to refer again to the fact that it is a Success Picture. Then you can use your Paramount trademark or refer to the fact that it is a Paramount Picture.

In announcing this first of the Mary Pickford subjects we would refer to the fact that we were going to show seven other of her greatest successes. These are "Caprice," "Hulda From Holland," "Hearts Adrift," "Behind the Scenes," "The Dawn of a Tomorrow," "Rags" and "Esmeralda." One reason for this is not only to call attention to the fact that you will have these other great pictures, but to take advantage of the fact that here are probably some among your patrons who have seen one or more of the list and therefore you will tend to increase the desire to see the current production and the entire series.

Near the bottom of your display use in small type that the next Success Picture that you will show will be Marguerite Clark in "Wildflower." Give the date.

There are two other selling points in this production. One of them is that James Kirkwood, now a noted director, appears as the hero and another that Jack, brother of Mary and now a sailor in the American Navy, is in the cast with her.

Jesse L. Lasky *presents*
David Belasco's Play

"The Girl of the Golden West"

All Star Cast
Scenario and Direction by Cecil B. DeMille
With the consent of David Belasco
Belasco Production Series









A Paramount Picture

A Photoplay That Set a New Mark in Moving Pictures

"WHAT a wonderful picture 'The Girl of the Golden West' was!" you've heard the motion picture fans say.

Sorry you missed it, aren't you?

Well, here's your chance. The masterpiece is back again by popular demand.

Theodore Roberts, House Peters, Mabel Van Buren, Anita King, Raymond Hatton—what a splendid cast! And Cecil B. De Mille directed this David Belasco story.

Don't miss it, *this* time!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—Use the copy in the above "ad" when you write YOUR advertising for this wonderful re-issue.)

"Wildflower" Basis for Clark Campaign

"WILDFLOWER" was the first picture that Marguerite Clark ever made, and it is not entering into the realms of the review department here to say that it is one of the very best that she has ever made.

That fact immdiately suggests a selling argument to you, and a simple recital of the facts should get every Marguerite Clark admirer into the theatre. We would use a phrase on this order:

"This was Miss Clark's first photoplay. In 'Wildflower' she won a popularity that has ever kept her in the front rank of the stars of the silent stage. Her wonderful success, probably more than any other one thing, was responsible for the number of stars of the speaking stage who came to the screen."

Now one of the strong points in the exploitation of all of the Success Pictures should rest in your lobby displays. You will find one of the most attractive features that you could offer would be reproductions of the way that Miss Clark appeared in the various roles which she has had. From the stills that are supplied with the Success Series you will be able to get these for the six pictures in which she will reappear and you can undoubtedly get photos of herself in other prominent characters from Famous Players-Lasky. *One of the strong points behind such a recommendation as this is that you will be able to use the same lobby display with each of the productions so that you will not be making any considerable investment for a single showing.*

Following the same idea along, it would be a mighty good plan to assemble your list of Marguerite Clark fans and to send to each of these a letter stating that you have booked this first picture of hers for such and such a date, because of the great demand to see this wonderful production. In the same letter you should announce her other five productions in the same series.

As a matter of fact we believe that this form of a letter will be found business getting for each one of the star series in this list. And through this you will be able to get into your house not only the followers of the particular stars, but all of those who want to see these great pictures of the past. By hinging the entire letter on one picture, you get a specific point to put over instead of mere generalities.

The Marguerite Clark, the Pickford or any of the other of the star series furnishes you an excellent opportunity for contests and this can be based simply on which is the greatest picture in which the star has appeared. You should open the list in all cases to every picture which she has made, but you should call attention to the fact that you are showing this series of her older pictures because many believe these to be among her best. This is going to arouse a great deal of discussion in your theatre.

Most of us are familiar with the expression that so many are wont to use to the effect that it was never like this "in the good old days." You will hear that expression some times around your theatre and here you have an opportunity to test it. Certainly you are doing this on safe grounds and without exaggeration for there are many who believe that a number of these productions have never been surpassed by the particular players.

A valuable asset in your exploitation will come from your ability to locate people who saw this production or any of the others when they were originally released and you can quote these local people in your house program or the newspaper. You will find that this sort of advertising comes close home. But do not fake on this; quote people who are worth while and who are telling their real opinions.

Aside from the fact that this is the first and one of the greatest of the Marguerite Clark pictures there is a strong selling argument in the fact that Harold Lockwood is the leading man opposite her. A line like this will attract attention:

"Did you know that Harold Lockwood made love to Marguerite Clark in motion pictures before he became a star in his own right? You will see him claim her as his screen bride in 'Wildflower.'"

Jack Pickford is also in the cast, another selling line that will get you many patrons and the other principal characters are taken by James Cooley and E. L. Davenport.

Here is a suggestion for a selling talk:

"A little girl of nature falls a victim to a scapegrace from the city until she is rescued by his brother and finally blooms happily in the garden of his faithful love."

Or here is one that ought to interest every Clark fan:

"In this production the star portrays every mood from the clinging love of the unsophisticated country girl to the hot temper of the vixen aroused, but the generosity and sympathy of her nature conquer and win her love and happiness."

YOU DON'T NEED STUNTS

Appeal of the Players and the Productions Are Your Great Points in These Pictures

STRAIGHT and frank exploitation is the best method for getting the most possible business for the Success Series. "Stunt" exploitation should be avoided, because it is not only unnecessary, but it serves to work against the very fact that you ought to be trying to impress upon your patrons—that this is one of the series of greatest pictures that have been made.

The stunt is valuable enough when you have to use some method other than the appeal of the star and the production to get your people into your theatre. But here your strongest point is the fact that this is one of the offerings that lives. When you begin to try the so-called "unique" methods of exploitation you are encouraging your patrons to doubt the strongest argument that you can put forward—that this picture is brought back to them so that they will not have missed one of the classics of the screen.

Its Title Will Sell "Girl of the Golden West"

THIRD of the Success Series to be released, "The Girl of the Golden West," suggests a plan to be followed in advertising all of the eleven "specials" and that is by making the name of the picture the main point.

In writing the advertising for "The Girl of the Golden West" we would suggest that the name of the production be placed at the top of the advertisement in two lines of large type. Let the border that you use break up to the type just at the point where the two lines separate, but do not let it continue through them. In this way you will make the name of the picture stand out as THE thing in your display.

There is one mighty good reason for this suggestion. Pictures of this class are so well known by name that you hardly have to tell people more about them, but there is a still stronger reason. *There are scores of people in your community who are probably not classed as regular motion picture fans who will want to see these offerings and you have an opportunity not only to get the patronage for the particular production, but to win a permanent patron.*

That is one of the points that you should bear in mind in regard to the publicity on all of the Success Series and why you should never be led into exaggeration or cheap methods of exploitation. You are assured by Famous Players-Lasky that these are the best pictures that they have made in the past and if you put them frankly before the public on that basis, it is very likely that you will make regular patrons out of persons who have been unfortunate enough to see poor productions on the few occasions that they came to your theatre, or who have some other prejudice against the photoplay. And in these war times the development of all possible patronage is something worth working hard for.

We would feature strongly in the display that this was one of the greatest pictures that David Belasco ever presented on the speaking stage and then you can call attention to the exceptional cast, including Theodore Roberts, House Peters, Anita King,

(*Continued on page* 1569)

Adolph Zukor *presents*

Pauline Frederick

From the French Story and Play by Berton and Simon

in "Zaza"

Directed by Edwin S Porter and Hugh Ford





A Paramount Picture

All of Pauline Frederick's Host of Admirers Still Talk About "Zaza"

IF you are one of the motion picture fans who "discovered" Pauline Frederick you know all about "Zaza." It was one of her first and one of her finest productions.

If you missed "Zaza" you've always been sorry—you've wished that it would come back so you could fill the void.

Your wish has come true! Here is "Zaza" made anew from the original negative, polished and re-edited until it is better than ever.

One of the motion picture's greatest productions, screened again by popular demand.

Don't let the opportunity pass this time!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—The foregoing copy is written for your use in advertising "Zaza" to your patrons.)

(Continued from page 1567)

display you have sufficient sales talk to put this picture over in any community. For instance this:

"This was David Belasco's triumph when he jroduced it on the speaking stage. Thousands saw it in New York and through the country. Then it was immortalized in motion picture films and it is now brought back that you may once more thrill with the adventures of "The Girl," that you may fight with her with the sheriff's gambler, Jack Rance, and that you may rejoice with her when she wins happiness in the mountains of her glorious west."

We would certainly not overlook the opportunity to make this a particularly strong appeal to every legitimate theatre patron in your city. If you can get such a list send these people letters and invite them to come and see how the screen surpasses the stage in recording one of the most dramatic stories ever written. If you have people in your section who are constantly declaring that the motion picture is a weak imitation of the drama, get them in to see this picture.

Many Selling Agreements

There isn't any picture that we know of offering more dramatic lines for selling the production than "The Girl of the Golden West," but because it is so rich in these don't ignore the real reason that you are showing the picture, that it is one of the great successes.

Here are a few selling arguments:

"A girl orphan keeps a saloon in the mountains of California in the days of the '49 gold rush and her honesty and fearlessness command the respect of all the "boys." Her courage wins her everything until her lover is about to be hanged, when she wins his liberty in a game of cards."

"The only time she ever cheated was when the life of the man she loved was at stake in a card game, and she won it from the gambler-sheriff who sought her."

"The gold of the west is dross to the girl when she comes to love the road agent with a price upon his head, and saves him to take him to the mountains to begin a new life."

"Life and love, romance and the wrath of man are pictured faithfully in this classic of the Golden West, and all the beauty of the production is immortalized on the screen."

GET THE FULL STAR APPEAL

You Have Not Only Their Popularity, but the Reason for It to Induce Patronage

IN these pictures of the Success Series the star's popularity value to you is augmented, by the fact that you not only have the present popularity of the player, but you have an opportunity to show the reason for the vogue. It is not like taking the work of some former famous person, no matter how good they may have been then. You have the present day standing to back you up.

That is one of the reasons why you do not need a large number of adjectives and why you can ignore the superlative. You have the performances to back you up, and don't forget that even if your patrons have not seen these particular productions, it's a mighty safe bet that they have heard a good deal about them.

Take advantage of that fact and build your exploitation in sympathy.

"Zaza," the Play to be Featured very Prominently

PROBABLY among modern plays there is not a story that has attracted more attention the country over than "Zaza." It was originally played in this country by Mrs. Leslie Carter, who was also seen in various tours of the country. Then other players took the role and finally the production went into local stock companies. Then it dropped from sight, but the fact that it has dropped is going to make it all the more valuable to you if you handle this picture intelligently.

There are two things to be featured about equally in the advertising, the name of the star and the title of the picture. It was one of the first of the Pauline Frederick features and many of them saw in her work in this picture the fact that she would become a great star of the screen. She had just come to the Famous Players Company from the speaking stage where her remarkable beauty had attracted great attention. *You can say almost anything about her in this role that comes to your mind and it will be true.*

Title Thing to Play Up

"Zaza" is a particularly attractive title, suggestive of romance and action. This used prominently and with a few lines telling about the character of the production will bring the curiosity seekers in, but you should strive to go further than this and further than getting all the admirers of the star. Here is an excellent chance to talk about the stage production and the success that it scored all over the amusement world. *It is a story that lends itself admirably to the motion picture,* especially with such an artist as Miss Frederick in the name role, for the emotions are remarkably clear without the spoken word.

Certainly, after you have properly featured Miss Frederick along the lines that we have suggested for the other stars, you will be making new business by using a selling talk something like this:

"In producing 'Zaza,' one of the most powerful French plays ever written, the motion picture has done what the stage never could do; it has preserved a masterpiece for all time."

Here are some other lines that suggest themselves:

"Many motion picture followers claim that they discovered Pauline Frederick in 'Zaza.' If you are one of them you will want to renew the acquaintance by seeing her again in that powerful role. If you are not you have an opportunity to live with her in one of the greatest stories of modern times."

"Pauline Frederick, who has been called one of the screen's greatest emotional stars, has a role that fits her in this story of the French actress, who for the first time in her life finds what she believes to be true love, only to discover that her suitor is already married. Her plan to avenge herself and her renunciation have stirred thousands of theatregoers and will always live among the most dramatic scenes in the spoken drama."

"She loved him so much that she gave him back to his own wife, after she had found her first true love when she believed that he had come to her as an unfettered lover. She plans to throw herself at the wife's feet as his mistress, but the love of a little girl halts her and she makes a sacrifice that arrays her with the nobility of woman."

Don't Be Too Sensational

That is as far as you should go with this picture. Do not cut the sensational out too strong. It is a case where you could, if you desired, get a certain more or less smutty appeal out of the fact that this actress, Zaza, was the mistress of the man she loved, but there is a far bigger element in the self sacrifice that she showed.

It is always well to remember that for every person that you get into the theatre by usng something suggestive in your display you lose probably half a dozen in those that you keep away. And in such a big picture as this you have no right to take such a position. You owe it as your duty to your patrons to allow the hundreds of women who will cry and love and hate with Zaza see this wonderful picture that unquestionably has one of the noblest endings in all drama.

After you have made this exploitaton that we have suggested on the name of the picture and on the star, we suggest that you make this specific appeal to the women of your community. But with all these appeals we would couple the fact that this was one of the most successful of modern plays—a convincing argument that it is something well worth while.

Jesse L. Lasky presents

Geraldine Farrar

in "Carmen"

Adapted by William C De Mille, *From the opera by* Bizet, *Directed by* Cecil B. De Mille







A Paramount Picture

GERALDINE FARRAR *and* WALLACE REID

In the Picture That Played to 24,211 Persons in One Day at New York's Strand

CECIL B. DE MILLE directed this photoplay masterpiece that still is talked about wherever motion picture fans gather.

The huge bull fight scene, the battle in the cigarette factory, the—well, we don't have to tell *you* about the high spots in Geraldine Farrar's "Carmen."

If you have seen it, you will want to go again. If you missed it—here's Old Mr. Opportunity knocking at the door!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

(Exhibitors—Use the selling talk in the above "ad" in exploiting "Carmen" when YOU advertise it.)

"Carmen" a Picture to Bring in Many Elements

"CARMEN" is a picture where the name of the production should be featured strongly in your advertising because the opera is known to practically every one who can read. Geraldine Farrar and Wallace provide a triple-barrelled exploitation that certainly ought to bring business.

In the case of many operas that have been made into motion pictures the exhibitor is likely to find that he is talking over the heads of his public. The moment that you mention that such and such a picture is made from an opera there is a certain element that resents being uplifted. But in this case the objection does not apply because of the popular character of the story itself and of the music which is familiar to every one.

In the general advertising we would place the emphasis on the three things that we have suggested and then have a brief selling argument on the story itself. Exploiting it as an opera and as the first screen work of one of the greatest artists should be largely done through letters to the persons that you know are interested, women's clubs and musical organizations. This is certainly another opportunity to get new patronage for your house, but we strongly urge that you keep a margin between the two lines of publicity, one for the general public and the other for those you know will appreciate the artistry of the production, as taken from the opera.

A Very Lavish Production

One of the strong points that you can talk about is the lavishness of the picture. You don't need an array of adjectives, but a simple statement of fact that will be readily accepted.

You ought to be able to get the co-operation of every music store and especially that of the dealers in phonographs in putting over this picture. Miss Farrar has made a large number of popular records, and the music dealer will find an opportunity here to make business for himself by devoting his windows to a display on this picture. Ordinary suggestions about window displays are little more than worthless, because you cannot expect the merchant to be turning over his window to you every day when he can see no profit to himself. But here is a case where the net result to him is so apparent that you will get his co-operation the moment you tell him what you want him to do.

An attractive feature of the presentation of the picture itself can be arranged through the use of a phonograph in your theatre and rendering one or two of Miss Farrar's songs from this opera. Don't overdo this phase, for just a little touch is all that you will want. This will add to the value of the plan to the music dealers.

We suggest that you go a good deal further and get from the music dealers of your city the list of all the people in the section who have bought the Farrar records, and that you send them a special letter about this picture shortly before you are to show it. Even if you are running a neighborhood house, you have an opportunity to get people from all sections of the city, and if you are in a small town you have a chance to draw people from the surrouunding section. Make your letters neat and simple, and be satisfied with the statement that this is a lavish production of the great opera with Miss Farrar herself playing the leading role and Wallace Reid in her support.

Famous Players-Lasky suggests that you call attention to the fact that this is the picture that played to 24,211 persons in one day at the Strand theatre, New York. Such a simple statement is worth more to you than all the adjectives you could scrape together, for it convinces the public that the picture is worth seeing.

Stock Cut Will Suffice

If you can use a striking scene in your advertising, preferably that of Carmen in the arms of Don Jose, you will be able to work out an attractive display. If you are without facilities for doing this you will find the single column cut of Miss Farrar to be used along the lines already suggested will be very effective.

We would suggest the general sales talk along these lines, after you have featured Miss Farrar and Wallace Reid:

"'Carmen' is probably the best known opera ever written, because it is full of action, with startling turns and the greatest heart interest. It is the story of a wanton who played with men, only to meet her death at the hands of one of her victims."

The realistic bull fight is another one of the things that you want to feature in your general advertising. It will draw the men and the boy elements to your theatre.

In brief, you have in this picture appeals to every possible patron of your section, and careful advertising ought to get the greater share of the people in. You have a story of action that will attract all who want heart interest in a production. You have the person of the noted star. Then you have the adventurous appeal to the general public and then the specific appeal to the music lovers and the women's organization.

It is worth while striving to get all of these elements, but don't try it by one big slap-bang splash. Use the elements that you have suggested and you will find not only has your patronage on this picture been increased, but that you have added new popularity to your house.

REMEMBER THAT THIS IS JUST THE SAME

THESE first five pictures of the Success Series cover your first month, at the rate of one a week. According to the booking plans outlined by the Famous Players-Lasky you have either booked the entire series of fifty-two or have booked those of various stars or the Specials. In any case, you have not done with the exploitation; you have made only a good start.

If you failed to gather sufficient material in advance about the stars and the various members of the supporting companies. Keep your program filled with this gossipy information about them and see that your newspapers are encouraged to print as much as possible about them so that the continued interest will be aroused.

Remember that all of the information that you are gathering now can be used again on the later pictures of this series in which the same star appears. You are not going to the trouble of getting together matter to use a single time, but matter that will continue to be an asset to you.

And even if you have launched these Success pictures to a good star, don't let up on them for a moment. Keep talking to the public about how these pictures were enpoyed at the time they were produced, how they have lived after hundreds of others have been forgotten. Tell the people that you have booked them because you have heard the demand from those who saw them at their original showings and from those who were unfortunate enough to miss them.

Put your advertising on a high, intimate plane. Use the name of the star and the title in big type, but at the same time use your selling arguments on the basis that every one has either seen the particular picture or wants to see it. You don't need adjectives; picture the charm of the production and the fact that it has lived.

And above everything do not use "bunk" in your exploitation. When you do it, you kill a great bug, valuable thing that the distributor has handed you.

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

The William Farnum company, directed by Frank Lloyd, is composed of some speedy movers, for it developed this week that they worked in London, New York, and on a desert isle all in one day. These scenes are for the story written by Lloyd and at present titled "The Man of Power." In addition to the above-mentioned locals for the story many scenes will be made aboard ship, and for this the company is leaving the latter part of this week for San Francisco.

Considerable difficulty was experienced in securing a permit for the Farnum company to take a camera aboard ship. A pledge was made the Government officials that no scene would be taken that would show any guns aboard the boat or other protection measures, nor that the shore line would be seen in any of the pictures taken. All films as soon as developed and printed must be submitted to the Government before being used in the photoplay.

Louise Lovely, who starred in Bluebird photoplays, made by Universal, was this week engaged by the Fox organization as leading woman for Mr. Farnum, and she will play first in "The Man of Power." Charles Clary, Marc. Robbins and Beatrice Joy are in the cast and Billy Foster continues as cameraman.

Lynn Reynolds and the Tom Mix company are still working near Prescott, Ariz., on "The Two-Gun Man," from the Charles Alden Seltzer novel of the same name. Jane Novak is the leading woman, very excellent cowgirls and cowboys have and Reynolds writes that a number of been secured to take part in scenes.

The F.P.-Lasky Studio

The Famous Players-Lasky revival of "The Squaw Man," to be made under the direction of Cecil B. de Mille, promises to be one of, if not the big program production of the year. The cast at the studio is referred to as a superlative one, containing as it does a remarkable gathering of some of the most successful players of this big organization. Elliot Dexter, Ann Little, Kathrine MacDonald, Theodore Roberts, Raymond Hatton, Edwin Stevens, Jack Holt and others have been selected for the cast. While the interior scenes are being made at the studio now, a great number of workmen are busy on a mammoth ranch thirty miles south of Bakersfield, in a semi-desert country, erecting buildings, corrals and other settings necessary for the exteriors. Arrangements have been completed for the use of this ranch, which consists of thousands of acres and is the grazing place for thousands of cattle. Indians, cowboys and frontier men of a genuine type are being engaged and everyone is being selected to fit the type of part he is to play.

Wallace Reid has completed work in the adaptation from the Porter Emerson Brown story, "Someone and Somebody," and is now making a Government propaganda picture.

Bryant Washburn by the end of the week will have completed work in his first Paramount, "The Gypsy Trail," made by Walter Edwards, and Lila Lee has just been placed under the direction of G. Butler Clonebaugh.

The Famous Players-Lasky studio is busy with the making of a number of propaganda pictures, practically all of the stars at this studio working in subjects for Uncle Sam. Mary Pickford last week made a reel there which will be sent forward for the films division this week.

Fred Stone departed Tuesday for New York, where he will shortly appear in the Chicago revival of "Jack o' Lantern," which ran last season in New York.

About Metro Players

It became known this week that Maxwell Carder, general manager of production of Metro, is also to come West shortly to pay the producing studios in Hollywood a visit of several weeks at least. President Richard and Treasurer Joseph Engle are expected early in September, and Mr. Carder, it is now understood, will come a short time later.

The advance guard of the Metro producing forces coming West will be Mme. Nazimova, who, accompanied by her director, Albert Capellani, will arrive about September 1. Preparations are being made at the studio now for her first production.

Bert Lytell will have fifteen thrills at least in his next picture, "Making Good," which is being produced from his own story with Charles Swickard as director. He permits photographs to be shot out of his hand and did not flinch when the bullet came through a door a few inches above his head. The company for several days has been working in the vicinity of Beverly Hills oil fields, where an ideal Mexican atmosphere has been secured.

The Metro studio has engaged Herbert H. Hayes as leading man for May Allison in her next picture now known as "Kate of Kentucky," which is by Production Manager George D. Baker and Tom Geraghty. Production work on this has been placed in charge of Robert Thornby and it is now being produced.

With Pathe Players

All three companies of the Astra organization are at work after delays occasioned by various causes. Ruth Roland is able to be back at the studio and work a short time each day the first of the week since the accident two weeks ago when she was injured while horseback riding. Miss Roland has a new leading man in the person of George Larkin, who succeeded George Chesebro, drafted, in the "Hands Up!" serial.

Director George Fitzmaurice is now filming a revelation after the war story by Oudia Bergere titled "Our Better Selves." Louis Cody is the leading man and Robert Bolder is taking a principal part.

The Helen Chadwick company, recently organized, is at work on a comedy-drama laid in an East Coast fishing village which is titled "Open the Window, Mary." The filming of scenes for this is being rushed in order that it will be finished by August 26, the date that W. E. Lawrence, leading man for Miss Chadwick, leaves to take training for Tank Division service. Spottiswoode Aitken and Leonard Chapman are other principals and the direction is in charge of Ernie Traxler, who for several years served as assistant director to Robert Leonard.

The Frank Keenan Pathe company left this week for ten days of warm weather on the Mojave Desert, where the exterior scenes representing mine properties in Nevada will be filmed for "The Silver Girl" under the direction of Eliot Howe. This is a modern mining story, with the early scenes in the Nevada mining country, followed by action in New York. The story ends back in the Nevada locations used in the early part of the film.

Katherine Adams, Irene Rich, Herschel Mayall, George Hernandez, Donald Macdonald and Clifford Alexander make up the cast. The continuity for this was prepared by Jack Cunningham.

Vitagraph News Bits

William Duncan, Vitagraph serial director-actor, has brought his card index of thrillers out for active service, for he has now taken up the filming of another fifteen-part serial, "Man of Might," right on top of having finished one of the same fame, "The Fight for Millions," and making a propaganda picture for the Fourth Liberty Loan. Mr. Duncan, as in former serials made by him, will play the feature lead, and Edith Johnson and William Ryan, who have been with him in the

last serial, are to continue as principal supporting players.

Heda Nova, who has appeared in numerous Vitagraph subjects, and more recently worked in serial, is to be featured in five-reel subjects which are to be made at the West Coast studios. The first of his series has not been selected, nor has a director been named for this producing unit.

Earle Williams is working on the final scenes for "My Country First," written by Bess Meredith, and upon completion of this will depart for New York for a short stay. Grace Darmond is playing opposite Williams and the production is being directed by David Smith. During the past week the company spent a number of days at Monterey, Cal., where scenes were made of specially staged polo games at the big polo field near that place.

Earl Montgomery is out of films for a few days, as the result of a fall with an 18-inch flag staff. Montgomery and Rock were working on top of a seven-story building in Los Angeles making a scene for "Roofs and Riots," a two-reel Vitagraph comedy being directed by Roy McCray. The stunt had been planned to that it could be carried out without danger, but the flag pole failed to break straight when the two players were on top of it, and so it twisted off sideways and they missed going through a skylight as had been planned. Montgomery's shoulder hit on the side and was dislocated.

Larry Seamon, with a company of big Vitagraph comedy players, is to leave in a day or two for Bear Valley, where a wild and wooly two-reel comedy will be staged.

Universal Newsettes

Universal City producing activities are to be given a once-over by President Carl Laemmle early in September, according to news received at the plant this week. It is expected that Mr. Laemmle will arrive about the first of the month and remain two or three weeks. In the meantime producing activities are continuing.

The continuity department is now busy with the script for the next story for Edith Roberts, to be directed by Tod Browning. This will be titled "The Romance of Roma," and cast will be named in a few days by Arthur Hoyt.

A number of companies are away from the studio this week, the absent list including that directed by R. S. Sturgeon, which has Monroe Salisbury and Marjorie Bennett as leads. They are still working at Bear Lake. Alan Holubar and Dorothy Phillips company, making a war picture, will go to Bear Valley in a few days to spend a week or more for Alpine scenes. Jack Ford, with Harry Carey, are making exteriors in the vicinity of Calabassas, the once famous gambling resort of Southern California hidden away in the hills near Tajone Pass. Director Robert Leonard, with Mae Murray and a company, are at Lake Tahoe for the Vermont Canadian border shepherd story, "Little Lady Bo-Peep," and J. P. McGowan, with the "Lure of the Circus" serial players, are still at Catalina Islands.

Director Paul Powell has begun the filming of "One Bright Idea," with Carmel Meyer, and Jack Dillon, with Priscilla Dean as his star, will in a day or two begin filming "Dealing with Daphne."

The final scenes for "The Brass Bullet" serial required more than 100 boys from the Strickland Home for Boys, who were taken to the studios by F. B. Silverwood, philanthropist of Los Angeles, who is sponsor for this school. The boys appeared in scenes showing Treasure Isle, where many crimes had been enacted, converted into a pleasure resort for boys by Jack Mulhall and Juanita Hansen, who are featured in this serial.

Here and There

The Christie Film Company has lost more men in comparison with the total number of their employes, which averages thirty-five, than any other West Coast studio, the Christie service flag now bearing eighteen stars, or more than half as many having entered the Government war service as the studio employed.

After a stay of almost three weeks at the studio at Santa Barbara, President S. S. Hutchinson of the American will leave the latter part of this week for his Chicago office. Aside from a material change in the scenario department, no other changes were made at the studio.

Steven Fox, formerly Jules Furthmann, who has been writing exclusively for William Russell productions, has been given a new contract to continue in this work at a material increase and has been lauded by President Hutchinson.

The Margarita Fisher company, with Jack Mower as leading man and Edward Sloman director, is spending the present week in Los Angeles taking the necessary scenes at one of the beaches for a subject at present titled "American Ann."

Hollywood Hookum

AUGUST 31, 1918 NEWS MORE NEWS

Charley Fuhr's in town.

Harry Aitken's gone East.

Sleeping under blankets every night.

Diando is not superstitious—the studio has a service flag with thirteen stars.

Many of our smart set are working for Uncle Sam these days—propagandish one would say.

Charley Gerrard has had the honor thrust upon him of being a director, and he never made a complaint about the error.

Herbert H. Hayes, May Allison's new leading man, dare not be an Englishman. Think what would happen to his name if he dropped the "h's."

Ivon, Edna Earle's Russian hound, ate too much this week and caused considerable consternation while mistress was paying a visit to the East.

Special: Up to the minute of going to press, no word as to the date Chaplin's "Shoulder Arms" would be ready for the waiting world had been tipped off.

Bert Lennon has not been heard from for a week, and so may be expected any day with gobs and gobs of copy, and promises of advertising, but HOOKUM'S pages are clean.

Harvey Gates is back from a vacation at Catalina without a fish story, and everybody thought until now, Harvey was original, creative, or a fictionist of the screen.

Between scenes for "A Regular Fellow," W. Christy Cabanne received a telegram and reading it he cried: "Ready, action camera, hurrah, it's a girl!" And then the scenes were shot.

Rivalry may be expected at the Triangle Western Studio between Big Roy Stewart and Bill Desmond, but no trouble is anticipated because Bill threatens to be a regular devilish Westerner, even if he is Irish.

If David Wark Griffith should hear the applause when his face appears on the screen in "The Great Love," it might cause the industry to be robbed of a great director, for he might insist on becoming an actor.

A U City actor told Colin Campbell, Bill Hart was making a greater hit than his brother, Brete, all of which indicates that "In the Carquinez Woods" which Campbell is making, would not pull one actor into the theatre.

Ham Beal, of U City Pub. department, is joking about titles again. His laugh contributions this week include "The Man who Wouldn't Shoot Harry Carey"; "In the Carquinez Woods with Marie Walcamp," and "Carmel Meyer's One Bright Idea."

A morning paper says Mildred Harris and Charlie Chaplin are engaged, and the evening paper carries a denial from both—the very week Mildred's Lois Weber picture, "For Husbands Only," is on at a downtown house, which may or may not be publicity.

Carmel Meyer has an invitation to go to Japan from Jazaburo Shiria, editor of the Yega Sekai of Tokio, but fearing she would not be able to pronounce the name of her friend, Carmel has postponed the trip until she takes a course in Jap lingo.

Gustave von Seyfertitz was prevailed upon by various members of the Famous Players-Lasky organization to change his name. After much persuasion he complied. The name is now, G. Butler Clonebaugh. Rumor has it a petition is being prepared to ask him to change back to the original.

Everybody smoked at U City this week, for Monday morning Finck (his real name is E. M. Finklestein) proudly advised there was a girl at his home. Finck's business is selling cigars, candy, etc., at U City cafe, but business just went to pieces and the cash register refused to work.

Taylor Holmes, following a training on Lake Michigan, took the Pacific by storm, and just refused to be seasick, even if all the other members of the company with the exception of Christy Cabanne laid to the rail, but it was necessary for Holmes to do this, for he was playing the title-role in "A regular Fellow."

Bill Farnum has lost all his love for his Director Frank Lloyd, and a serious break may be expected upon completion of Farnum's present subject, all of which will be the result of Lloyd writing an original story for Farnum, and inserting fights all through the film. Living up to the reputation of being the screen's greatest scrapper, is not to Bill's liking in these days of good fishing at Catalina.

Pete Gavertz is the first exhibitor to break into Hollywood HOOKUM. He is manager of the Burbank theatre in Los Angeles, and insists upon seeing every picture before booking it. Sometimes he goes to sleep while viewing these special presentations, but he did it once too often. For fear of damage suit, the name of the production is not mentioned by HOOKUM, but it is known that all in any way connected with the special viewing for Gavertz, walked out on him when he began to snore, stopping the machine and turning off the lights. His knap is said to have lasted until closing time for the exchange, and then the janitor woke him up by camouflaged action of the nature of business of sweeping out.

VACATION PRODUCTIONS

It is possible HOOKUM will be forced to move its office to Bear Valley, inasmuch as a very large percentage of producing directors have found it necessary to take their companies on a trip to this and other resort sections of filmdom for exteriors, now that the vacation season is upon us. The vacation producers of the present week are:

Rollin S. Sturgeon, Bear Valley.

Louise Glaum Company, Pine Crest.

Leonard-Mae Murray, Lake Tahoe.

Lloyd-Farnum, San Francisco by boat.

Earle Williams, Vitagraph, Monterey Polo grounds.

Bert Lytell, Beverly Hills.

Frank Keenan Pathe, Mojave.

Larry Semon, Vitagraph, Bear Valley.

Holubar-Dorothy Phillips, Bear Valley.

J. P. McGowan, "Lure of the Circus," Catalina Islands.

Lynn Reynolds-Mix, mountains of Arizona.

Carey-Ford-Universal, Calabassas.

Margarita Fisher - American, Venice beach.

To say nothing of S. S. Hutchinson rushing out to Santa Barbara; Carl Laemmle packing up for U City; Jesse Lasky off for a vacation in the Yosemite, and Harry Aitken hitting the rattler for his summer home.



"The Death Dance" Is a Select Picture-Star Series Which Presents Alice Brady. It Is Said to Be Elaborate In Setting and Costuming

Paramount-Artcraft in Three N. Y. Theatres

THE Famous Players-Lasky Corporation has three of its productions running at the same time on Broadway this week. The Rivoli, the Rialto and the Strand are the theatres and "The Hun Within," "Till I Come Back to You" and "On the Quiet" are the pictures.

Chet Withey, the young director who comes from the D. W. Griffith school, is responsible for two of the current Broadway pictures and Cecil B. De Mille, the well-known producer of Artcraft successes, directed "Till I Come Back to You."

"The Hun Within" is the first of the Paramount-Artcraft Specials to be released during the coming year. In speaking of those responsible for the picture, the *Evening Mail* said: "Some one ought to present them with gold medals; they certainly deserve them." This paper starts its review with the statement that "The Hun Within" is one of the most remarkable pictures ever shown on a New York screen.

The New York *Times* said: "It is not often that spectators in a motion picture theatre are held as tensely and stirred as frequently to spontaneous applause as were those who witnessed 'The Hun Within,' a Paramount-Artcraft Special, at the Rialto yesterday afternoon."

The *Evening Telegram* said: "'Till I Come Back to You' is a play of the war, the scenes being laid in Belgium. It is so well acted and has so many strong scenes that it will be enjoyed by those who attend the Rivoli."

In contrast to the dramatic war pictures at the Rivoli and Rialto is Jack Barrymore's initial Paramount picture in years, "On the Quiet," at the Strand. "Yesterday's audience laughed almost continuously during the showing of 'On the Quiet,' and yesterday was not the sort of day to get excited about mediocre pictures. Mr. Barrymore and his associate players triumphed over the oppressive heat; in fact, they made the Strand audience forget all about such things as thermometers," said the *Evening Mail*.

The *Tribune* said: "Barrymore works so fast that he seems to be about three laps ahead of you most of the time, but after the picture is finished and you have time to sit down and catch your breath you know that you enjoyed it."

Sherry Service Swings Into Full Action

The William L. Sherry Service, according to an announcement from that company this week, is now releasing on regular schedule a continuous line of features. A great share of the credit for getting the company into a stride that promises to carry it into the foremost ranks in record time is accorded Mr. Sherry's associates, as follows: Norman J. Sennott, general manager; A. C. Novotny, auditor; Daniel J. Savage, general sales manager.

The four feminine stars thus far announced are Jewel Carmen, Catherine Calvert, Doris Kenyon and Vangie Valentine. In addition, the Burlingham Travel Pictures are scheduled on the Sherry list. The first male star to put his pictures through the Sherry Service is G. M. Anderson, whose first release will be "Red Blood and Yellow," on September 22.

Seven Fox Features Now in Work

Seven productions are now in work for the Fox Film Corporation. Two of these are being made in the West and the five others in the East. In the West, William Farnum is in his second week on "The Man of Power," the big picture which Frank Lloyd has written and is directing. Tom Mix is in his third week in the filming of "The Two-Gun Man."

In the East George Walsh is working under the direction of his brother, R. A. Walsh, on a rapid-fire comedy picture, entitled, "How Do You Get That Way?" Peggy Hyland, supported by a large cast, has been out on location for the last week working on "Marriages Are Made." Miss Hyland will spend the coming week at Asbury Park, combining a pleasure vacation with outdoor work of her play.

Richard Stanton and Kenean Buel, Fox directors, each has a large production in train, Mr. Buel being busy on the first Evelyn Nesbit picture. Arvid E. Gillstrom, who has just joined the Fox force of directors, is in the third week of the picture which Jane and Katherine Lee are filming, "Swat the Spy," and Virginia Pearson has finished work on "The Queen of Hearts."

Karger Engages Portrait Painter for Metro

Maxwell Karger, Metro's studio supervisor, has engaged the well-known portrait painter, D. Anthony Tauszky, whose art, it is expected will add further to the beauty and effectiveness of Metro pictures. D. Anthony Tauszky will provide by means of interpretative paintings, a further stimulus to the imagination of the spectators, giving a scope and breadth that can be happily combined with the more detailed action photographed by the camera.

A definite instance of this will shortly be seen in "The Silent Woman," a Metro feature starring Edith Storey. The scene is laid for the most part in the North Woods. Vivid action scenes, directed by Herbert Blache, carry the story along. In addition the spectator is given the impression of the greatness and dignity of the North country, the timber lands, the logging and the lumber industry, by means of the artist's introductory title-sheets.

Paramount-Artcraft Week at Hand

Much enthusiastic activity is being evidenced at the New York headquarters of the Famous Players-Lasky Corporation in connection with the forthcoming Paramount and Artcraft Week, and exhibitors everywhere are reported to be signing up for the presentation at their theatres of nothing but these pictures during the seven days commencing September 1.

Exploitation plans for Paramount and Artcraft Week are now completed and the carrying out of these plans are well under way. Newspapers throughout the country will play an important part, as will the billboards and other mediums of advertising, including the *Saturday Evening Post*.

Equipment Service

LIBERTY LOAN SLIDES

Every Motion Picture Theatre in the country is to receive a set of five slides to be shown during the coming Liberty Loan Drive.

These Slides State Facts

What $ 50 buys
What $100 buys
What $500 buys, etc.

Every operator in the country should be on the outlook for these slides and

SHOW THEM AT EVERY PERFORMANCE DURING THE DRIVE

They will come from Liberty Loan Headquarters

Projection Music Laboratory Studio Theatre

A Letter That Tells Better Than Any "Ad" Why You Should Be In Chicago September 3-4-5-6-7 Read It!

Editor of the Motion Picture News:

¶ Your recent editorial, "Shake Hands," is *all right and half wrong.*

The spirit that prompted you is fine.

However, when you place most of the responsibility of Organizing the Exhibitor on Shaefer and Rembusch you are somewhat in error.

In mentioning Messrs. Rothapfel, Sorerio, Crandall, Tom Moore, Hulsey, Boehringer, Richards, Katz, Barrett McCormick, Marcus Loew, Seivers, Roth, Brauman, Clemner Von Herberg, Turner and Dahnken, Harold Franklin, Frank Newman, Landau, McGee, Perry, Carpenter, Parrington, you are hitting 1000%.

Organization needs the "bell-wether exhibitors." A few have worked faithfully, but as you say, most of them are too busy and lack the patience it takes and patience is so necessary.

You say, "Your country wants you." Your Organization wants you.

¶ Now here comes opportunity. The Chicago Meeting, Hotel Sherman, Sept. 3, 4, 5, 6 and 7, is not a one-man meeting. It is a meeting of the entire Industry.

It is a National Motion Picture Meeting in which every one in the picture business is invited to participate.

"*If you are in the picture business, this is your meeting.*"

There can be no politics because the first three days are taken up with a set program open to the entire industry. We believe the way to get together is to get together and come together.

Not only exhibitors but every branch of the industry is asked to participate and the "bell-wethers" of all kinds are hereby drafted.

No regrets accepted.

Messrs. Brady, Zukor, Irwin, Fox, Laemmle, Elliott, Powers, Friend Brulator, Earle, Selznick, Sheldon, Brink, Edwards, Smith, Goldfish, Berst, Hodkinson, Lasky, Kleine, Rowland, Cochrane, Rothacker, Williams, Schwalbe, Lynch, Bill Wright, Brunet, Cromelin, Griffith, Sherrill, Hallberg, Porter, Flynn and Gulick are asked to appear and give of their counsel and advice of how we may have a better motion picture and do our greatest to help win the war.

¶ The American Exhibitors' Association is not calling this meeting to sell pictures, trade journals, co-operative booking, or do panhandling. Our national directors want a business meeting and will do anything necessary to perfect an organization that will protect the industry as a whole. Our activities are confined to the best interests of all exhibitors. All who come to Chicago have an opportunity to amalgamate to their heart's content.

Personally, I am more interested in having a fine meeting than anything else. We want the best speakers, all the helpful entertainments it is possible to secure. If we have the right attendance and the right people come, everything will come out all right.

Mr. Rothacker caught the spirit of our meeting and has promised us a fine afternoon at his factory. Any one that has anything good to offer to make the program interesting, is invited to volunteer. It will be acceptable to the Committee.

The Committee will be glad to know who is coming so as to prepare. We like the idea of Mr. Rothacker of volunteering his services to our meeting. Who is next? Come on you "Bell-wethers." Take the lead and all the industry will follow. Our program is open to you.

FRANK REMBUSCH.

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....Editor

ALFRED S. CORY.....Technical Editor

The Projection Department—Its Policy and Aims

THE proper projection of the motion picture ranks second to no other detail of successful exhibiting, and on the present occasion we would like to talk about that most important exhibitor help, the Projection Department, which should be carefully studied each week by all exhibitors, and to which many prominent exhibitors acknowledge their indebtedness for assistance and suggestions. Particularly at the present time, when skilled operators must leave their positions almost over night, and be replaced, in many instances, by others not so proficient, is the service rendered by the Projection Department a valuable one, which can be availed of by every operator and exhibitor.

A broad policy underlies the Projection Department of the NEWS, and it may prove useful to set down an outline of the policy and methods upon which this department is conducted. The Projection Department is not intended to reflect any particular personality, but aims to set forth the progress and recent achievements in all branches of science and technology which bear directly upon the successful projection of motion pictures, and in addition to supply first-aid to all operators and exhibitors who require assistance in remedying vexing conditions which have suddenly arisen.

To carry the first page of this plan into effect requires an exhaustive study of the work of all experimenters in the field of projection and allied industries, and the prompt publication of important articles and papers which shed new light on old and vexing problems, as well as introducing new and detailed explanations on matters important to the operator which have hitherto received incorrect or insufficient treatment. This aim is realized through feature articles, prepared sometimes by our Technical Editor, but in many instances contributed by authorities of reputation, while not a few are reprinted from recognized technical and scientific journals. Thus it can be taken that all of the leading workers on electricity, optical projection, mechanical design, etc., are collaborators in the preparation of the Projection Department. The feature articles are, moreover, selected with a definite viewpoint; all deal with subjects upon which large numbers of our readers have requested definite and extensive information. To carry the treatment of some important subjects further than has hitherto been undertaken in motion picture trade journals, requires sometimes, a more scientific consideration of the questions than has previously been accorded them, and while this rather formal method of discourse may cause dismay to some of the more elementary readers, we would point out that they have there the material for further study, and we find our justification in having provided complete and accurate explanations of the matters in which large numbers of readers have signified their interest.

In the matter of answers to the operators' and exhibitors' questions the Projection Department also pursues a definite course, which is primarily to see that every correspondent has his answer, and without charge or obligation of any sort. Moreover, should the correspondents' difficulty appear to warrant quick action, or require a confidential reply, this is at once supplied by mail, no fee or charge of any kind being demanded for our services.

In the main, of course, we prefer to publish our readers inquiries, and the answers thereto, in the Projection Department, where there are also of service to others who perchance might experience similar difficulties. The publication of these answers also sometimes leads to stimulating discussions in which further ideas on the same subject are advanced by other readers, whose views we are always glad to publish. No stone is ever left unturned to secure the information required by various readers of teh Projection Department, and to maintain it as the best medium of advice and assistance on projection now in existence we invite the suggestions of readers at any time, for it is by meeting the requirements of the exhibitor and the operator that the Projection Department will best fulfil its mission.

Equipment Operating Projection Questions Answered

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Illumination and Its Measurement

(Concluded from last week)

Foot-Candle Measurements

IT will be noted that in measuring the *candle-power* of light sources as previously discussed, we balance the *illumination* on opposite sides of a screen. Often, however, we are interested in the illumination itself, that is, the foot-candle intensity which is being supplied to any given area, while we care very little about the candle-power of the sources which supply the illumination. If we calculate the different foot-candle intensities to which one side of the screen of a photometer is illuminated when the distance between the screen and the standard lamp is varied, and then place the screen so that the illumination we wish to measure falls upon the opposite side of the screen, the balance of the photometer will give us a measurement of the foot-candle intensity. The difference between photometers used for measuring candle-power and those used for measuring foot-candles are chiefly ones of form and calibration.



Fig. 10—Foot-candle meter

An instrument called the foot-candle meter has recently been designed to measure foot-candle intensities quickly and with a fair degree of accuracy. It is very simple in operation, so light that it can be easily carried about, and so small that readings can be taken in very restricted spaces. The instrument is shown in Fig. 10. In operation, it is placed upon, or adjacent to, the surface on which a measurement of the foot-candle-intensity is desired. A lamp within the box illuminates the under side of the screen to a much higher intensity at one end than at the other. The illumination which it is desired to measure is, of course, practically uniform over the entire scale. Closely spaced translucent dots, which serve the same purpose as the grease spot in the simple bar photometer, line the scale from end to end. If the illumination falling on the scale from the outside comes within the measuring limits of the meter (*0.5 to 25 foot-candles*) the spots will appear brighter at one end of the scale than at the other, and at the point where the spots are neither brighter nor darker than the white paper scale the illuminations from within and from without are equal. The scale is accurately calibrated with the lamp within the box burning at a certain definite voltage. A voltmeter and rheostat permit the operator to adjust the lamp voltage to that at which the instrument was originally calibrated. The energy is supplied from small dry cells.

This instrument is proving very servicable for "checking up" installations, to insure, for example, that the illumination is ample when the lighting equipment is in first-class shape, and to see that it is not allowed to fall below a desirable value due to improper care and attention to the lighting system. Those who by reason of their experience are enabled to plan an illumination layout without direct reference to spacing tables, formulae, etc., should find this instrument of special value in securing data which can be applied in the designing of future installations.

The Candle-Power Distribution Curve

The candle-power distribution curve of a lamp or unit was at one time widely used in calculating illumination intensities but the greater simplicity and accuracy of the lumen method of computing illumination has resulted in the former method falling into disuse. Distribution curves are now used principally for comparing the suitability of reflectors for use in a given location, from the standpoints, particularly, of light distribution and light absorption.

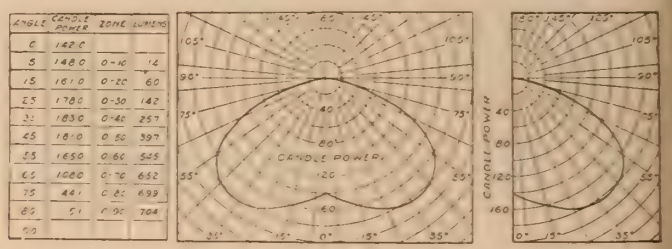


Fig 11—Three Methods of Recording Candle-Power Distribution Data

Fig. 11 presents three methods of showing the manner in which the candle-power of a unit measured at different angles can be recorded. The value at any angle represents the average candle-power of the source at that angle as the source rotates about its vertical axis. At the left of the figure the data are given in tabular form; at the center and the right they are plotted to polar co-ordinates. The distribution curves are used simply as a graphical method for presenting the data given in the table on the left. All have exactly the same meaning. A distribution curve is a graphical —not a pictorial—representation of the light distribution from a source, although its general shape might convey the wrong impression. It is simply a convenient engineering method of presenting tabulated data graphically.

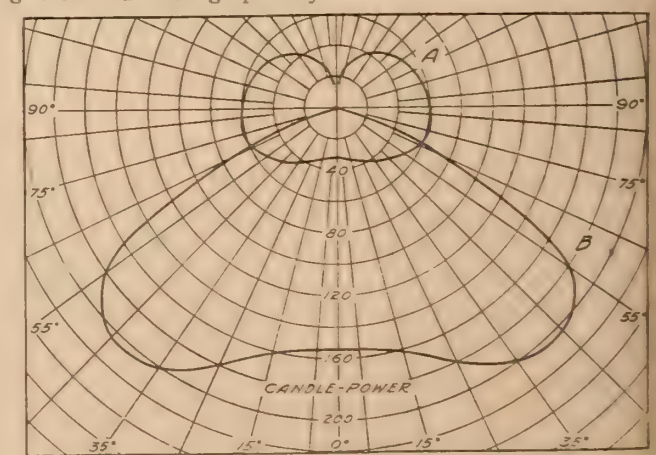


Fig. 12—The Area of a Distribution Curve is not a Criterion for Judging Light Output. These Two Curves Represent Equal Light Outputs

The area of a distribution curve is not a criterion of the total amount of light emitted by a source. In Fig. 12, both curves shown are taken from units giving exactly the same total lumens with different distributions of candle-power; although Curve I

appears to represent much more light than A, the amount of light given off is the same in each case.

Another common error in regard to distribution curves is to assume that simply taking the arithmetical average of the candle-powers at different angles as shown on the distribution curve will give the mean spherical candle-power of the unit represented. To make the true relation clear, let us assume a May Pole set up at the middle of a hemispherical hollow, and that one girl carries a streamer making an angle of 45 degrees with the vertical and another carries one making an angle of 15 degrees with the vertical. Due to the contour of the ground about the pole, both ribbons will be of the same length. Now, keeping our candle-power distribution curves in mind, let us assume that the tip of the pole is the light source under consideration and that the length of each streamer represents the candle-power in its partculiar direction. It is obvious that in order to make one revolution about the pole, the girl holding the 45-degree streamer must travel a much greater distance than the other. In other words, she makes a bigger contribution to the general effect produced by the May Pole. In fact, because of the greater circle she must describe, she has to do 2.7 times as much work as the girl carrying the 15-degree streamer. In the erroneous use of a distribution curve just referred to, only the length of the ribbon is taken into consideration. From our analogy it is apparent that the zone of travel of the ribbon, or the complete zone in which the candle-power at a given angle is effective, must also be taken into account. Just as with our May Pole, the girl taking the 45-degree circle does 2.7 times as much work as the girl in the 15-degree circle, so the quantity of light necessary to maintain an intensity of one candle throughout the 45-degree zone contributes 2.7 times as much to the total light output of the lamp as the quantity of light required to maintain one candle throughout the 15-degree zone. In other words, the farther up from the vertical and toward the horizontal the candle-power shown on the distribution curve, the more weight it must be given as regards the contribution to the total quantity of light emitted by the source.

In calculating the flux of light in various zones, we usually find it convenient to calculate for zones of 10 degrees, and it is sufficiently accurate for most purposes to assume that the candle power value at the center of each 10-degree zone represents the average candle-power of the zone. The following are the factors by which such candle-power values should be multiplied to give the lumens in each 10-degree zone:

Zone	Factor to obtain Lumens from Average C-P.
0°—10°	0.0954
10°—20°	0.283
20°—30°	0.463
30°—40°	0.628
40°—50°	0.774
50°—60°	0.897
60°—70°	0.992
70°—80°	1.058
80°—90°	1.091

Above 90 degrees the factors are the same *but in the reverse order.*

To use these factors with the curve of any light unit, we take the candle-power at 5 degrees and multiply it by the 0-10 degree factor to obtain the lumens in the 0-10 degree zone; we take the candle-power at 15 degrees and multiply it by the 10-20 degree zone factor to obtain the lumens in the 10-20 degree zone, etc. The total lumens for any large zone is the sum of the lumens thus determined in all of the 10-degree sections of the zone.

Another method of determining the flux in any 10-degree zone is as follows: We first measure the horizontal distance between the vertical axis and the point where the candle-power curve crosses the center of the zone under consideration. We then lay off this distance on the candle-power scale to which the curve is plotted. By adding 10 per cent to this figure, we obtain a value which represents the lumens in that zone. Where it is desired to obtain the summation of the lumens in a number of 10-degree zones, for example, from 0 degrees to 60 degrees, it is convenient to mark off these horizontal distances (*to the center of each 10 degree zone*) successively on the edge of a sheet of paper. The value for the total lumens is then found by simply laying off the total length thus found on the candle-power scale and adding 10 per cent to the result. The results obtained by this method, neglecting possible errors or measurement, are accurate within 0.2 of one per cent.

New Wage Scale, Local 306

We regret to say that in a recent issue of the NEWS there were several errors in connection with the new wage scale of Local 306 which goes into effect September 24, 1918. We are therefore reprinting it in full with all corrections:

NEW WAGE SCHEDULE
of
Local 306, I. A. T. S. E. and M. P. M. O. of U. S. and C.

CLASS 1. All houses, having a seating capacity of less than 1,000 and charging from 5 to 10 cents admission.
From 9 A. M. or later, to 11 P. M. Daily, 2 Shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than.....$29.40
From 10 A. M. or later to 11 P. M. Daily, 2 Shifts, each shift not to exceed 6½ hours per day per man, each man to receive not less than.....$26.30
From 11 A. M. or later, to 11 P. M. Daily, 2 Shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than.....$25.20
From 11 A. M. or later, to 12 Midnight (not later) Daily, 2 Shifts, each shift not to exceed 6½ hours per day per man, each man to receive not less than.....$26.30
From 12 Noon or later, to 12 Midnight (not later) Daily, 2 Shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than.....$25.20
From 2 P. M. or later, to 11 P. M. Daily, with one hour for supper, not less than.....$33.60
From 5 P. M. or later, to 11 P. M. Daily, not less than..$25.20
From 5 P. M. or later, to 11 P. M. Daily, with 2 Matinees per week, with one hour for supper, not less than.....$29.20
Extra Matinees $2.00
One day's work in class one, consisting of not less than 3 hours nor more than 8 hours, shall receive pro-rata at the rate of 6 days per week.....$5.60
Supper hour (1st).....$1.20
Supper hour (2d).....$ .60
Operators working in film exchanges, Studios, and Laboratories, shall not work more than 8 hours per day, and receive the same scale as per class (1).
Minimum Salary, $25.20, based on 60 cents per hour flat.

CLASS 1a. All houses having a seating capacity of 1,000 or more, and charging from 5 to 10 cents admission, be based on 65 cents per hour flat, to be charged as per Class 1 Scale, with reference to working hours daily.

CLASS 1b. All houses having a seating capacity of less than 1,000, and charging from 5 to 13 cents admission, be based on 65 cents per hour flat, same as above.

CLASS 2. Any house, charging not more than 50 cents admission.
From 9 A. M. or later, to 11 P. M. Daily, 2 Shifts, each shift not to exceed 7 hours per day per man, each man to receive not less than.....$33.60
From 11 A. M. or later, to 11 P. M. Daily, 2 Shifts, each shift not to exceed 6 hours per day per man, each man to receive not less than.....$29.40
From 2 P. M. or later, to 11 P. M. Daily, with one hour for supper, not less than.....$39.20
One day's work in Class 2, consisting of not less than 3 hours nor more than 8 hours, shall receive pro-rata at the rate of 6 days per week.....$6.53
Supper hour (1st).....$1.40
Supper hour (2d).....$ .70
Overtime per hour.....$1.05
Overtime per half hour.....$ .70

CLASS 2a. Vaudeville and Burlesque Houses, not to exceed 8 hours per day, with one hour for supper, not less than.....$39.20
Two (2) Shows.....$35.00
All houses and hours not specified in Class 2a, shall be rated at 70 cents per hour.

CLASS 3. Lectures, Clubs, and all other special performances.....$7.50
Setting up and taking down a Booth.....$3.00
Setting up and taking apart a Machine.....$3.00

CLASS 4. All School Performances.....$5.00
Any house, not employing a steady Operator, and running a week or more, 2 men, 1 man at each machine, not more than 8 hours per day per man, not less than.....$45.00
No man is permitted to work more than 8 hours per day.
Prices and hours not provided for in this schedule, shall be referred to the Executive Board of this Union.
To recognize 7 days as constituting a week, excepting when calculating the salary for a fraction of a week, when 6 days shall constitute a week.
All Operators will strictly confine themselves to Operating Moving Picture Machines ONLY during working hours.
All members of this Union holding positions as Managers, can relieve Union Operators, for supper ONLY. (This applies to Exhibitors also).

EFFECTIVE SEPTEMBER 24th, 1918
EXECUTIVE BOARD
LOCAL BOARD 306

Erker's Accessory Catalogue Ready for Distribution

THE catalogue of motion picture apparatus, theatre equipment and projection accessories which, it was recently announced in these pages, has been in process of compilation by the Erker Bros. Optical Co. of 608 Olive Street, St. Louis, Mo., is now being mailed to exhibitors and customers of the firm.

The new catalogue is a convenient pocket-size booklet of some 144 pages and besides listing both portable and professional motion picture machines and a large assortment of theatre supplies, the catalogue gives prominence to the Erker line of announcement slides, all made from special designs.

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FORM NO. 23

Flicker with A. C.

Mr. Thos. M. Jones, Sparta, Ga., writes as follows: "Am using new 6-B Powers, and have a strong flicker in picture. Have set shutter as per instructions from company, and titles are clear and steady but picture as a whole flickers. Am using a screen with no wrinkles in it coated with Muresco. Am working from A. C. with Compensarc, and special carbons. Kindly give me detailed instructions as to setting of shutter so as to correct this. After arc is lighted how far apart should carbons be kept, or fed? My operator is keeping them about ⅜ to ½ inch apart, with top carbon about one-eighth behind lower, with both upper and lower set at about 30 degree angle."

In reply: If the white letters of film titles show no streaming, or travel-ghost, at any position of the framing lever, the correspondent may be assured that he has faithfully carried out the maker's instructions in setting his shutter, and that the shutter is therefore in correct adjustment. The correctness of the shutter adjustment may be verified by turning the flywheel of the mechanism slowly by hand until the intermittent sprocket just barely commences to move and then noting if the cover-blade (*bearing the trade-mark*) of the shutter covers a litle more than half of the objective. A slight deviation, either backwards or forwards, from this position of the blade may be required to time the shutter perfectly for any given mechanism, but this, in general, is the condition which should prevail, and may be also taken as the rule for setting the shutter.

As the correspondent reports that titles are clearly projected with his present arrangement, it appears that another cause has to be sought for the severe flicker which becomes apparent in the scenes following, and although he has neglected to specify the type of shutter used, it is possible that he is using a three-winger, which will give a severe stroboscopic flicker with A. C., due to cut-off periods of the shutter becoming superimposed upon the positive periods of the current alternations. In this case severe flicker is almost unavoidable at all useful projecting speeds, but the trouble will disappear immediately upon the installation of a two-wing shutter, which should have its cut-off blade adjusted, or timed, as per the previous instructions.

Not knowing the amperage being secured at the arc by the correspondent we cannot, of course, advise precisely as to the proper distance apart for the carbons, but ⅜-inch to ½-inch is certainly too great a distance with most of the transformers now used in motion picture work. Although it generally makes a much more noisy arc, the carbons should be very close together to secure the steadiest and most intense light from A. C., and we recommend that the correspondent carry a shorter arc (*distance between carbons*), being careful, however, that the carbons are not frozen, *i. e.*, in contact, as that results in very poor illumination, and in severe cases causes malformation of the craters and the extinction of the light.

Prominent Simplex Distributor Visits New York

TWO strong Simplex advocates were visitors in New York City last week.

Mark L. Swaab, son of Louis M. Swaab, and manager of his father's organization, made a flying trip on August 22 to New York from Philadelphia, the headquarters of the Simplex distributor for Eastern Pennsylvania, Delaware and Southern New Jersey.

Mark L. Swaab, who has been in business with his father for eleven years, has gained such a thorough mastery of the supply line that there is not a detail but what he is familiar wtih. Part of his time is taken up with making installations in that territory, and although on the road a great deal, he is actively engaged in the management of the organization. Mr. Swaab is a member of Local No. 307 in Philadelphia, and is acknowledged to be one of the most expert projectionists among the younger operators.

TYPHOON COOLING SYSTEM
TYPHOON FAN COMPANY 1544 BROADWAY NEW YORK CITY

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

Orville Tingley	Big Sandy, Mont.
Harry Lockhart	Princeton, W. Va.
Robert E. Rook	Williamsport, Pa.
T. Miller Davidge	Durant, Okla.
Chas. H. Gresty	Blackwell, Okla.
Chas. K. Peters, Jr.	Greenville, Texas
Joe Kimmey	Lufkin, Texas
W. W. Wilson	Bryan, Texas
Robert E. Bryant	Rock Hill, S. C.
Samuel Mutchnick	Brooklyn, N. Y.
Joe P. Bertucci	Negaunee, Mich.
H. G. Bulmer	Moncton, N. B., Canada
Frank Nelson	Enid, Okla.
Herman L. Lyle	Elberton, Ga.
Carl L. Hickman	Catlettsburg, Ky.
Walter C. Caines	Catlettsburg, Ky.
T. W. Turning	Wilmington, N. C.
C. Rex Gilbert	Harrisburg, Pa.

Members previously recorded	900
Members recorded this week	18
Total membership to date	918

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

Member's Name .....

Home address .....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

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Camera Laboratory | Picture Making | Studio Technique

A Portable Apparatus for the Development of Motion Picture Film at Normal and at High Temperatures

By J. I. Crabtree

Communication No. 74 from the Research Laboratory of the Eastman Kodak Company

ALTHOUGH motion picture film is usually developed in studio laboratories under conditions such that the temperature of the various solutions employed may be nicely regulated, occasions often arise when film must be developed under less favorable conditions and at temperatures approaching the melting point of the gelatine coating. Thus in the case of explorers traveling in tropical countries, negative films must be developed as soon as possible after exposure, otherwise inferior results are obtained. In such a case, development has to be conducted at night under existing conditions, and the softening of the film which usually results is no doubt responsible for much of the poor film obtained on such exploring expeditions Experiments were therefore made with motion picture film, developing according to the method recommended for the high temperature development of NC film (Communication No. 62, *British Journal*, 1917, p. 555).

Possible Methods of Development

1. In certain cases it is possible to develop at normal temperatures by preparing a quantity of cool water by a process of evaporation using a porous crock, and employing the cooled water for the preparation of the various solutions and for washing. However, the process of cooling the water requires time, so that this method would be impracticable unless it were possible to remain in the same spot for some considerable time, while if the temperature of the air were different from that of the developing solutions, the film would be apt to soften during drying.

2. Using the special developer T_8 (see Summary for formula) and the special fixing baths recommended and following the instructions as given for NC film, plates and film pack (Communication No. 62), motion picture negative film was developed at the temperatures indicated with satisfactory results:

Temperature.	Time of Development.	Fixing Bath.
75° F.	4½ min.	Chrome Alum—Hypo.
85° F.	3 min.	Chrome Alum—Hypo.
95° F.	1½ min.	Formalin—Hypo.

When developing for 1½ mins. at 95° F., however, little control is possible and uneven development is liable to be produced. Attempts were therefore made to prolong the time of development by th use of additional agents in the developer.

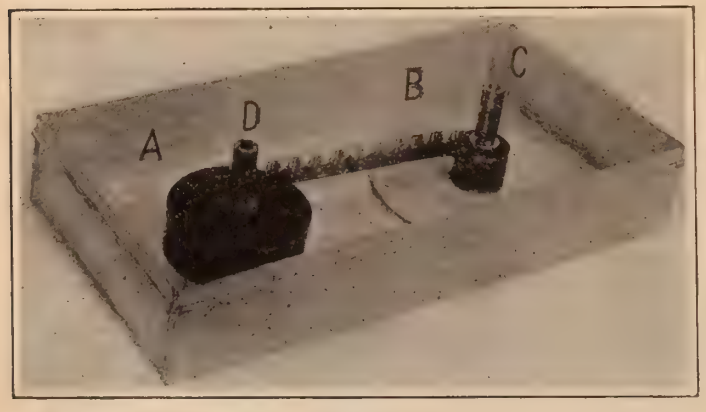


Fig. 1

Previous workers (Lumiere and Seywetz, B. J. 1911, p. 136; J. Bunel, B. J. 1910, p. 399; B. J. 1912, p. 599), have advised the addition of sodium and ammonium sulphate when developing at high temperatures, though the precise action of the addition agents was not investigated. Preliminary tests showed that at 95° F. the addition of ammonium sulphate to a developer containing carbonate resulted in the production of ammonia, which tended to accelerate development and produce dichroic fog, so that this compound was not considered further. Sodium sulphate proved, however, to be quite satisfactory and the following results were obtained with it:

Time of Development with Motion Picture Negative Film at 95° F.		Standard Developer T_8.	Developer + 10% Sodium Sulphate.	Developer + 20% Sodium Sulphate.
1½ min.	gamma.	1.66	.90	.70
	fog.	.21	.15	.06
	reticulation.	nil.	nil.	nil.
3 min.	gamma.	2.46	1.50	1.36
	fog.	.29	.26	.21
	reticulation.	nil.	nil.	nil.
4½ min.	gamma.	3.22	1.94	1.62
	fog.	.45	.27	.28
	reticulation.	slight.	slight.	slight.

From the above it is seen that by the addition of 100 grams per liter of sodium sulphate the time of development to secure a given contrast at 95° F. is increased roughly from 1½ to 3 mins., and to 4½ mins. by the addition of 200 grams per liter. In the latter case the sulphate has a tendency to crystallize out, so that a concentration of 10% to 15% is the maximum advisable. The contrast or "gamma" obtained by developing for the time stated is somewhat above the average, though when film is stored at a temperature of 95° F. for any considerable length of time after exposure and before development, the maximum contrast obtainable by development decreases. The above times of development should therefore be modified according to the age of the film and the particular quality of negative desired.

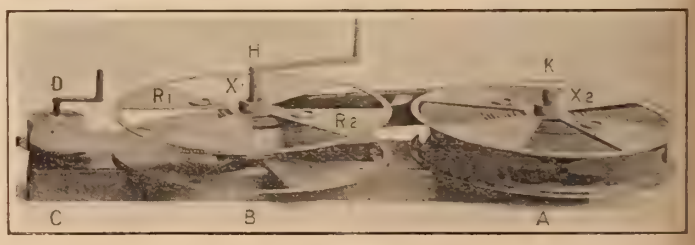


Fig. 2

Apparatus

The following developing outfits are recommended as being readily portable and practical:

(1) A rack and tray outfit. The tray should be about 3 inches deep, while the rack may be either of the following types: (*a*) A spiral peg rack, the film being wound celluloid side against the pegs in the form of a spiral. (*b*) "The under and over rack," similar to the one for use in the vertical tank, but fitted with pegs on the under side so as to prevent the film from touching the bottom of the tray.

(2) A drum capable of being taken apart and a collapsible tank made of waterproof cloth; is economical in the use of solution but not so reliable as the outfit above.

(3) A developing aparatus consisting of two reels fitted inside a tank, whereby the film is passed to and fro from one reel to the

other, is satisfactory when used at normal temperatures, but at higher temperatures the time of development is so short that it is not easy to use the machine without obtaining mottled results. Although by the use of addition agents to the developer, such as sodium sulphate or sodium sulphite, the rate of development may be retarded as above, the time of development with the developer T_6 cannot be conveniently extended beyond 6 mins. at 85° or 4½ mins. at 95° F., which time of development is entirely too short for such a machine.

The apparatus is shown in Fig. 1. It consists of a tank fitted with two reels, A and B, which may be revolved by means of an interchangeable handle, C, while an interchangeable brake, D, can be slipped over the spindle at A or B so as to prevent a too rapid unwinding of the film. In order to develop a reel of film, the tank is first filled with developer, and the film reeled off onto one of the spindles, the film being then reeled off onto the other and *vice versa* until development is complete.

On trial the apparatus worked fairly well with a dilute developer requiring 15 to 20 minutes development, though if the tension on either reel was at all uneven this produced uneven development, while the emulsion was apt to scrape away at the edges and form as a sludge in the developer and wash water.

Objections to methods 1 and 2 are as follows:

(*a*) Large tanks and racks are necessary, thus involving the use of a considerable quantity of solution for the development of 200 ft. rolls of film.

(*b*) Apart from the bulkiness of the same, even when made collapsible, the use of a formalin bath is impossible owing to the large surface of liquid exposed, especially when using the reel method of development.

In view of the above, the method of developing film by enclosing the same in an apron in a manner similar to that employed in the Kodak Film Tank was tried. Preliminary tests gave good results, and an apparatus was designed for reeling and developing film according to this method as follows:

The Reeling Apparatus

This is shown in Fig. 2, and consists of two brass nickel-plated reels, A and B, which are interchangeable and reversible, and the table, C, fitted with a spindle, D, so arranged that the spool of film from the camera magazine may be slipped over D, engaging with a pin at P. The celluloid apron of suitable width on reel A is hitched to the axle of B, as is likewise the exposed film from C, and both films are wound onto B by means of the handle H, which is interchangeable between A and B (See Fig. 3).

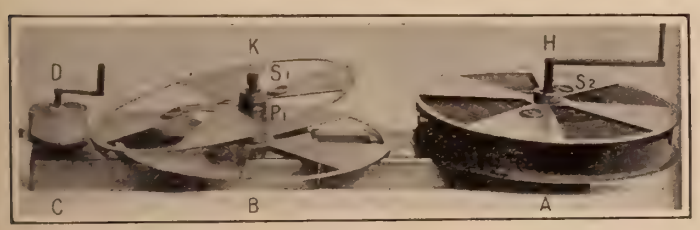


Fig. 3

A detachable brake, K, may be fitted into spindles, S-1 and S-2, while the table C, is likewise fitted with a suitable brake. The function of the respective brakes is to keep the film in contact with the apron during winding. The detachable brake K may be eliminated if the rim of the reel is braked during winding. The reels are fitted with rings at R-1 and R-2 to enable the same to be lifted from one solution to another.

The film having been reeled onto B with the celluloid side in contact with the apron, a rubber band is placed around the same when it is ready for the developer. The reels A and B are also so arranged that the upper flange may be removed by unscrewing the collars X-1 and X-2 (see Fig. 2); the central collars P-1 and P-2 are likewise removable so that after the film is developed by removal of the upper flange as above, the apron may be removed bodily from the reel. When reeling the film, it is important that the film should be at least a foot or so shorter than the apron, while about a foot or more of film will usually be wasted due to contact of the emulsion with the apron. If wound correctly, the end of the film cannot slip back through more than one complete turn, and accordingly the amount of film wasted from this cause is negligible. If a leader of about two or three feet is attached to the end, no film whatever need be lost.

(*To be continued*)

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Cue Sheets Latest Hits — Music — Musical Equipment

Musical Setting a La Camouflage

LAST Sunday, anxious to see D. W. Griffith's latest masterful production, "The Great Love," the editor of these columns attended the performance of the Strand theatre as this was the feature presented that week. The usual entertainment of the Strand's high standard was offered, until the feature was flashed on the screen. Then the editor began to feel very uncomfortable and realized that something was amiss. It seemed as though the orchestra did not maintain its usual excellent standard in either playing or following the picture. The entire synchronization of picture and music did not work as harmoniously as usual. After considerable thought and careful watching, it appeared that the trouble was due not to the orchestra, but to the musical setting which was played with the picture. After the performance I got in touch with some of the musicians of the orchestra and found out the cause of this. One thing especially attracted my attention and this was that the entire action of the orchestra was unusual and peculiar, and every few minutes he heard the musical director exclaim such terms as "Play No. 9, 15, 24, etc.," whereupon the musicians would hastily turn the pages to find the necessary music. After discussing the matter with the musicians, I learned that the score which had been especially prepared by supposedly capable musicians was being used.

The explanation of the musicians who blamed this amateurish action of the orchestra on the musical score was not sufficient. A glance through its pages was enough to convince me that the criticism was justified. The music score, although prepared by at least two so-called capable men in this industry, was far from being a real musical setting. No criticism can be made of the selections of music as this is merely a matter of taste. I, therefore, will not discuss the character of the musical selections, but wish to absolutely take exception to the assembling of the score in reference to the sequence of keys. Unnecessary attempts had been made at counterpointing and modulations with poor results. It is deplorable that the men responsible for the musical setting would be content to let such an effort go forth with their names affixed to same.

Curious to know what the management of the Strand theatre would do to surmount this difficulty, I again attended the Wednesday evening performance, and to my utter amazement, perceived that wonders had been done. Mr. Edel, Mr. Carl Edouarde, and the entire musical staff had worked consistently and earnestly in eliminating all unnecessary, inadequate and inappropriate parts of the score, and as a result, a very perfect harmonious musical setting was presented with the picture, not more than twenty-five per cent of the original score being used. As usual the management of the Strand immediately used its discretion in substituting a suitable musical accompaniment for this very excellent feature.

I hope that such theatres as the Strand will in the future, before using any score issued by any company, try it out and refuse to use it, if in any way unsuitable. Such action would automatically eliminate all men employed in this industry whose work is not only theoretically imperfect, but also unpleasant to the ear. Good music is forty per cent of any picture entertainment.

MUSICAL EDITOR.

Rosenbaum Writes March

Ed. Rosenbaum, Jr., who is doing the publicity work for the William Fox production of "Salome," has just written a march, entitled "The Police Reserves March." The piece is dedicated to the theatrical unit of the New York Police Reserves, of which Mr. Rosenbaum is a member.

Review of Latest Compositions

1—"Toreador Humoresque," by M. L. Lake—A Novel Fox Trot built on the well known Toreador Song (Carmen) with the original melody intact but cleverly worked against a complicated set of rag and countermelodies. The big dance hit of the year. (Carl Fischer, Cooper Sq., N. Y.)

2—"He's My Boy," the new patriotic Tipperary song; a natural overnight song hit; the title alone spells success. Now is the time to play it. A record smashing New York hit. (Chas. K. Harris, Columbia Theatre Building, New York.)

3—"Jealous Moon," fox-trot by Zamecnik. Certainly J. S. Zamecnik has never scored a bigger success than with this number. Bright and tuneful it is indeed a tinkling fox-trot. (Sam Fox Publishing Co., Cleveland, O.)

4—"My Paradise," waltz by Zamecnik. Here is a waltz which is encored time and again. Dance leaders are enthusiastic over it. A dreamy, bewitching melody which the crowd will always whistle. (Sam Fox. Publishing Co.)

5—"I'm Always Chasing Rainbows," fox-trot from the musical comedy, "Oh Look!" The musical sensation of the country. (McCarthy & Fisher, Inc., 148 W. 45th St., New York.)

6—"We Don't Want the Bacon," America's next big hit. This is the number that our boys in the training camps "over here" are clamoring for. It's going to be a bigger hit than "Long Boy" which is "THE" song with the "Yanks" in France. Some "Jazzy" one step by Carr, Russell & Havens. (Shapiro, Bernstein & Co., 228 W. 47th St., New York.)

7—"Oh! Frenchy." The sensational song hit of the country. It's a riot. Here's the one big dance hit of 1918. The greatest novelty song hit of the season. (Broadway Music Corp., 145 W. 45th St., New York.)

8—"Soul of the Rose," Edward G. Allanson's supreme inspiration. Have you heard a soul-stirring waltz recently which you simply could not forget? If so, you received an introduction to the sensational waltz that all up-to-the-minute orchestra leaders find indispensable. (The Allanson Pub Co., Chicago, Ill.)

9—"There's a Lump of Sugar Down in Dixie," fox-trot; featured by Al Jolson at the Winter Garden, New York City, also at Ziegfeld Follies. The two principal musical productions playing in New York. (J. H. Remick & Co., 217 W. 46th St., New York.)

10—"If He Can Fight Like He Can Love, Good-Night Germany!" One-step by Geo. W. Meyer. Another wild-fire hit. (Feist Edition.)

11—"To Victory March," two-step by Henry Hadley. Dedicated to the Mothers of Defenders of Democracy, this snappy, spirited 6/8 march is one of the big hits of 1918. (Carl Fischer.)

12—"When Taps Are Softly Blowing," by Harry L. Watson, author of the famous "Khaki Bill." It presents "ragtime" in "full-dress," delightfully refreshing and refined; a master stroke that instantaneously appeals to the lover of classics and the follower of lighter motifs as well. (C. L. Barnhouse, Oskaloosa, Iowa.)

13—"The Fighting Allies." Descriptive tone picture by M. L. Lake. A grand descriptive tone picture in symphonic form portraying the historical entry of the Allies into the world war. Published to meet a real demand for a number calculated to arouse the enthusiasm of an audience at patriotic rallies, etc. A special feature of this selection is the fact that the national anthem of all the various countries introduced can also be played as separate numbers whenever necessary. The selection follows each nation's entry into the war, beginning

with Serbia, then Russia, France, Belgium, Great Britain, Italy, and works up to a grand finale with the Star Spangled Banner. A wonderfully effective number which is now specially featured by Sousa, G. Pares (Garde Republic Band) and a host of other recognized leaders. (Carl Fischer.)

14—"The Nation's Awakening," by Lucien Denni. A really great march and two-step. An unprecedented success played by all leading bands and orchestras. (J. W. Jenkins Sons Music Co., Kansas City, Mo.)

15—"Texas Fox Trot," by David Guoin. The number that's musically perfect, the talk of the universe—everybody's playing it; makes a great dance number and superb for your concert program. (Carl Fischer-Witmark Orchestra and Band Department.)

"HEART OF THE WILDS"

(Artcraft—Elsie Ferguson)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Love Theme" by Abbott Lee

1—"Valse Caprice," by Kiefert (2 minutes and 30 seconds), at screening.
T: "For a front yard."
T: "Val, here's where I play."
2—Theme (1 minute and 50 seconds), until—T: "Jen Galbraith, Miss Ferguson."
T: "Out there old pal."
3—"Dramatic Tension," by Sol. P. Levy (1 minute and 20 seconds), until—T: "I thought I told you."
S: Watch shots.
4—"Poppyland" (4/4 Moderato), by Kiefert (1 minute and 5 seconds), until—T: "It's glad I am to be."
T: "The next time we meet.
5—Popular Waltz to action (2 minutes and 20 seconds), until S: Hand organ player starts to play.
T: "Come on and have a dance."
6—Continue to action (45 seconds), until—T: "You said I could have."
7—"Visions" (Characteristic Intermezzo), by Buse (1 minute and 10 seconds), until—T: "We met five times."
8—"Canzonetta" (2/4 Allegretto Moderato), by Godard (4 minutes and 5 seconds), until—S: Close-up of big clock.
T: "Do you mind sewing on."
T: "Go to Galbraith's place."
9—"Pizzicato Bluette" (2/4 Andantino), by Lack (4 minutes and 55 seconds), until—T: "See here, Galbraith."
T: "Hands up."
S: Indian buying whiskey.
10—"Andante Dramatic," by Herbert (4 minutes and 50 seconds), until—T: "I just passed an Indian."
T: "You and Pierre."
T: "Hello Chief, I want to buy."
S: Watch shots.
T: "Where is Val?"
11—Theme (4 minutes and 5 seconds), until—T: "I couldn't see who."
T: "Deliver these orders."
T: "It's funny how you are."
12—"Sinister Theme" (for impending danger), by Levy (3 minutes and 30 seconds), until—T: "He's after Val."
T: "Laudunum makes a person."
T: "In the meantime Val waits."
13—"Le Retour" (Dramatic Allegro), by Bizet (4 minutes and 45 seconds), until—T: "I don't think he'll wake up."
T: "I musn't sleep."
T: "So the long ride."
14—"Turbulence" (Allegro Agitato Con Fuoco), by Borch (2 minutes and 50 seconds), until—S: Jen arrives with the message.
T: "These orders are to cover."
T: "Spreading the net."
15—"Dramatic Recitative," by Levy (5 minutes and 50 seconds), until—T: "Midnight, the hour of escape."
T: "Don't worry, it hasn't."
T: "All we did was."
T: "If he had delivered."
16—"Love Song" (Dramatic), by Flegier (2 minutes and 45 seconds), until—S: Jen trying to wake Sergeant.
T: "I'd better go back."
17—Theme (3 minutes and 10 seconds), until—T: "Last night while."
T: "If I said that."
T: "Don't go through."
T: "Are you sure."
18—"Tragic Theme," by Vely (3 minutes and 5 seconds), until—T: "There's one thing bigger."
S: Watch shot.
T: "Jen, I didn't mean it."
T: "What happened downstairs?"
19—"Dramatic Agitato,' by Hough (3 minutes and 25 seconds), until—T: "I've waited for a long time."
S: Val arrives.
T: "No more bloodshed."
20—"Dramatic Tension No. 44," by Borch (3 minutes and 15 seconds), until—S: Mounted police arrive.
T: "I've changed my plans."
T: "You mean me?"
T: "I guess I'm the man."
21—Theme (2 minutes and 5 seconds), until—T: "What does a wound."
T: "Shall I light the lamp?"—END.

"THE PURSUIT OF POLLY"

(Paramount—Billie Burke)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (A Winsome Intermezzo) by Gaston Borch

1—"Sleeping Rose" (Valse Lente), by Borch (2 minutes and 25 seconds), at screening.
T: "Was ever a woman."
2—Theme (2 minutes and 10 seconds), until—T: "It all happened."
3—"Turbulence" (Melodious Allegro), by Borch (40 seconds), until—T: "Say you'll marry me—."
4—Continue pp (25 seconds), until—S: Flashback to Polly.
5—"Serenade (2/4 Allegretto), by Ern (2 minutes and 15 seconds), until—T: "As luck would have it—."
T: "Eeny-meeny."
6—"Romeo and Juliette (Waltz), by Gounod (3 minutes and 45 seconds), until—T: "The next day."
T: "And when Father."
T: "But Polly, you promised."
7—"Lisolette (4/4 Moderato), by Adam (3 minutes and 20 seconds), until—T: "Gentlemen, my daughter."
T: "Polly gets an idea."
T: "But it's the only."
8—"Elysian Dreams" (6/8 Novelette), by Reviland (2 minutes and 15 seconds), until—T: "So on Monday."
T: "Polly gets a fifteen minute."
9—"Galop No. 7," by Minot (3 minutes and 10 seconds), until—T: "The race begins."
T: "Polly's maid."
T: "Much obliged for."
10—"Perpetual Motion" (Allegro), by Borch (2 minutes and 30 seconds), until—T: "I'll give you $100."
T: "Talbot left behind."
T: According to her plan."
11—"Sinister Theme" (for impending danger), by Levy (2 minutes and 30 seconds), until—T: "In the meantime—."
T: "And here we have."
12—"The Enchantress (2/4 Moderato), by Peters (2 minutes and 45 seconds), until—S: Polly on the road fixing her car.
T: "I'll fix your car."
S: Watch explosion.
S: Near brook.
13—"Humoresque" (Allegretto Scherzando), by Tschaikowsky (1 minute and 45 seconds), until—T: "And all this trouble."
T: "How far are you going?"
14—"Descriptive Mysterioso No. 66," by Minot (3 minutes and 10 seconds), until—T: "The Mountain View Inn."
T: "The woman you're looking for."
15—"Dancing Leaves" (Mazurka), by Miles (3 minutes), until—T: "After Polly's maid."
T: "In due time the maid."
T: "Mum's the word."
16—Theme (3 minutes and 15 seconds), until—T: "Could you ever imagine?"
T: "Talbot does a little."
17—"Frills and Furbelows" (Rondo Rococo), by Crespi (3 minutes), until—T: "Meanwhile Bob Colley."
18—"In the Glade" (Allegretto Scherzando), by Gruenwald (3 minutes and 45 seconds), until—T: "You're discovered."
T: "Hurry up, boy."
19—"Half Reel Hurry" (for general use), by Levy (5 minutes and 10 seconds), until—T: "In the meantime."
T: "Ah, I've been expecting."
T: "If you want to get in."
20—"Hurry No. 33" (for fire scenes), by Minot (2 minutes and 15 seconds), until—T: "We can get away."
T: "Something terrible, sir."
21—"Vivo Finale" (from Symphonette Suite), by Berge (3 minutes), until—T: "Look at me."
T: "But those are my."
22—"Dramatic Mysterioso No. 22," by Borch (3 minutes and 25 seconds), until—T: "We're on your tickets."
T: "We must silence her."
T: "You have betrayed."
23—Theme (3 minutes and 30 seconds), until—T: "I am sorry, but."
T: "Who are you?"
T: "You're all too late."
24—Continue ff (1 minute and 10 seconds), until—T: "You may feel sorry."—END.

"ON THE QUIET"

(Famous Players—Barrymore)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (2-4 Allegretto Intermezzo) by Borch

1—"He's a Jolly Good Fellow" (Song) (1 minute and 15 seconds)—at screening.
T: "This is Bob."
2—Theme ff (3 minutes), until—T: "This is the girl."
T: "Robert is absolutely."
3—"Humorous Drinking Theme," by Roberts (1 minute and 5 seconds), until—T: "This is the judge."
4—"Eccentric Comedy Theme," by Roberts (1 minute and 40 seconds), until— T: "This is Bun."
5—Repeat: "Humorous Drinking Theme" (2 minutes and 10 seconds), until—T: "And this is Bucky." T: "Kitty needs a drink"
6—"You Made Me What I Am Today" (popular song) (20 seconds), until—T: "You made me what I am today."
7—Theme (2 minutes), until—S: Close-up of girl.
T: "You thought I was wrong."
8—"Two Thomas Cats (Comic Trombone Characteristic) (5 minutes), until—S: Robert in bed.

(Continued on next page)

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The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
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Trail to Yesterday
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The Spy
The Studio Girl
The Silent Man
The Slacker
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Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
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Woman and Wife
When a Man Sees Red
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Within the Law
Womanhood
The Zeppelin's Last Raid

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The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES
Continued from Preceeding Page

"ON THE QUIET"

(Continued from preceding page)

T: "What else did that cat."
9—Scherzetto from "Symphonette Suite," by Berge (3 minutes and 15 seconds), until—S: Interior of bathroom.
S: At breakfast table.
10—"Dramatic Recitative," by Levy (3 minutes), until—T: "I'll owe it to you."
T: "I hope Agnes won't."
T: "I have a proposition."
11—"Valse Des Midinettes" (Valse Moderato), by Bachman (1 minute and 15 seconds), until—T: "Remember you're speaking."
T: "Please, Robert, reform."
12—"Black and Blue Rag," by Nichols (3 minutes and 10 seconds), until—T: "So Robert reforms."
T: "I guess I'll take Bevo."
13—"Serio Comique," by Sorensen (2 minutes and 45 seconds), until—T: "In the meantime Agnes."
T: "Somewhere in the world."
14—"Capricious Annette" (Characteristic Intermezzo), by Borch (3 minutes and 20 seconds), until—S: Interior of reception-room.
T: "As Bob hurried."
15—Theme (2 minutes and 25 seconds), until—T: "Robert you were intoxicated."
T: "The only way you can."
16—"Humoresque," by Tschaikowsky (3 minutes), until—T: "I'll see that."
T: "None of that, Robert."
17—"Cupid's Frolic (6/8 Moderato), by Miles (1 minute and 30 seconds), until—T: "This is the reporter."
T: "It must be wonderful."
18—Continue pp (40 seconds), until—T: "Where the blackmail begins."
19—"School Life" (March), by Johnson (1 minute), until—T: "Books, books."
20—"Legend of a Rose" (3/4 Allegreto), by Reynard (1 minute and 50 seconds), until—T: "There's only one way."
T: "We'll have the party."
21—"Sparklets" (Moderato), by Miles (2 minutes), until—T: "The high cost of—."
T: "What is this cabman?"
22—"Jealous Moon" (4/4 Moderato), by Zamecnik (2 minutes and 30 seconds), until—T: "Staging the scene."
T: "The plot thickens."
23—"Turbulence" (A Melodious Allegro), by Borch (2 minutes and 40 seconds), until—T: "For the love of Mary."
S: Telegram.
24—"Three Graces" (Allegro), by Herman (2 minutes and 30 seconds), until—T: "Make these girls think."
25—"Intermezzo" (2/4 Presto), by Arenski (2 minutes), until—T: "That was the baby's bottle."
T: "Agnes, think of the scandal."
26—"Half Reel Hurry" (for general use), by Levy (6 minutes), until—T: "You've made a mistake."
T: "It was the Duke's fault."
T: "What about the hundred."
27—"Sinister Theme" (for impending danger), by Levy (2 minutes and 45 seconds), until—T: "There's a life-saving station."
28—"Gavotte Piquante" (Allegro), by Pierson (2 mintues and 15 seconds), until—T: "So you're a diver?"
29—Theme (30 seconds), until—T: "Alone at last."—END.

"THE POWER AND THE GLORY"

(World Picture)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Mountain Song" (Andantino) by Borch

1—"Mountain Song" (Andantino) (Theme), by Borch (2 minutes), at screening.
2—"Mountaineers' Dance" (Allegro Giocoso), by Borch (3 minutes), until—T: "Laurelly Consadine, their—."
3—"A Dream" (Andante Celestial), by Borch (1 minute and 45 seconds), until—T: "Early Sunday morning."
4—"Reve D'Amour" (Allegretto Grazioso), by Zamecnik (2 minutes and 30 seconds), until—T: "Gray Stoddard, wealthy—." (water effects).
5—Repeat: Theme (2 minutes and 15 seconds), until—T: "Oh, the power and the glory." (automobile effects).
6—"Adieu" (Moderato Melodie), by Karganoff (3 minutes and 15 seconds), until—T: "Mavity Bence, his widowed—."
7—"Coquetterie" (Valse Rubato), by Mathews (3 minutes and 15 seconds), until—T: "The gateway of hope." (machinery effects).
8—Repeat: Theme (2 minutes and 45 seconds), until—T: "The following Sunday in—." (water; automobile effects).
9—"Serenade" (Allegretto Moderato), by Kautzenbach (4 minutes and 45 seconds), until—T: "A meeting of the Social—."
10—"Petite Serenade" (Allegretto Serenade), by Horton (3 minutes and 30 seconds), until—T: "Several weeks later the—."
11—"Dramatic Tension," by Levy (1 minute), until—T: "A miracal of modern surgery."
12—"Kathleen" (Valse Lento), by Berg (1 minute), until—T: "The Dance of the Uplift Club."
13—"Hunkatin" (Popular Half-Tone One-Step), by Levy (1 minute), until—T: "When Charlie tosses coin."
14—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—S: When dance scene fades.
15—"Dramatic Agitato No. 38," by Minot (1 minute and 45

(Continued on next page)

"THE POWER AND THE GLORY"

(*Continued from preceding page*)

seconds), until—T: "Whar's Johnnie?"

16—"Recollections" (Allegretto Moderato), by Williams (3 minutes and 30 seconds), until—T: "Git Doc Millsaps."

17—"Lullaby" (Andante Con Expressione), by Williams (2 minutes and 15 seconds), until—T: "You go to the hospital."

18—"Meditation" (Andante Affettuoso), by Williams (2 minutes and 30 seconds), until—T: "What be ye aimin' at, Pap?"

19—"After-Glow" (Moderato Tone Picture), by Cobb (3 minutes and 30 seconds), until—T: "I'll stand for her board."

20—Repeat: Theme (2 minutes and 45 seconds), until—T: "With the dawn."

21—"Serenade" (Allegretto Grazioso), by Frommel (3 minutes and 30 seconds), until—T: "While old Pros Passmore—."

22—"Allegro Agitato No. 8," by Andino (45 seconds), until—T: "Git back thar."

23—"Romance" (Andante Sostenuto), by Frommel (1 minute and 30 seconds), until—T: "Revelation."

24—"Furioso No. 11," by Kiefert (2 minutes), until—T: "And then Shade reached."

25—"Dramatic Tension No. 36," by Audino (3 minutes), until—T: "The following afternoon."

26—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "They might a' located."

27—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: "All right if you'uns."

28—"Furioso No. 60," by Shepherd (1 minute and 45 seconds), until S: When Johnnie enters car (shots; automobile, telephone-bell; steam-whistle).

29—Repeat: Theme (45 seconds), until—T: "The power and the glory."

T: The End.

"THE FIREBRAND"

Reel 1.

1—At screening—Maestoso 4/4.
2—You ought to know—Andante 4/4.
3—My dear, dear brother—Andante 2/4.
4—Peasant prisoners are seen—Dram. Andante 3/4.
5—At prison camp—Adagio Lamentoso 3/4.
6—At explosion—Agitato 2/4.

Reel 2.

7—I have already told you—Allegro 2/4.
8—They have condemned—Dram. Tension.
9—Bring Dimitris—Allegro 4/4.
10—When Dimitris steals keys—Misterioso.
11—We are both victims of—Andante 4/4.
12—When guard enters—Agitato 2/4.

Reel 3.

13—Natalya—Allegro Appassionata.
14—I cannot leave you—Andante Con Amore.
15—I shall never give up hope—Dram. Tension.
16—When count enters—Agitato 2/4.
17—The following morning—Allegro Con Fuoco 4/4.
18—My boy—my Dimitris—Dram. Allegro.
19—In Petrograd at secret meeting—Misterioso.

Reel 4.

20—News of brother's death—Andante 2/4.
21—Midnight on the deadful mission—Agitato Allegro.
22—Julian's passport—Andante 3/4.
23—So Natalya comes to Petrograd—Andante 2/4.
24—I know you would come to me—Amdamte 2/4 (Theme).
25—Once before I asked—Adagio.
26—Go to the police—Dram. Tension.
27—When police arrive—Agitato Furioso 4/4.

Reel 5

28—Every day that you pass—Dram. Tension.
29—There comes a day—Andante 2/4.
30—On to Rostoff—Agitato 2/4.
31—In the next of royalists—Furioso 4/4.
32—Look upon these people—Agitato 2/4.
33—The flames of desperation—Dram. Tension.
34—Natalya takes revolver—Agitato—4/4.
35—Natalya shoots him—Stop.
36—Seque into—Theme Andante 2/4.

"CONFESSION"

Reel 1.

1—At screening—Overture-Pique Dame.
2—At wedding ceremony—Organ Wedding March—Lohengrin.
3—(The old, old vows, that are ever new).
3—Something terrible has happened—Allegro Agitato pp.
4—Hold up—Allegro Agitato ff.
5—The gentleman overlooked my watch—Valse Lento.

Reel 2.

6—About all the honey had disappeared—Continue Valse Lento same as No. 5.
7—I'm very sorry—Andante 2/4 Contemplation Hope.
8—Just before daybreak—Misterioso.
9—When burglar enters—Agitato ff.
10—After murder—Agitato pp.
11—Your pal started something—Andante 2/4 Reverie Vientempe.

Reel 3.

12—Thepeople versus Robert Anderson—Continue Reverie same as No. 11.
13—As a last resort—Traumerei Schumann.
14—Insert of newspaper—Allegro Molto.
15—Don't lose heart—Traumerei same as No. 13.
16—I have a clue—Andante 2/4.

Reel 4.

18—Under cover of the night—Andante Dramatico.
19—Only four hours—and then—Misterioso.
20—When burglar is caught—Agitato 2/4.
21—Quick, go and get dressed—Allegro agitato.

Reel 5.

22—You must stay the execution—Allegro 4/4.
23—I must speak to the governor—Dram. Tension.
24—This is Governor Hamilton—Traumerei—schumann same as No. 23.
25—When governor tells of the execution—Stop music.
26—What's broke loose?—Ectasie—Zamecnik allo appassionato.

"BRAVE AND BOLD"

Reel 1.

1—At screening—Bright Allegretto 2/4.
2—At Fort Penn—Maestoso 4/4.
3—Meantime in New York—Caprice 2/4.
4—At Wilson and Company—Allegretto 2/4.
5—Hoo-hoo—Hello Frisco.

Reel 2.

6—Be on the look-out—Slow valse 3/4.
7—The car I take—Misterioso Segue into Allegro.
8—After Walsh is overpowered—Furioso.
9—Gee, I'd like to ease this guy out (when Walsh escapes)—Allegro 4/4 (bright) Dram. Tension.

Reel 3.

10—Are you a nut?—Agitato 2/4.
11—Walsh brought into station house—Allegretto 2/4.
12—In the cold gray dawn—We Won't Go Home Till Morning.
13—Here you are, boh!—Intermezzo 3/4.

Reel 4.

14—Hey, you Brown—Intermezzo 3/4.
15—When Ruth and man in auto—Hurry 4/4.
16—After they enter room—Dram. Tension.
17—When Walsh forces door—Furioso 4/4.

Reel 5.

18—Walsh changes clothes—Allegretto 2/4.
19—Walsh and Ruth escape—Galop.
20—This young lady has fainted—Hurry 4/4.
21—When Walsh enters committee room—Agitato.
22—Mr. Wilson just in time—Canzonetta 2/4.

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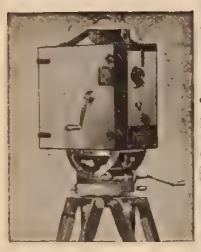
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Directory of New Theatres

BRITISH COLUMBIA

Motion picture fans are looking forward to the opening of the new Province theatre in Winnipeg, which is to cost in the neighborhood of $40,000. Manager H. N. Jernberg is in charge of the work, and he promises something new in architectural structure along motion picture theatre lines.

CALIFORNIA

I. D. Stanford is erecting a new theatre at Chico, which, in all probability he will name "The Liberty."

President C. W. Pennoyer of the Pacific Lumber Company, Fortuna, is authority for the statement that among many new ventures in that neighborhood are to be the erection of a theatre and several stores. The theatre will be built at once and will be modern in every respect.

Two new theatres are to be opened, one at Camp Fremont and the other at Camp Kearney in the near future, both for military men. Charles Salisbury is to be the manager of both houses.

ILLINOIS

The new Midway theatre at Rockford was opened last Saturday to capacity business, over 5,000 people being in attendance.

INDIANA

The new theatre at Montpelier was opened Saturday last to capacity business. "Palace" was the name given it and J. R. Keefe is its manager.

MASSACHUSETTS

Architect Hardy A. Lewis of Wickford has now completed his plans for the erection of a motion picture theatre and social club hall to be erected at Shannock. The building will be of one story and basement, 84 by 40 feet, with shingle roof and walls covered with novelty effect. The hall is to be 55 by 40 feet, and the basement will contain club rooms, bowling alleys and other recreation apartments.

MISSOURI

Brent Peters, of Bunceton, who has conducted the picture show at this place for the past few months, prior to the extreme warm weather, has perfected plans for the erection of an Airdome on the vacant lot in the rear of the city hotel, which he expects to have in readiness for occupancy soon.

J. H. Wiser and John Ambrose have rented the factory building from the Home Investment Company, and will open a motion picture theatre in Russellville in the near future. They will show on Wednesday and Saturday nights and will probably start next Saturday night.

NEW JERSEY

The Eureka Theatre Company, organized at Trenton for the promotion of motion picture theatres and other amusements, was chartered by Secretary of State Martin, recently. The concern, with principal offices at Hackensack, is capitalized at $100,000. John J. Sheridan, New York; Jacob J. Haffen, Hasbrouck Heights; William D. Newman, Paul H. Sergel, Alfred Whittley, Michael M. Wygant and Louis R. Harris, Hackensack, are the incorporators.

The owners of the Fox Liberty theatre, formerly the Hippodrome theatre, at Elizabeth, have taken out a permit calling for $1,000 for changes to the building's interior.

OHIO

The new Murphy theatre at Wilmington was opened last week under most auspicious circumstances. The money from the raffling off of the boxes and the ticket sales amounted to $1,216.72 all of which went to the Red Cross. There were speeches by Charles Webb Murphy, who delighted with the occasion, and by Judge Clevenger, M. R. Denver, Judge West, C. Q. Hildebrant and others. The theater is said to be the finest in the state and has a stage second only in size to the Music Hall in Cincinnati. According to the State Fire Marshal, who examined the building, it replaces the Colonial of Dayton as the finest amusement house in the state and few theatres west of New York excel it. Wilmington truly has a theatre of which to be proud.

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The Last Word

MOTION PICTURE NEWS presents herewith a new permanent feature—The Complete Plan Book.

In launching an original idea lengthy explanations are expected and fulsome adjectives accepted.

But to the exhibitor struggling with his daily booking, advertising and presentation problems we sincerely believe that the pages following this are self-explanatory and self-convincing.

And to the manufacturer—demanding more and more that the trade paper give him a direct, well-forged link to the exhibitor—we honestly feel that the pages of The Complete Plan Book are their own best advertisement.

So we will let the explanation be brief—the adjectives few.

* * *

IN addition to many additional features, The Complete Plan Book merges the following previously established departments of Motion Picture News: Exhibitor to Exhibitor Reviews, Screen Examinations, and Ready-Made Ad-Talks.

All reviews of productions will hereafter appear in the pages of The Complete Plan Book—each criticism on a page with all other information that an exhibitor could possibly want regarding the production.

The pictures will continue to be reviewed by P. S. Harrison and Peter Milne. But all reviews will be crisp and straight-to-the-point—the brief, common-sense appraisal that one exhibitor would give to another regarding a production.

* * *

THEN, after the exhibitor has read the review of the picture—in every way except length similar to the previous Exhibitor to Exhibitor Reviews and Screen Examinations—he is no longer faced by an hour's hunt to get the other information he needs to successfully put on the picture.

He doesn't have to hunt for one back number of his trade paper for the Ad Talk; to another for a story, and so on. He doesn't have to skirmish through the waste-basket to see if the manufacturer's press book is still around the house. He doesn't have to order his accessories blindly.

Every fact that he needs regarding the picture is on the one page of The Complete Plan Book. A file of The Complete Plan Book gives him a ready index to the output of the picture world.

To the manufacturer The Complete Plan Book offerys assurance that he will be rewarded for every effort he has made to aid the exhibitor in successfully presenting his picture.

The worth-while press book is *placed on record;* the unusual poster is called to the exhibitor's attention; the complete accessory line is given its just attention.

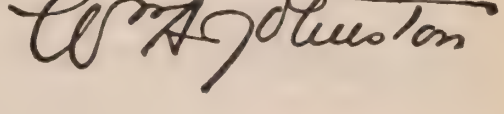
We feel—candidly and honestly—that we have come close to the last word in giving the manufacturer 100% service by giving the exhibitor 100% service.

* * *

WE say "*close*" to the last word—for, naturally, we plan week to week improvement and expansion of The Complete Plan Book.

But the basic idea is before you. The future contemplates only a polishing of the rough edges; additions that will be suggested from time to time.

The Complete Plan Book makes its bow.



"THE PRUSSIAN CUR"—FOX

"A Sure Bet"—Says Harrison

THIS is a good production. It is a sure bet that it will please American audiences. The title of course indicates that it is a war picture, but it deals very little with actual warfare. Strictly speaking, it is the history of the war combined to a spy melodrama, presented in an intelligent way. The result is an interesting, thrilling and satisfying entertainment. There is only one point in it that may prove somewhat objectionable to some audiences, and that is the situation where the arch-spy wrongs the girl. It was rather unfortunate that the sex stuff was not left out of this feature entirely. Released September 1st—screen time, 1 hour, 45 minutes.—*P. S. Harrison.*

THE CAST

Rosie O'Grady, an American Girl.Miriam Cooper
Patrick O'Grady, Her Father.....James Marcus
Jimmie O'Grady, Her Brother...Patrick O'Mally
Lillian O'Grady, Her Sister.....Leonora Stewart
Dick Gregory, an American Soldier.Sidney Mason
Otto Goltz, a German Spy,
Capt. Horst von der Goltz
Count von Bernstorff.....Walter McEwan
Wolff von Eidel, German Agent.William M. Black
President Wilson.....Ralph Faulkner
Kaiser.....Walter M. Edwards
Kaiser's Father.....Charles Reynolds
Crown Prince.....William Harrison
Von Hindenburg.....James Hathaway
Von Tirpitz.....P. C. Hartigan
Ambassador Gerard.....John E. Franklin
U. S. Congressman.....John W. Harben
Soldiers, Sailors, Nurses, Factory Workers,
Spies, Germans and German Victims

THE STORY

Beginning with the events leading to Germany's entrance into Belgium, the propaganda work in interest of Germany which the German Ambassador, Count von Bernstorff, affected in America, the sinking of the Lusitania and the activities of German U-boats, "The Prussian Cur" relates in pictures a detail account of the world war.

The big theme of the story is a true account, as furnished by Captain Horst von der Goltz, one of the Kaiser's chief henchmen, of the work of the German spy system which was instituted by Count von Bernstorff before diplomatic relations between America and Germany were severed. In this net work of treachery, Captain Goltz played an important part and his experiences as a spy in the employ of the Kaiser are given.

A replica of one of America's big industrial centers is shown. Here live Rosie O'Grady (Miriam Cooper), her father, mother, brother and sister. Rosie's sister is wed to "Otto, the Skunk," as Goltz was called. Captain Goltz is finally apprehended by an American soldier and the Prussian curs are brought to justice. Scenes of Potsdam Palace, the stronghold of the Kaiser, are shown. Many of this German demon's chief characteristics are brought to life by Walter M. Lawrence, who impersonates the Kaiser.

AD-TALK

One of the Kaiser's chief spies acting in a motion picture confession of his own dastardly work—that is the sensational creation you will see at the ———— theatre next ————. "The Prussian Cur" is the attraction, and in it William Fox has placed on the screen a comprehensive panorama of the world war and the Kaiser's far-flung net-work of trickery and deceit.

There have been war dramas of every magnitude, but none have treated the subject of the world war as has Director Roual Walsh in his production of "The Prussian Cur." Chapter after chapter dealing with the inhuman methods employed by the Kaiser and his armies, in his attempt to subjugate the world, are related. Captain Goltz, who appears in "The Prussian Cur," is known as "Otto, the Skunk," and was, before he exposed the treacherous net-work of German propaganda in this country, the Kaiser and Count von Bernstorff's chief henchman in Mexico, Canada and the United States.

In "The Prussian Cur" you will se striking likenesses of President Wilson, the important members of Congress, the Kaiser and his staff of inhuman agents and a marvelous detailed account of the world war, from its beginning to the present day.

It is not just a series of news weekly events—a stirring, dramatic story is told, with von der Goltz enacting his treacherous role of "Otto, the Skunk," chief henchman of the blood-thirsty Kaiser. Miriam Cooper is seen in the principal feminine role. Ralph Faulkner, noted for his facial resemblance to President Wilson, impersonates the President.



SAMPLE OF ADVERTISING CUTS AVAILABLE

CATCH LINES

A comprehensive panorama of the world war, with the Kaiser, President Wilson and all other notables faithfully impersonated by screen artists, and the Kaiser's chief henchman, Captain Horst von der Goltz, himself, will be seen in "The Prussian Cur."

How the German youth are trained to follow out the blood-thirsty commands of their Kaiser.

Intimate scenes of the Kaiser as he looks when pacing the floor of Potsdam Palace—von Hindenburg, von Tirpitz, and all the other precursers of humanity, shown in perfect likenesses.

The only authentic expose of the "invisible Embassy," established by Count von Bernstorff before he left America, is seen in "The Prussian Cur," R. A. Walsh's marvelous war drama, with the Kaiser's chief spy appearing, himself.

The greed of "Kultur" is exhibited in all its infamy, rottenness and degradation in William Fox's big war drama, depicting every event of importance since the war began.

Captain von der Goltz, known as "Otto, the Skunk," the Kaiser's chief spy in America, appears in William Fox's "The Prussian Cur"—a vivid portrayal of the Kaiser's attempt to conquer the world.

The blood-thirsty, ravenous, death-dealing activities of "Kultur" in America and the Kaiser, the root of all evil, in his Berlin haunts, Potsdam Palace and environs.

ADVERTISING AIDS

PAPER:—Two—3-sheets; two—1-sheets; one—6-sheet; one—24-sheet.

3-sheet showing the Kaiser caricatured as a spider attempting to draw into its web Liberty—"The Prussian Cur" appears in large type, and in smaller type a brief synopsis of story.

3-sheet showing Kaiser with his arm resting on a world-globe, indicating his mania for world-power—a thumb-nail insert of Captain von der Goltz, famous German spy.

1-sheet showing Kaiser placing the torch to Liberty—upper right-hand corner, thumb-nail insert of von der Goltz.

1-sheet shows the cur and his pack—Kaiser, von Tirpitz, von Hindenburg.

6-sheet shows Count von Bernstorff, von der Goltz, the spy, and other German henchmen organizing the "invisible Embassy."

24-sheet, striking picture of Kaiser, caricatured as a gigantic octopus, with its tentacles reaching out to surround the world.

PHOTOS:—Twelve 8 x 10 black and white; twelve 11 x 12 colored gelatins; three 22 x 28 colored gelatins; a 22 x 28 sepia gelatin of Miriam Cooper.

CUTS:—For news column use there are available mats and cuts in one and two column size, six styles in each, showing scenes from the production, and one and two column cuts of Miriam Cooper.

For advertising use there are available cuts and mats in one and two column size, four styles in one column size and eight in two column size.

Mats of all these cuts can be secured free from the nearest Fox Branch Manager. The cuts are available in newspaper screen at a cost of ————.

SUGGESTIONS

"The Prussian Cur" is naturally a picture that lends itself to "stunt" advertising. The following references to scenes in the production are made to give the exhibitor suggestions along this line:

An exact replica of the interior of the House of Representatives in Washington, with President Wilson, Senators and Congressmen debating the war question.—The Kaiser's troops marching in "goose-step" time—some of the terrible atrocities committed by the German troops—President Wilson's famous "double," Ralph Faulkner—a true picture of von Bernstorff's "invisible Embassy" (headquarters of the German spy system after Bernstorff left America and Washington)—how the Prussian youth are educated to carry out the commands of their Kaiser—an exact replica of the interior of Potsdam Palace, the home of the Kaiser in Berlin—Captain Horst von der Goltz's expose of the German spy system—the vast army under the Star and Stripes and what they have done to the Kaiser—a complete resume of the events of the great world war.

Fox has prepared a most elaborate press book on this production. All the advertising aids are shown, there is a variety of advance stories, and pages of scenes are shown that might even lend themselves to advance lobby use. In addition, some good stunts are suggested, in particular one which might be used as a throw-away, being a "warning" set in German type, signed by Kaiser Wilhelm, and declaring in very formal language the terrible crime that the Blank theatre has committed by showing "The Prussian Cur," etc.

By all means, get the press book on this production. It is a really worth-while aid.

You Can Clip the Ad-Talks—No Text Matter Is on the Back—Use the Scissors

"FAME AND FORTUNE"—FOX-VICTORY

"If They Like Westerns They'll Like This"—Harrison

PICTURE goers who seek attractions of the Western sort will be pleased with this offering. It contains all the elements that go hand in hand with subjects of this nature, such as daredevil horse riding, shooting, killing and the hero's ability to get out of a tight fix by besting the villains. It culminates, of course, in the rescuing of the heroine and in her marriage to the hero.

The direction has been entrusted in good hands. Mr. Reynolds has proved his ability to handle such subjects intelligently. Released Oct. 20. Length, 5 reels.—P. S. Harrison.

CAST

CLAY BURGESS.....TOM MIX
Della Bowen.....Kathleen Connors
"Big" Dave Dawley.....George Nicholls
Judge Quinn.....C. McHugh
Ben Davis.....Jack Dill
Mattie Carson.....Annette DeFoe
Flash Denby.....Val Paul
Kuneen.....E. N. Wallack
Sheriff of Palo.....Clarence Burton

Star—Tom Mix

Directed by Lynn Reynolds.
Story by Charles Alden Seltzer.
Scenarioized by Bennett Cole.
Cameraman, J. D. Jennings.

THE STORY

When William Burgess, president and owner of the only bank in the little Western town of Palo, died, "Big" Dave Dawley (George Nicholls) hit upon a clever plan, as he thought, of getting possession of the bank. Clay Burgess (Tom Mix), the son, was a wanderer and had been absent from his home several years and it was not until his father had been buried that he received news of his death.

"Big" Dave enlists the aid of Judge Quinn (C. McHugh), who was the only source of law Palo had. The judge did not favor "Big" Dave's plan but he was bullied into assisting in it. Dawley succeeds in bullying the judge but he is not so successful in getting Ben Davis (Jack Dill), in affixing his signature as a notary public. For refusing, Ben is driven from town by a threat of mal-treatment from Dawley's henchmen. Dawley gets information that Clay Burgess is due to arrive in Palo to take over his late father's bank, and he sends his henchmen to prevent his coming. They meet Clay just outside of the town but Clay bests the lot of them and rides to the nearest ranch house, where lives Della Bowen (Kathleen Connors) and Ben Davis, who works the ranch for her since his expulsion from Palo by Dawley's men. Davis had in his possession, the will of the late William Burgess, which provided that his son, Clay, should get all of his possessions, including the bank. After Clay's wounds have been nursed by Della, he departs for the lawless town in which lives William Cache and his band. He enlists their aid to assist him in wiping out Dawley and his gang. From this time on, there is enacted a series of adventures in which Clay Burgess is the hero. He eventually exterminates the Dawley gang, wins Kathleen and takes the office of president and owner of the Palo bank.

AD TALK

The first of William Fox's VICTORY PICTURES to be shown at the ——— theatre, "Fame and Fortune," stars the Western "stunt" man, Tom Mix, cowboy, and the most daring rider working before the camera. The other stars of Victory Pictures are Gladys Brockwell and George Walsh. Tom Mix in "Fame and Fortune" has been placed first on the list of Victory Pictures, for obvious reasons. First, the picture is a real thriller, showing Mr. Mix executing some of the most dare-devil stunts ever performed from the saddle of a broncho.

It is less than a year ago that this daring rider, finished actor and true sportsman, appeared in his first starring vehicle. In this short time he has "ridden" and "thrilled" his way to the hearts of millions of picture fans. These millions are going to get a real treat when they see their favorite in his latest work, "Fame and Fortune." You will never have experienced a real, hair-raising thrill until you see Tom Mix perform in this picture. A thrill from beginning to end—this is the only way in which his latest work before the Fox camera can be characterized in a few words. He does the impossible in the saddle and when he rides into town to avenge the kidnapping of the girl he loved, the whole town "sits up and takes notice"—and so will you when "Fame and Fortune" is projected on the screen of the ——— theatre.

A whirlwind of action with daring stunts by Tom Mix will be seen on the screen of the ——— theatre ——— of ——— week. Kathleen Connors, the star's new leading woman, proves that she is entitled to be called Tom Mix's leading woman.

CATCH LINES

A man with real Western blood trickling through his veins; one capable of riding anything "with hair on it," as they say of an expert broncho-tamer in the West; a finished actor and the most popular "stunt" man working before the camera—Tom Mix in "Fame and Fortune."

One thrill after another with Tom Mix in the saddle and a Western drama that will make your "hair stand on ends"—the first of William Fox's Victory Pictures.

Snapping like the crack of a horse-trainer's whip, the action in Tom Mix's latest Fox Western drama, "Fame and Fortune," moves from introduction to finale, with thrill after thrill registered by the greatest of Western stunt men.

When his fortune is stolen, he laughs, but when they steal his girl, Oh! Boy!—Tom Mix in "Fame and Fortune."

ADVERTISING AIDS

CUTS:—For news column use there are three styles of one-column cuts; and five styles of two-column cuts. Both of the stars and scenes from the production are shown.

For advertising use there are three styles of one-column cuts; three styles of two-column cuts; and one three-column cut. In addition there is a silhouette cut, seven inches deep and three inches wide, of Tim Mix, suitable for use in larger ad space.

Mats of all these cuts can be secured free from any Fox Branch Manager. The cuts, in newspaper screen, are supplied at a cost of twenty cents per column.

POSTERS:—Two styles of one-sheets; two styles of three-sheets, and two styles of six-sheets.

PHOTOS:—Variety in sizes, 8 x 10; 11 x 14, and 22 x 28.

SLIDES.

SUGGESTIONS

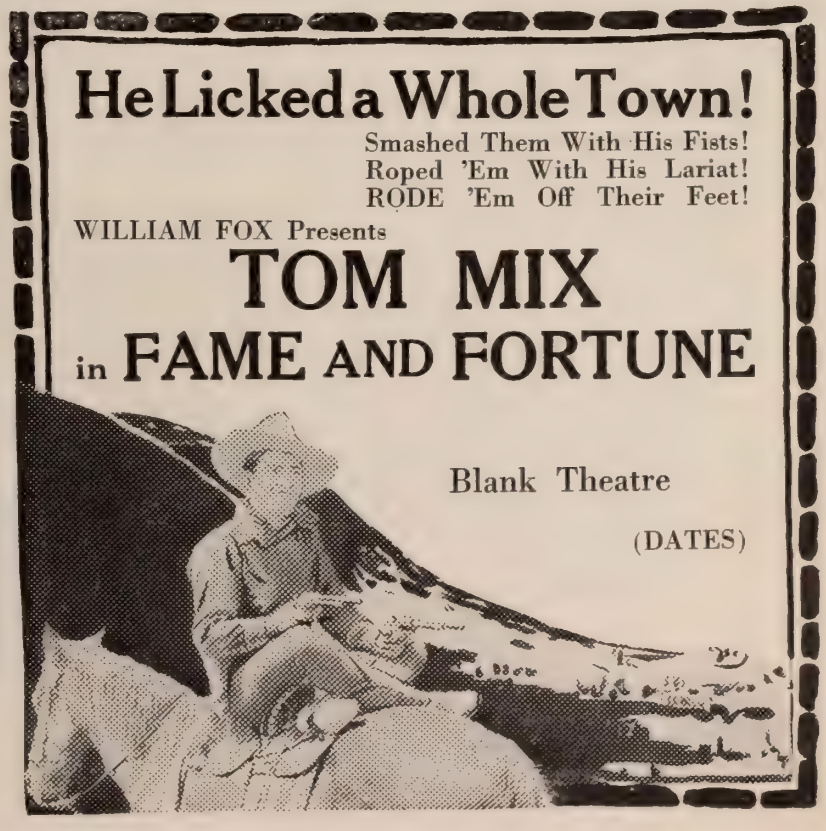
"Fame and Fortune" is a typical Western drama, with thrills from the introduction to the finale. Mix performs some real hair-raising stunts from the saddle.

The Fox Publicity and Advertising Bureaus, have prepared an excellent Press Book on "Fame and Fortune." It succeeds in giving the exhibitor all possible hints as to the manner in which he should advertise Tom Mix's latest picture.

Bring out the fact that "Fame and Fortune," starring Tom Mix, is the first of the series of William Fox's VICTORY PICTURES, twenty-six of which are to be released during the year. George Walsh and Gladys Brockwell are the other two Victory stars.

Tom Mix is the best living exponent of dare-devil riding. Bring this fact out in your advertising.

This is Kathleen Connors' first appearance as Tom Mix's leading woman.



"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

"THE GIRL WHO CAME BACK"—PARAMOUNT

"You Can Bank on Ethel Clayton"—Harrison

IF you are an exhibitor who has been running the Paramount program in the past and has or expects to sign up for it again, your interest undoubtedly is centered exclusively in the desire to know how these new stars compare with the old ones or what their possibilities for the future are. This department will do all in its power to give you as impartial a judgment as it is humanly possible. It will endeavor to keep you fully posted on the subject.

If Miss Clayton's first appearance under its banner can be taken as a criterion, it is a good sign for the future. She has a pleasant appearance. Also she can act and, given a decent story, she can deliver the goods.

"The Girl Who Came Back," an adaptation from "Leah Kleschna," is a crook play, well acted and directed. Besides possessing some situations with heart interest, it is full of action and suspense. It is clean and entertaining and should prove suitable for any kind of an audience. Released Sept. 8. Length, 5 reels.—P. S. HARRISON.

CAST

Lois Hartner, a Thief.....Ethel Clayton
State Senator, George Bayard.....Elliott Dexter
Michael Hartner, Lois's Father
Theodore Roberts
Governor Burton.....James Neill
Ralph Burton, His Wayward Son
Charles West
Dorothy Burton, Ralph's Sister....Marcia Manon
Doyle, a Crook.....Jack Brammall
Mrs. Walters.....Jane Wolff
Bayard's Butler.....John McKinnon
Burton's Maid.....Paney Perry
Directed by Robert Vignola—Written by C. M. S. McClellan—Scenarioized by Beulah Marie Dix

THE STORY

Lois Hartner (Ethel Clayton), is the daughter of Michael Hartner, a thief. Lois has been reared to practice her father's profession and to take pride in it. George Bayard (Elliott Dexter), rescues her from drowning and without learning his identity, Lois falls in love with him and from that time on, resolves to reform.

Her father has planned to steal the Bayard jewels, which it has been announced, were to be given to Bayard's fiancee, Dorothy Burton (Marcia Manon)), on their wedding day. Hartner enlists the services of Ralph Burton, son of Governor Burton, to locate the jewels in the Bayard home. Lois is sent to get the information from Ralph. She goes reluctantly. Lois and Ralph go to the Bayard home and while Lois talks with Bayard, who has caught her at the safe, Ralph gets the gems. Lois confesses to Bayard her mission.

After this experience, Lois determines to reform and goes to the home of a woman friend to live. Governor learns of his son's scrape, and insists that the girl, Lois, be arrested. Bayard protects her, believing her innocent. Dorothy misconstrues Bayard's intentions, and breaks the engagement. Lois leaves the city and goes West to live down her past. The girl's whereabouts are revealed to Bayard. He goes to her and they find happiness.

AD TALK

Ethel Clayton is now a Paramount star. Her first starring vehicle on the Paramount program, "The Girl Who Came Back," will be the attraction at the ——— theatre on ——— of ——— week. It is a society-crook drama and one of the best. Miss Clayton is an artist of the first class and her work in this, her first production on the Paramount program, merits all the confidence placed in her by this company.

"The Girl Who Came Back" is a screen version of C. M. S. McClellan's "Leah Keschna." Mr. McClellan will be remembered as the author of "The Belle of New York" and "The Pink Lady," two of the most successful musical comedies seen on the New York stage within the past decade. "Leah Keschna" scored a decided hit on the stage in 1905. Beulah Marie Dix, who has done the continuity for some of Paramount's biggest successes, scenarioized Mr. McClellan's work.

In the supporting cast with Miss Clayton are seen Elliott Dexter, one of the screen's most popular leading men; Theodore Roberts, known from coast to coast for his fine character work on stage or screen; James Neill, Charles West, Marcia Manon, Jack Brammall, Jane Wolff, John McKinnon and Pansy Perry.

A crook play, when properly staged, and with the artists of Miss Clayton's and supporting cast's ability in the principal roles, provides the most fascinating entertainment that is possible via screen. This one is no exception. The author has maintained suspense to the end and there is action every minute. It tells of a girl who has been reared to follow the profession of thievery and the fight she has to reform.

"The Girl Who Came Back" with Ethel Clayton in the featured role will be seen on the screen of the ——— theatre on ——— of ——— week.

CATCH LINES

Ethel Clayton's first starring vehicle on the Paramount program, "The Girl Who Came Back."

A society-crook drama from the pen of C. M. S. McClellan, author of "The Belle of New York" and "The Pink Lady," two popular musical comedies of past seasons.

Elliott Dexter, Theodore Roberts and Paramount's leading screen artists supporting Ethel Clayton in her first Paramount success, "The Girl Who Came Back."

The daughter of an expert cracksman and thief, fights her way to honorable recognition in the eyes of society and the man she loves.

Jesse L. Lasky presents Ethel Clayton in her first Paramount picture, "The Girl Who Came Back."

A society-crook drama with interest for all—Ethel Clayton starred.

ADVERTISING AIDS

POSTERS:—Two 1-sheets, two 3-sheets and one 6-sheet.

One 1-sheet shows picture of star; the other shows dramatic moment from production (star and leading man).

Two-sheet showing star plying her profession of professional thief; another showing star in tense scene of play.

Six-sheet shows action in the anti-climax when heroine confesses her part and promises to reform (Elliott Dexter, Miss Clayton and Charles West).

PHOTOS FOR LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia and 8 x 10 photo of star.

ADVERTISING CUTS AND MATS FOR NEWSPAPERS:—Five one-column, three two-column and two three-column.

One-column cuts show star in various poses of action in drama.

Two-column cuts and mats show dramatic moments in production.

Three-column cuts and mats show scenes from play with star and supporting members of cast.

SERIES OF ADVERTISING LAY-OUTS:—Furnished by Paramount exchanges on request.

SLIDES AND MUSIC CUES available.

SUGGESTIONS

"The Girl Who Came Back" is Ethel Clayton's first Paramount picture. This fact should be brought out with all prominence.

Her first Paramount picture is from the pen of G. M. S. McClellan, who wrote "The Belle of New York" and "The Pink Lady" and whose name is pretty well known in many sections. This fact should be given space in your newspaper advertising.

Call attention to the excellent cast which Paramount has gathered to support Miss Clayton.

Paramount has prepared a press book with all necessary helps for the exhibitor in the proper exploitation of this picture. Get it.



Adapted from "Leah Kleschna" by C.M.S. McClellan

Scenario by Beulah Marie Dix
Directed by Robert Vignola

Sample of Unusual Two Column Ad Cuts on "The Girl Who Came Back"

You Can Clip the Ad-Talks—No Text Matter Is on the Back—Use the Scissors

"SAUCE FOR THE GOOSE"—SELECT

"This Will Hit the Women Strong"—Harrison

YOUR patrons, especially the women folks, will enjoy this attraction immensely. It is not big, but the pleasing personality of the star, coupled up with artistic handling and pleasing atmosphere, make it entertaining. The camera does better justice to Constance Talmadge's pretty looks in this than any other picture I have seen. She has brought those facial expressions of hers, especially that of ironical surprise, down to perfection. She is captivating when using the last named.

The authors, Geraldine Bonner and Hutcheson Boyd, introduce the heroine as a young wife with pretty looks, whose husband neglects her (a fool he was) for a designing widow, whose only stock in trade is her ability to flatter fools. The wife pits her wits against those of the widow and wins out in the end.

It is a clean picture suitable mostly for high class audiences. Length, 5 reels. Released last week in August.

CAST

Kitty Constable.....Constance Talmadge
John Constable.....Harrison Ford
Harry Travers.....Harland Tucker
Mrs. Margaret Alloway.....Vera Doria
Mrs. Edith Darch.....Edna Mae Cooper
Teddy Sylvester.....Lewis Willoughby
Maid.....Jane Reckly

Star—Constance Talmadge

Directed by Walter Edwards.
Story by Geraldine Bonner and Hutcheson Boyd.
Scenarioized by Julia Crawford Ivers.
Photographed by James C. Van Tress.
Released by Selected Pictures.

THE STORY

John Constable (Harrison Ford), a popular writer of fiction, falls into the designing net laid by Mrs. Margaret Alloway (Vera Doria). John's young wife, Kitty (Constance Talmadge), realizes that she is losing her marital grip on John's love and she plans to end the struggle she is having to make John a true and loving hubby. There is a young man about town, Harry Travers (Harland Tucker), whose specialty it is to make love to neglected wives. He learns of the affair between John and the widow, and sets his net for Kitty.

At the last minute, John pleads a prior engagement as an excuse for not taking Kitty to the opera. He goes, instead, to the apartment of Mrs. Alloway. The man-about-town is right on the job and promptly tells Kitty that he will be glad to accompany her to the opera. After the opera he invites Kitty to supper in his apartment, which happens to be in the same building as that occupied by Mrs. Alloway. About this time, Teddy Sylvester (Lewis Willoughby), an admirer of the widow, who wants to marry her, calls. He goes, first, to Travers apart to make a call. But Travers is "out." Teddy climbs the fire-escape to Mrs. Alloway's apartment to learn the worst. Arriving home, John finds a note from Kitty, stating that she has gone to supper with Travers in his rooms. John hurries to Travers' apartment but finds Kitty alone, for Travers has climbed through the window on his approach. Mrs. Alloway sees Sylvester and thinks him a burglar. After the fun is over, John meekly goes to his wife's arms and forgets his fascinating widow.

AD TALK

Constance Talmadge invariably gets into some sort of marital mix-up, on the screen. If you remember her in "The Honeymoon" and "Good Night, Paul," you will remember that her marital troubles are the bane of her life. But there is always sunshine following a storm or vice versa and before Kitty Constable (Constance Talmadge) gets matters straightened out to her liking in her late picture, "Sauce for the Goose," she has a rousing good time at the expense of her hubby, John (Harrison Ford) and incidentally convinces him that she will make a much more agreeable and lovable wife than Mrs. Margaret Alloway, a designing widow who has captivated hubby. The brand of light, rippling comedy for which this little star is famous, is served in this late number on the Select program in good measure, and we doubt if the patrons of the ——— theatre will concede the same praise to another of Miss Talmadge's pictures that they will to this one after seeing it on the screen ——— of ——— week. It has the right swing to it and presents Miss Talmadge in a role that only she can interpret to the best advantage. "Sauce for the Goose" will drive away your troubles of the day and leave you refreshed for an equally refreshing night's rest. It will be seen on the screen of the ——— theatre on ——— of ——— week.

CATCH LINES

When light, rippling comedy-drama on the screen, be mentioned, there is one little star you always think of—Constance Talmadge.

The old proverb, "Sauce for the Goose," is the basic theme for Constance Talmadge's late Select picture of the same title—comedy that only Miss Talmadge can inspire.

Norma Talmadge's younger sister, Constance, in a comedy-drama that sparkles with wit inspired by the old proverb, "sauce for the goose."

Clean, wholesome comedy with the brightest star of the comedy field, Constance Talmadge, in the featured role.

ADVERTISING AIDS

POSTERS:—Two 1-sheets (of star and scene of production); two 3-sheets (of star and scene of production); one 6-sheet (scene of production); one 24-sheet (scene of production).

CUTS:—Two 1-column electros (Production); two 2-column electros (Production); one 3-column electro (Production); one-half-column electro (Star); one 1-column electro (Star); one 2-column electro (Star).

Exhibitors can obtain these electros (by number) from their Select exchanges—Nos. 3 and 4 (one-column electros, 15 cents); Nos. 2 and 5 (two-column electros, 30 cents); No. 1 (three-column electros, 45 cents).

LOBBY DISPLAY PHOTOS:—Ten 8 x 10 black and white scenes and title cards; seven 11 x 14 colored scenes and title cards; two 22 x 28 horizontal "flats" colored scenes; one 22 x 28 Star protrait colored, upright (stock).

SLIDES:—A striking slide is obtainable, showing scene from production and an announcement stating that "Sauce for the Goose" will appear at your theatre on ——— date. The slide shows Miss Talmadge feeding sauce to a goose, from a ladle.

SUGGESTIONS

This late comedy-drama starring Constance Talmadge, may be advertised as a straight, clean, wholesome comedy-drama, its theme based on the old proverb, "sauce for the goose."

To assist the exhibitor in placing this picture before your patrons, Select Pictures has prepared a comprehensive plan book, with music and cue sheet, style of electros, suggested newspaper copy and hints as to advertising before and after the opening, providing the picture is run more than one day.

The exhibitor should make it a point to obtain this plan book, as it will suggest excellent ideas for advertising the picture.



The Girl and the Goose Idea So Strikingly Used on This Select Slide Is Also the Basis of a Corking Twenty-Four Sheet

"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

"T'OTHER DEAR CHARMER"—WORLD

Harrison Declares Louise Huff's World Debut a Hit

WHEREVER Louise Huff goes cheerfulness and happiness go with her. She is a charming little thing, a regular sunbeam.

In "T'Other Dear Charmer" Miss Huff makes her initial appearance in World pictures. Barring "Inside the Lines," which is another kind of a subject, it is the best directed and most pleasing picture ever released by that concern. It will offer your patrons the kind of entertainment they have been demanding for a long time.

The story is of the romantic drama type, containing plenty of human element and light comedy situations of the high class kind. The star's acting is as good as any she has ever done. The cast is high class. The direction is of the highest standard. Mr. Earl has inserted several little human touches that will endear this offering to picture goers. The chase of the cat by the bulldog, for instance, and the latter's climbing on the ladder, will bring laughs. The photography is very artistic. The garden scenes are almost marvellous.

You owe it to your patrons to play this picture. Book it to follow some strong subject of a previous day. It is clean and will appeal to any audience, but the better element will appreciate it more. Released Sept. 16. Length, 5 reels.—P. S. HARRISON.

THE CAST

Betty Hallowell.....LOUISE HUFF
Tom Wentworth.....John Bowers
Captain Samuel Hallowell.....Charles Dungan
Aunt Abby.....Eugenie Woodward
Anne Vanderhook.....Valda Valkyrien
Mrs. Vanderhook.....Grace Stevens
Harry Porter.....Jack Raymond
Doctor Bullock.....Ezra Walck
Treasurer.....Hurbert Barrington
Butler.....Patrick Foy
Mildred Morton.....Florence Billings
Mrs. Wentworth.....Ida Darling
Directed by William P. S. Earle—Story by Charles Sarver—Scenarioized by Wallace C. Clifton

THE STORY

Betty Hallowell (Louise Huff), a wealthy young girl, is interested in Red Cross work. Anne Vanderhook (Valda Valkyrien) assists Betty at a benefit which is not as big a success as the girls hoped for. In order to make up the deficit, Betty decides to lease her beautiful summer home on Long Island. Her parents are dead and her grandfather, Captain Samuel Hallowell, has been sent on a voyage. Mrs. Wentworth, widow of a Western millionaire, sees the ad that Betty inserts in the papers, and negotiates for the estate. Her son, Tom, an American aviator, is invalided home and is recuperating in New York with his mother. Just before their departure for the summer home, the Wentworths' maid leaves them and they advertise for one. Betty gets an idea and answers the ad. She enlists her services as maid to Mrs. Wentworth in her own home. She and Tom fall in love and a scandal is raised because Tom is in love with his mother's maid. Then Tom meets Betty as her real self and he thinks that he has met a Dr. Jekyll and Mr. Hyde character. After a series of escapades, Betty is placed in the right light and she and Tom are married.

AD TALK

There are few who visit the ——— theatre who do not remember the charming little actress who supported Jack Pickford in his Paramount successes. You all remember Louise Huff who was co-starred with Jack. Miss Huff is starred in her own right now and she is to appear on the screen of the ——— theatre ——— of ——— week in her first starring vehicle on the World program, "T'other Dear Charmer."

Supporting Miss Huff in her first World picture are John Bowers, Charles Dungan, Eugenie Woodward, Valda Valkyrien, Grace Stevens, Jack Raymond, Ezra Walck, Hurbert Barrington, Patrick Foy, Florence Billings and Ida Darling.

"T'other Dear Charmer," is brim full of romance—the kind that drives away the "blues" and makes you feel that you haven't gone to the "movies" in vain. It tells of a wealthy young girl who is working in the interest of the Red Cross and when she finds that a benefit that she has given has not realized the amount she expected, leases her Long Island estate to a wealthy woman from New York and disguises herself as a French maid. It is then that she runs head-long into romance, for the lessee's son, a young American aviator, comes home to recuperate from injuries at the front, and she and the young aviator fall madly in love.

CATCH LINES

Jack Pickford's former leading lady, Louise Huff, in her first World picture, as star, "T'other Dear Charmer."

A picture brim-full of romance with an American aviator and charming Louise Huff in the stellar roles.

When a wealthy young girl disguises herself as a French maid, meets a young aviator and falls in love, there is bound to be oodles of romance—there is in Louise Huff's first starring picture, "T'other Dear Charmer."

A photodramatic romance that is guaranteed to drive away the worst case of "Blues."

Louise Huff and strong World cast, are coming to the ——— theatre with a new brand of romance.

ADVERTISING AIDS

Sample Ads, without cuts, for your newspaper, announcing the fact that this is Louise Huff's first starring vehicle on the World program, are found in World Film News. There are four styles, of one column each, one style, two column.

Two styles one-column newspaper cuts, showing John Bowers, in American aviator's uniform and star in French maid's costume, with announcement of picture, star, director and author.

One two-column newspaper advertising cut, showing star and leading man in scene from production with announcement inserted in lower right-hand corner.

MATS:—Three styles; two styles three-column mats and one style two-column mat. The two-column mat shows Louise Huff in a pose as "The Greatest Mother in the World" emblem of the Red Cross. The three-column mats show striking scenes from the production. These matrices can be obtained free of charge from Editor, World Film News, 130 West Forty-sixth street, N. Y.

SUGGESTIONS

This is Louise Huff's first starring vehicle since she was seen opposite Jack Pickford. She is now a World Film star.

Her first picture has a touch of the war spirit, as it presents John Bowers, World leading man, in the role of an American aviator.

The main point to be advertised is the fact that it is Louise Huff's first starring vehicle on the World program.

William P. S. Earle, who directed "The Common Law," featuring Alice Joyce, directed Miss Huff's first World picture.

The World Film News, an advertising aid, published by World Film publicity department, gives the various accessories obtainable with this picture.





Above Are Shown Samples of the Single-Column Ad. Cuts Available at World Film Exchanges on "T'Other Dear Charmer." These Cuts Are Supplied at Ten Cents Per Column. If Your Newspaper Can Use Mats, However, These Are Given Free. Apply to the Editor, World Film News, 130 West Forty-Sixth Street

You Can Clip the Ad-Talks—No Text Matter Is on the Back—Use the Scissors

"LOVE'S LAW"—MUTUAL

Gail Kane's Good Work Handicapped

THERE is one thing a spectator will not excuse in pictures; the marriage of the heroine to the man who proposed to her once insultingly. The reformation of a murderer can be made convincing, but not that of a man with a vile mind. In such cases, first, he doesn't give any sympathy to such a villain-made hero, and secondly, he is inclined to take away whatever you may have bestowed on the heroine, and make him look down upon her. That is what happens in this picture.

The story is by Joseph Franklin Poland. Besides transforming the villain into a hero he has the hero, another man, become a villain towards the end.

There are two things you can do to improve this picture; cut out the opening scene showing a view of the factories, which is dupe, and destroys the suspense by giving away the story, and one towards the end, where the villain, formerly the hero, commits suicide, after the shooting, by jumping off the cliff.

Miss Kane does some fine acting in this contribution, but is handicapped with an ordinary story. It is an average program picture. Released Sept. 1st. Length, 5 reels.—P. S. Harrison.

CAST

Sonia Sariloff.....Gail Kane
Andrew Hamilton.....Courtney Foote
John Lorimer.....Reed Hamilton
Alexis Khalkoff.....Frederick Jones
Ogla.....Augusta Perry
Ivan.....Walter Deming
Mrs. Grey.....Mathilda Baring
Kalma.....Emil La Croix

Star—Gail Kane
Directed by Francis Grandon.
Story by Joseph Poland.

THE STORY

Sonia Sariloff (Gail Kane) is an American girl of Polish descent. Her father and mother were, before their death, famous musicians. Sonia's guardian, Ivan Sariloff, is a mill-hand in a manufacturing town. Ivan and his wife are in constant worry that the mill will close and look upon Sonia as a useless member of the household because she spends all her time practicing on the old violin which her father had left. Her ward learns that Andrew Hamilton, the mill-owner is contemplating a cut in wages and he, fearing that the problem of supporting his family will be too great, hits upon the idea of selling Sonia's violin. Hamilton, the mill owner, recognizes the violin as valuable, buys it for fifty dollars. Sonia, when she discovers the loss, hurries to Hamilton's home and demands her property. Hamilton is struck with her beauty, and asks her to play the violin to establish her ownership. She does so and he recognizes in her, rare ability. He suggests that she permit him to send her to Europe to study. Her debut comes and with it the realization that Hamilton wants her. She drops all the luxury with which Hamilton has surrounded her and returns to the mill town to work among the poor. Hamilton follows her into the slums and is struck with the terrible conditions of want and misery. Sonia falls ill with the epidemic that is prevalent and Hamilton nurses her back to health. He proves that he loves her and they are united.

AD TALK

Gail Kane's first production by her own company, Gail Kane Productions, distributed by Mutual, "Love's Law," will be seen on the screen of the ——— theatre on ——— of ——— week. Joseph Poland wrote the story and it was produced under the direction of Francis Grandon. Courtney Foote, who has been seen opposite many of the biggest stars on the screen, is Miss Kane's leading man. Others in the cast are Reed Hamilton, Frederick Jones, Augusta Perry, Walter Deming, Matilda Baring and Emil La Croix.

"Love's Law" gives a dramatic exposition of the courage of a poor girl, a gifted violinist, in forfeiting luxury and a brilliant career, to keep her name clean. It is a play of a girl with an idea and her struggle to live up to that idea; to win fame without sacrificing herself and to win the love and respect of a man.

It is Miss Kane's first production by her own company and represents a photodramatic subject, teeming with tense dramatic situations, and a story that holds from the first flash to the final fade-out. The supporting cast contains the names of some of our best artists working before the camera. "Love's Law," with Gail Kane in the featured role, will be seen on the screen of the ——— theatre on ——— of ——— week.

CATCH LINES

Gail Kane in the first production by her own company, "Love's Law."

Former Frohman star and Broadway favorite of the speaking stage, in the first production by her own company.

ADVERTISING AIDS

COLOR POSTERS:—One-sheet, showing star and leading man in scene from production (price, 10 cents); color poster, three-sheet, showing star in characteristic pose (price, 30 cents); color poster, six-sheet, showing tense dramatic moment in production (star and her leading man), (price, 60 cents).
ADVERTISING CUTS:—Single-column, one-half-column and double-column (price, 10 and 25 cents).
NEWSPAPER MATS:—Single and double and triple columns (10 and 15 cents each).
PROGRAM COVER CUT:—Showing picture of star, 4 x 4 inches (price, 50 cents).
LOBBY PHOTOS:—11 x 14, set of six subjects, with one title card (rental price, 25 cents). Lobby photos, set of six as above, two hand-colored 22 x 28 (rental price, 40 cents).
MUSIC CUE:—Is available at your Mutual exchange.
Announcement slides (rental price, 15 cents).

SUGGESTIONS

A plan book is available, giving suggestions for advertising and all necessary detail for the exploitation of "Love Law."

It is well to bring out the fact that "Love's Law" is Gail Kane's first independent production, distributed by Mutual. Courtney Foote, Miss Kane's leading man, is a popular screen artist. Give his name prominence. He supported Lina Cavalieri in "Love's Conquest."

The human-interest and heart appealing note is given prominence in this picture. There is a combination of romance, love, and adventure. There is an auto accident that affords the thrill of a serial production.



This Is the Six Sheet on "Love's Law"

"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

"ITALY'S FLAMING FRONT"—FIRST NATIONAL

Play It Right and You Have a Winner

YOU can play "Italy's Flaming Front" and merely satisfy your audiences, or, you can play it and make one of the hits of the season. It's up to you.

The picture is "there" in every sense of the word and it is certain to send them away satisfied even if they slapped their money down at the box-office without caring what picture they were going to see or if they merely expected a "war picture."

It's up to the exhibitor to show that *he* is "there." The big idea is—don't merely announce this as "another war picture," but play it up as *the first complete exposition of what a battle really is.* Tell the patron he will go away with a concrete idea of all the details that go to make up a battle—that for two hours he will feel like Commandissimo Foch planning every angle of an onslaught on the enemy.

There's little else that can be said in a review. For once we can write—everything is in the picture that producer says is there. As for the rest—don't be afraid of the exploitation material offered with the picture. It has an out of the ordinary idea back of it aimed at an out of the ordinary result.—ROBERT E. WELSH.

THE CAST

Italy's military strategists, General Diaz, Vice-Admiral Emmanuele Cutinelli-Rendina, Gabriele d'Annunzio; Italy's "Aces"; her daring troops and her fearless seamen—a more capable cast of characters could not grace the program of any dramatic subject, projected through the lens of a projection machine.

Filmed by the Cinematographic Division of the Royal Italian Army.

All American Rights Controlled by First National Exhibitors' Circuit.

THE STORY

"Italy's Flaming Front" is better than a story—it's an exposition of facts—an exposition of the daring feats, the fearless fighting and the grim determination, of Italy's sons, in their fight to drive the Austrian hordes from their door.

The great events of Italy's part in the world war have been caught by the Cinematographic Division of the Royal Italian Army, as they actually happened, not as some director staged them. The actuality is there in pictures. The hardy Alpini, are seen, sweeping down the icy slopes of the Alps, on skiis, to meet their hated enemies, the Austrians.

"Italy's Flaming Front" presents real facts—it's a story of facts.

AD TALK

The real battle picture that thrilled Broadway —"Italy's Flaming Front"—the picture that shows the type of soldier that marched behind Julius Caesar when he made his Roman conquests, the picture that presents Italy's sons in their fearless marches over the ice-clad Alps, in quest of the hated Austrians; their exploits in the air, on land and on sea—all is shown in this wonder of the art of cinematograph, "Italy's Flaming Front."

More fascinating, more stirring, more realistic than the greatest drama ever conceived by the brain of man, is this wonderful exposition of the actual events occurring on both sides of the Alps as Italy's brave and fearless sons, exact a terrible toll from their arch-enemy, Austria for disturbing their peace and the peace of the world democracies. The first authentic pictures of a mighty battle as it is waged according to the rules of modern warfare, by Italy's warriors, is represented in this, the greatest and most stirring of all war pictures, "Italy's Flaming Front."

Here is a partial list of the stirring events (as they actually happened), that you will see in "Italy's Flaming Front":

The marvelous feats performed by the Italian troops in ascending the Alps and swooping down on their arch-enemy, Austria; Italian artillery in action; close-ups of a dozen different types of big field guns; panorama of enemy trenches under fire; first complete air-battle ever photographed; Austrian bombing plane attacking Italian fleet; six Italian seaplanes giving chase; fighting on mountain peaks above the clouds; Italian soldiers advancing over icy-peaks on skiis; Italian torpedo boats in action and a daredevil tail dive to sea by an Italian hydroplane pilot. General Diaz who is directing Italy's offensive against the Austrian, on land; Vice-Admiral Emmamuele Cutinelli-Rendina, commanding Italy's navy and Italy's "ace," Gabriele d'Annunzio, are seen in action, and in intimate close-ups.

"Italy's Flaming Front," without exception the greatest war picture ever presented to the American public, will be seen on the screen of the ——— theatre on ——— of ——— week.

CATCH LINES

Your big chance to see real fighting, with the gruesome scenes eliminated—the first authentic picture showing the events of a complete battle as it was actually waged.

Official production made by the Cinematographic Section of the Royal Italian Army, on its first American tour under the sole direction of the First National Exhibitors' Circuit.

Marvelous exposition of the daring feats performed by Italy's sons in crossing the icy-Alps to take revenge on the Austrians.

History is made before your eyes when "Italy's Flaming Front," official pictures showing the Italian troops in action.

Photographed under fire, this remarkable series of pictures showing the Italian troops, on land and sea, in action, presents the most stirring drama ever enacted before the camera.

Vast panorama of Italy's fighting arena in pictures.

The most marvelous feats ever accomplished by a nation's troops are seen performed in this most marvelous of pictures.

ADVERTISING AIDS

One of the most complete list of advertising accessories and aids, ever prepared by any producer, for the benefit of the exhibitor in exploiting a picture, has been prepared by the First National Exhibitors' Circuit on its big war picture, "Italy's Flaming Front." These aids can be obtained at the First National Exchange, and we advise each and every one who shows this picture to secure them and follow as nearly as practicable, the instructions given.

POSTERS:—Three-sheet in colors, showing explosion of warship with airplane hovering over. Below, announcement appears of title of picture with short list of some of the big scenes in production.

Two styles of 1-sheets—one showing large picture of General Diaz, with announcement appearing in large type at bottom; the other, showing Italian mortars, firing at plane in the air with announcement appearing at bottom.

One 6-sheet in colors, shows Italian troops moving across a gorge in the Alps, on carryalls running over cables stretched from peak to peak with a background in the form of a huge panorama of the Italian activities.

One 24-sheet with announcement extending over three-fourths of space and on the right, an Italian officer making observations.

NEWSPAPER CUTS:—A great variety of newspaper cuts are available, in one, two, three, four and full-page advertisements. The full-page specimen should be used, if practicable, by every exhibitor that shows this picture. It is a "knock-out" for drawing the crowds. It shows a huge panorama of an Italian battle centre with a detailed announcement in large and small type, telling of the big scenes in the production; a resume of the episodes, and a suggestion is made at the top and space left blank for the opinion of the mayor or other public official of your town or city. "You can now see a great battle" appears in extra large type across the top of the page underneath the space suggested for your mayor's opinion. This is a seven-column or full-page newspaper advertisement and it's a dandy.

Another excellent cut is offered in the four-column specimen for newspaper advertising. The one, two and three-column cuts for your newspaper show scenes from the production. By all means, get the First National's press book on this picture.

Music plot for "Italy's Flaming Battle Front" as prepared by Ernst Lux for First National Exhibitors' Circuit:

Three styles of heavy placards stock in colors, 22 x 28, are available, showing production of strategic sketch diagram made during action by a military observer. "Italy's Flaming Front" appears in large red type at top with inserts in top corners of Vice-Admiral Cutinelli-Rendina and S. E. Vice-Admiral Camillo Corsi. Below in either corner are scenes from production.

Throw-away and window display cards are available.

Maximum Projection Time, 1 hour 22 minutes

Music in Score.

		Appropriate Overture "Italian Royal March" Cue to Stop Number.
1.	Italians in Algiers Overture—XXXX	Once Through As Written.
2.	Sunny Italy Waltzes—XXX	"Heavy Artillery, etc."
3.	A. B. C. Concert Ed. No. 3, A.1—XX	"An Italian Dirigible, etc."
4.	Mysterioso No. 2 (G. Schirmir)—XX	"Italian Fliers Mount, etc."
5.	Intermezzo by Arensky—XXX	"With Guns Trained, etc."
6.	To Arms Overture (Cundy & Co.)—XXXXX	"In the Front Line Trenches, etc."
7.	Thunder and Blazes March—XXX	"Bringing Up a Giant Seachlight, etc."
8.	Mysterioso No. 2 (G. Schirmir)—XXX	"The Next Morning, etc."
9.	A. B. C. Light Rom. Theme No. 2—X	"Over the Top" (Quick).
10.	Hurry No. 4 (Schirmir)—XXX	"Here is the Result, etc."
11.	Royal Italian March—X	"In the Territory Extending, etc."
12.	Wedding of the Rose (C. Fischer)—XXX	Once Through.
13.	Flirtation Waltz (C. Fischer)—XXX	Once Through.
14.	Pekoe Dance (C. Fischer)—XX	After "Partially Hidden, etc."
15.	Petersburg Sleighride (Open P)—X	"Making Torpedoes, etc."
16.	Rookies March—XXXXX	"An Example of Prussian Inhumanity, etc."
17.	Light Rom. Theme No. 2—X	"Preparations Are Made, etc."
18.	Norma Overture—XXXX	"A Squadron of Hydroplanes, etc."
19.	Champagne Galop—XX	Once Through.
20.	Splash Galop—X	"The Squadron of Italian Hydroplanes, etc."
21.	Hurry No. 1 (G. Schirmir)—X	Austrian Hydroplane Drops in Water and is Captured.
22.	Italian Royal March—X	To End.

NOTE—In music plots each reel of film is divided into 10 units of time. Each unit denoted by one X representing about 1½ minutes. Consequently when a number is designated by XX it plays about 3 minutes, XXXX about 6 minutes, etc. When no X appears after musical description it means that the number is very short and does not play a minute or more. When cues to stop numbers are in quotation "——" it means that the cue is reading matter or sub-title. All other cues are action on the screen. All segues should be made quietly and clean. When quick segues or abrupt stops are necessary it will be mentioned in cues or notes. When the time of each 1,000 feet of film is less than 15 minutes there will appear less than 10 X's in each reel. To get the correct time of projection for each reel, multiply the number of X's appearing in each reel by 1½.

"THE HUN WITHIN"—PARAMOUNT

The Spy "Meller" Done in Usual Manner

THE chief objection to this picture, dealing with spies, is that it presents no new situations. Everyone of them almost has been done on the screen before, although in a different form. Don't get it into your head, however, that the picture is bad, for it is excellent. It creates the desired suspense that is required of good pictures: it is exciting, thrilling (it makes you sit on the edge of your seat) and holds the interest to the end. It also possesses some situations with heart interest.

There is another point that might prove rather detrimental from a propaganda angle. It is where the spy places the Thermo-bottle containing T. N. T. (Tri-Nitro-Toluol), the highest form of explosive known, in the hold of the ship carrying troops to France, adjusted with a clock-work mechanism to blow it up. Now, there are thousands of our boys that are transported over there every month. Millions of hearts of mothers, fathers, brothers, wives, children, sweethearts and friends are traveling with them, praying for their safety. Don't you think such scenes are unnecessarily agonizing to them? Producers may give this a thought.

You will satisfy your patrons with this clean entertainment, but I would suggest you book no spy subject at least two weeks before you play this one. It will freshen their minds and will prepare them to give it a better a better reception. Length, 5 reels. Released Sept. 8.—P. S. HARRISON.

THE CAST

Henry Wagner, German-American, George Fawcett
Karl Wagner, His Son.....Charles Gerard
Frank Douglas, American Agent.Douglas McLean
Krippen, German Agent.....Bert Sutch
Max, a Servant.....Max Davidson
Beth, an American Girl.....Dorothy Gish
Leone, German Spy.....Lillian Clarke
Krug, a Sailor.....Robert Anderson
Von Bickel.....Eric von Stroheim
Beth's Father.....Adolph Lestina
Frank's Mother.....Kate Bruce

Directed by Chet Withey
Written by Granville Warwick

THE STORY

Henry Wagner (George Fawcett), a German-American, but a true American citizen, lives in the suburbs of New York with his son Karl (Charles Gerard). Before America declares war on Germany Karl is in Berlin at college.

Near Wagner's home lives Beth (Dorothy Gish) with her invalid father. Prior to his death Beth's father asks Wagner to watch over Beth after his death. She and Karl become close friends. Frank Douglas (Douglas McLean), a schoolmate of Beth's, is in love with her.

Shortly after war is declared Douglas enters the secret service as an operative against German spies and propaganda. When Karl returns from Berlin he is a changed man. All his sympathies are with Germany and the Kaiser.

Karl plans with others to sink an American transport about to leave for France. He enlists the aid of a traitorous sailor, Krug. Krug takes a bomb concealed in a Thermos bottle to the transport and deposits it with a time fuse in the bottom of the ship. Beth while asleep in the home of Wagner, who had complied with her father's wishes and taken her in, hears Karl plotting to carry out this dastardly crime. Fearing that she will expose him, Karl takes her to the German spy headquarters and locks her in the cellar. Douglas, who is on the lookout for a spy, trails him to the den and there finds Beth, whom he rescues. They hurry to the docks and warn the captain of the ship of the danger from the bombs.

AD TALK

A striking exposition of the spy menace in America is revealed in Paramount-Artcraft's production of "The Hun Within" under the direction of Chet Withey. It carries a splendid patriotic appeal, interpreted by an exceptional cast of Paramount players, and gives a phase of the war that has hitherto been untouched by producers for the silent drama.

George Fawcett, one of our most popular character men, and Dorothy Gish, who was seen in "The Great Love" and "Hearts of the World," have the principal roles. Douglas McLean, whose rise to one of the screen's most talented juvenile actors was almost meteoric, has the leading juvenile role. Others in the cast are Charles Gerard, Bert Sutch, Max Davidson, Lillian Clarke, Robert Anderson, Eric von Stroheim, Adolph Lestina and Kate Bruce. A more competent and capable cast of characters has seldom been listed for any one screen drama than the one found in "The Hun Within."

This is a war drama without battle scenes and without the usual horrors of war as depicted in the average war drama. It has a powerful appeal to the patriotic, and from a sheer dramatic standpoint it has few equals in the list of screen dramas seen during the present year.

The story tells of a German-American true to the country of his adoption, the treachery of his son who swears allegiance to his Kaiser, the loyalty of a little girl, the wonderful services rendered his country by a young American and the terrible effects of German spy work in America.

"The Hun Within," a powerful war drama, with George Fawcett and Lillian Gish in the principal roles, will be seen on the screen of the ——— theatre on ——— of ——— week.

CATCH LINES

A war drama without battle scenes—without the usual horrors of war and with the dramatic element running to high tension—"The Hun Within," with George Fawcett and Dorothy Gish.

The little girl who made you laugh in "The Hearts of the World," Dorothy Gish, in a stirring war drama exposing the German spy system.

Screen version of Granville Warwick's war story, "The Hun Within," with Dorothy Gish in the principal feminine role.

ADVERTISING AIDS

POSTERS:—Two 1-sheets; two 3-sheets; one 6-sheet and one 24-sheet stand.

These posters show dramatic incidents from the production, with an announcement appearing in a conspicuous place in large bold type.

All of them show Dorothy Gish and George Fawcett, the principal characters, with the exception of one 1-sheet which shows Miss Gish and the juvenile lead, Douglas McLean.

PHOTOS:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia, and 8 x 10 photo of star.

ADVERTISING CUTS AND MATS FOR NEWSPAPERS:—Five 1-col, three 2-col. and two 3-col. All of these styles show Dorothy Gish with other members of the cast in scenes from production, with the exception of one 1-col. cut which shows the German spy looking at a portrait of the Kaiser. Paramount has also prepared some excellent newspaper cuts made with 55-line screen, enough to show detail, yet coarse enough to avoid filling with ink. There is one in particular which gives an artist's drawing of a German spy peering through field-glasses from a safe distance and watching the effects of a bomb on a ship as it blows up at sea. Below this drawing appear a short synopsis and blank space to fill in name of theatre. This is excellent advertising.

Stock cuts and mats are available in five 1-col, three 2-col. and two 3-col.



Type of Advertising Cut Supplied by Paramount

"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

"A JAPANESE NIGHTINGALE"—PATHE

An Artistic Production of a Good Story

THE action and the suspense is well maintained throughout this picture, and as it contains also the element of heart appeal, it will furnish picture goers with satisfactory entertainment.

It is a Japanese story, by Wm. Young, in which the heroine becomes a Geisha girl to avoid a detestable marriage. She meets a young American whom she learns to love. Eventually they get married.

The production describes some of the strange customs of the Japanese people which are interesting. Some of the scenes show cherry trees in full bloom. This adds to the realism and makes it look extremely artistic.

This picture is clean and will have an appeal to all classes, especially to the better element. Released Sept. 22. Length, 5 reels.—P. S. HARRISON.

THE CAST

Yuki, the Nightingale.....Fannie Ward
John Bigelow.....W. E. Lawrence

THE STORY

Yuki, a Japanese girl of good family, must either enter a native church or become the bride of an ancient roue, according to the dictates of her stepmother. Yuki rebels at both these choices and one day escapes from the church with a companion and takes refuge in a pretty Japanese tea house where she dances and sings to amuse the guests. It is here that she meets John Bigelow, an American tourist. Bigelow had arrived in Japan, bearing letters of introduction to Yuki from her brother, with whom he attended the university, but due to her flight he was unable to locate her. Unaware that she is in reality the sister of his chum, Bigelow is strongly attracted by the beautiful Japanese girl.

But Yuki's stepmother and the villainous roue have found the girl's trail. Several attempts are made to kidnap her from the roadhouse but the stalwart Bigelow is too much for the conspirators. At length Bigelow himself runs away with the girl and before the roue can overtake them, marries her in the presence of the American consul. The roue still plots their separation. One of his henchmen steals the record of the marriage.

When Yuki's brother arrives, the roue tells him a false story, to the effect that his sister has been betrayed by the American. In anger, the brother confronts Bigelow with this accusation. The paper Bigelow believes to be the certificate is produced but it proves a piece of falsifying and damning evidence. The brother swears that he will kill Bigelow, providing Yuki does not leave him and enter the church before the next sunrise. So Yuki, anxious after Bigelow's welfare, makes ready to leave him. As she is about to take the vows, Bigelow dashes in with the real certificate which the villain's catspaw has returned to the American because of jealousy.

AD TALK

"A Japanese Nightingale" is Fannie Ward's latest picture and in many respects offers her in the most brilliant vehicle she has had during her long and extremely successful screen career. The story is laid in the land of the cherry blossom, but contrary to tradition, departs from the "Madame Butterfly" type of story on which line the majority of authors write. It ends happily with the American marrying the Japanese girl, and so exquisite is Miss Ward's performance that there is not the slightest offense in this breaking of the too conventional barrier of race.

George Fitzmaurice, chief producer of the Astra-Pathe forces, staged "A Japanese Nightingale" and has, as usual, done an unusually lavish piece of work. There are scenes in the Japanese gardens that are perfect riots of beauty and peopled with natives in proper costumes there is not a false note in the entire atmosphere. The settings were especially erected for the production and follow out the general scheme of things, in that they are lavish and perfect to the smallest degree.

Miss Ward again displays her remarkable ability to play the role usually taken by the actress that is an ingenue in years as well as looks. She, however, has the advantage of years of stage and screen training and as a result her performance is beautifully finished as well as youthfully refreshing. W. E. Lawrence, in the opposite role, gives a likable performance. Many of the roles were assumed by real Japanese. It is evident that Mr. Fitzmaurice must have secured the services of a real Japanese theatrical company or else he is a wizard at making the unskilled act, for seldom, if ever before, has a company of foreigners been selected that possesses such uniform skill and intelligence while facing the camera.

"A Japanese Nightingale" will be shown at the ——— theatre on ——— of ———.

CATCH LINES

The beauty of the Orient brought to the screen of the Occident.

The land of the cherry blossom transferred to the screen with such a degree of realism that the spectator almost breathes the fragrance of the flowers.

Fannie Ward's prettiest picture, and the most dramatic, from our point of view.

A wonderful picture presenting life in Japan, with Fannie Ward in the role of the heroine from the East and W. E. Lawrence as the dashing hero from the land of the West—the United States.

SUGGESTIONS

In "A Japanese Nightingale," the exhibitor has both Fannie Ward and a wonderful production to go the limit on. Miss Ward plays the young Japanese girl excellently and patrons who remember her former work will most assuredly welcome her in this, her latest effort.

George Fitzmaurice, who has gained fame for the lavishness of his productions, by no means loses his reputation with "A Japanese Nightingale." There are some wonderful scenes in a Japanese garden and the settings, both interior and exterior, are marvelous

It might also be mentioned that the story leaves an American and a Japanese girl happy together, thus departing from the usual line of Japanese story which follows along the path laid down in "Madame Butterfly."



Above Is One of the Advertising Cuts Available on "Till I Come Back to You" Covered on Opposite Page

You Can Clip the Ad-Talks—No Text Matter Is on the Back—Use the Scissors

'TILL I COME BACK TO YOU"—ARTCRAFT

" Will Play on Every Emotion," Says Harrison

BULLY! It is great! Your patrons will feel as if a cyclone has struck their emotions. They will go wild about this feature. It is one of the few times in the history of picture production where children have been utilized in a heavy drama and not have the production be taken as a child's picture. The clever utilization of the little nes enables Mr. De Mille to put in some human touches that could hardly be duplicated otherwise.

This contribution is excellent and will appeal to all picture goers without exception; first, because it is a subject hat concerns the entire allied world, Americans in particular. It is about Belgium. Secondly, because it concerns a oung American engineer and his saving of little Belgian children.

Wouldn't the sight of a ten year old Belgian patriot assuming the role of a protector over a score of little tots, escuing and delivering them to the American hero, move a pro-allied person? His king once told him to take care f his people. How could he be a coward? Wouldn't the intervention of the king, at the request of his little friend, aving the hero from being court martialed because he had let an American attack miscarry just to save the little nes from being blown heavenwards, touch the heartstrings of a picturegoer with pro-allied sentiments? These are nly a few of the heart appealing situations. There are innumerable others.

As to the humorous side of this attraction, the introduction at the beginning of the fowls and the animals, the ecoration of the goose, the placing of the steel helmet on the head of the pig making it look like a Prussian guard, he faithful dog shaking hands with its little master, all these scenes will bring hearty laughs even to a saddened eart.

This picture shows no actual battle scenes. It is clean. Boost it strong and give it an extended run. It will thrill s well as entertain. Released Aug. 26.—P. S. HARRISON.

THE CAST

apt. Jefferson Strong, U. S.,
BRYANT WASHBURN
'vonne.....Florence Vidor
Karl von Krutz, German Agent,
G. Butler Clonbough
King Albert of Belgium.....Winter Hall
acques, brother of Yvonne.....Georgie Stone
usette, friend of Yvonne.....Julia Faye
Margot, servant of Yvonne.....Lillian Leighton
. S. Colonel.....Clarence Geldart
osa.....May Giracci
osa's father.....C. Renfeld
troheim.....W. J. Irving
ans, German boy.....F. Butterworth
Directed by Cecil B. De Mille
Written by Jeannie Macpherson
All-Star Cast

THE STORY

The story opens in Belgium, the time, just rior to the Hun invasion. Yvonne (Florence 'idor), a Belgium girl, is the wife of Karl von Krutz, presumably a merchant, but in reality orking in the interest of German propaganda. 'vonne's love for her husband is only on the urface. Secretly she despises him, but her mar- iage to him was a convenience and she was bliged to keep up appearances.

Yvonne lives with her brother, Jacques Georgie Stone), and her husband in a farm- ouse on the outskirts of the city. One morning he finds a roughly drawn map of Belgium on he table cloth. Her husband discovers her ex- mining the drawing and snatches it from her. he then suspects the truth.

The invasion of Belgium by the Germans omes. During the retreat of the Belgians, King lbert stops at the home of Yvonne. He finds 'vonne's little brother playing the game " Beat- ng the Hun " and the King tells him to wait till I come back to you." America enters the ar and Captain Jefferson Strong (Bryant Wash- urn) is detailed to duty in Belgium. By pre- nding to be an escaped German prisoner he ains entrance to the German lines and event- ally comes to the home of Yvonne. Von Krutz eturns and finds him there. After a series of dventures Captain Strong exposes German plans nd wins the heart of Yvonne after she has earned that her husband had been killed.

AD TALK

" Till I Come Back to You " is a Cecil B. De Mille production, it's an Artcraft and it presents Bryant Washburn in his first Paramount-Artcraft icture—these facts should mean something out f the ordinary to patrons of the ——— thea- re, where this attraction will show ——— of ——— week. Added to the above distinctive haracteristics is the element of war activities, orked into a powerful dramatic subject with elgium as the seat of action. In all, this Cecil . De Mille Artcraft production is worthy of pecial attention on the part of the ——— atrons. It's big and timely in theme, presents n all-star supporting cast, and has been given dramatic treatment that only a De Mille can give to a photodramatic offering.

A story of the war, told in a spirit of war and retribution and presented by screen artists—this is a short resume of the picture you will see when " Till I Come Back to You " is presented on the screen of the ——— theatre. Jeannie Macpherson, one of the screen's most talented writers, is responsible for the story, and in the cast supporting Bryant Washburn are seen Flor- ence Vidor, leading woman; G. Butler Clonbough, Winter Hall, Georgie Stone, Julia Faye, Lillian Leighton, Clarence Geldart, May Giracci, C. Ren- feld, W. J. Irving and F. Butterworth.

The story tells in dramatic episodes the stir- ring events in the life of a young Belgian girl, married to a German secret service agent, prior to the war, the work of rescue of an American officer and Belgium's revenge on a traitor.

CATCH LINES

A Cecil B. De Mille Artcraft special production, featuring Bryant Washburn in his first Para- mount-Artcraft picture.

A story of dramatic episodes in the struggle of Belgium to throw off her German invaders.

King Albert, of Belgium, in perfect likeness, an American officer and a beautiful Belgian girl, the central figures in Cecil B. De Mille's Art- craft production, " Till I Come Back to You."

The work of the engineers in " sapping " in the present world war is vividly described in Bryant Washburn's first starring vehicle on the Paramount-Artcraft program, " Till I Come Back to You."

A war play without the horrors of war—a pic- ture in which the war is treated in a new and original manner—Cecil B. De Mille's production of " Till I Come Back to You."

ADVERTISING AIDS

POSTERS:—Two, 1-sheets; two 3-sheets; one 1-sheet and 1 star stock, 24-sheet rotograv- ure, one-sheet.
1-sheet showing star and leading woman in dramatic scene.
1-sheet showing Florence Vidor in scene from production.
3-sheet showing King Albert meeting heroine's brother and saying, " Wait till I come back to you."
3-sheet showing two principal characters in dramatic scene.
24-sheet (with thumb-nail insert of Director De Mille), showing meeting of American officer (star) with heroine, with announce- ment on right of poster.
PHOTOS:—8, 8 x 10 black and white; 8, 11 x 14 sepia; 1, 22 x 28 sepia and 8 x 10 photos of star (Washburn)—for lobby display.
CUTS AND MATS FOR NEWSPAPER AD- VERTISING:—Five 1-col.; three 2-col. and two 3-col.

These production cuts and mats all show scenes from series of advertising lay-outs furnished by Paramount exchanges. Slides and music cue ob- tainable at exchange.

SUGGESTIONS

This picture lends itself to big advertising.

It has back of it the genius of Cecil B. De Mille, director; it is Bryant Washburn's first Paramount-Artcraft picture; it is a war drama that has been given a new twist; it presents the pick of Paramount's screen artists—it has an all- star cast.

The glory of America's entrance in spirit as well as with her army of millions, the brave de- fense that the country of King Albert made to stay off the ravages of the Hun, the artistic treat- ment from a dramatic standpoint that Director De Mille has given this production—all these characteristics lend themselves to big advertising.

King Albert is presented by Winter Hall, an exact likeness.

Bryant Washburn is cast as an American officer.

The theme is a big one, it is a war-drama that is different. Play up the fact that it is a De Mille production, that it is an Artcraft, and that it is Bryant Washburn's first Paramount-Artcraft picture.

A press book containing a variety of exploita- tion suggestions has been prepared. It is obtain- able at Paramount exchanges.

MORE SERVICE

The Complete Plan Book Tells You All You Want to Know on the Picture

"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

"GREEN GOD"—VITAGRAPH

An Ordinary Idea Handled in Fine Shape

YOU will admit with me that the basic idea in this picture has been done on the screen several times in th past, but it has seldom been handled so well. This offering, owing to intelligent direction, possesses severa of the elements, such as mystery, steady action and suspense that are so necessary to make a pictur entertaining.

The main pivot of the story is a little green god stolen from a Chinese Temple by the villain in promise of girl's hand. It is the cause of the thief's death and that of the love affair between the hero and the heroine.

The photography is sharp. It possesses fine definition. The interior scenes are lavish. It is a clean pictur and ought to prove a satisfactory entertainment. Released Sept. 2.—P. S. HARRISON.

THE CAST

Owen Morgan.....Harry Mt. Morey
Muriel Temple.....Betty Blythe
Major Temple.....Arthur Donaldson
Robert Ashton.....George Majeroni
Li Min.....Bernard Siegel
McQuade.....Robert Gaillard
Priest of Buddha.....Joseph Burke

Directed by Paul Scardon.
Written by Frederick Arnold Kummer.

THE STORY

Muriel Temple (Betty Blythe) is the daughter of Major Temple (Arthur Donaldson), a curio collector. Anxious to get possession of a certain Green God kept in the temple of Buddha, he barters his daughter for the curio. Robert Ashton (George Majeroni) is commissioned to get the god at any price, and also the hand of Temple's daughter in marriage.

Ashton arrives at the Morgan home with the god and, finding that Temple is overanxious for its possession, he demands in addition to his daughter a large sum of money. Temple refuses to give it to him and tells him that he shall not leave the house with the curio.

Owen Morgan (Harry Morey), an American artist, is present and is captivated by Muriel. In the morning Ashton is found dead and Muriel's handkerchief is found in his room. Lin Min, a Chinese, is seen attempting to take Morgan's bag from his room and is arrested. Morgan is lured to the Chinese temple, where in his bag is found the Green God. Morgan is arrested, but Lin Min clears the mystery by telling that Ashton was killed accidentally when he, Lin Min, surprised him in his room.

AD TALK

A mystery drama with an object of worship of the Buddhists in China, a Green God, as the objective of the man who lost his life in attempting to obtain its possession, and with a beautiful American girl entangled in the web of evidence, is the latest starring vehicle for Harry Morey and Betty Blythe, on the Vitagraph program. "The Green God" is the title and it will be seen on the screen of the ——— theatre on ——— of ——— week.

"The Green God" is one of the most fascinating mystery dramas that has ever been adapted for screen presentation. It was written by Frederick Arnold Kummer, playwright, and produced under the direction of Paul Scardon. In the supporting cast with the stars are seen Arthur Donaldson, George Majeroni, Bernard Siegel, Robert Gaillard and Joseph Burke.

Mr. Morey needs no introduction to the millions of picture fans. He is one of the most popular artists working before the camera and has been seen in some of the most entertaining dramas offered during the past seven or eight years. He is conceded to be one of the screen's most talented stars.

In his latest picture, "The Green God," he is given the role of an American artist, who becomes entangled in the web of mystery surrounding the strange death of a man who has been commissioned to obtain possession of a green god, an object of worship by the Buddhists.

CATCH LINES

The avenging hand of Buddha is seen exacting its toll for sacrifice to its idols in Harry Morey's latest picture, "The Green God."

American girl caught in the web of evidence surrounding a strange murder.

Father barters his daughter in marriage for a relic of paganism.

A mystery drama that is "different" is seen when "The Green God," with Harry Morey and Betty Blythe, is seen on the screen.

Paganism in all its oriental mystery brought before the camera in Harry Morey's latest picture, "The Green God."

ADVERTISING AIDS

POSTERS FOR LOBBY DISPLAY:—One style one-sheet, one style three-sheet, one style six-sheet, complete lobby display.

Heralds and press sheet are available at all of the Vitagraph exchanges.

The regular lobby display consists of two 22 x 28 colored photos; eight 11 x 14 photos and title card.

Exhibitors who desire to have cuts made for newspaper advertising, or programs, may obtain set of 5 x 7 black and white photos of scenes taken from production. 8 x 10 photos of Morey and Betty Blythe are also obtainable. These photos are available on all Vitagraph stars and are given free of charge.

One and two-column cuts for newspaper advertising are available showing scenes from production and stars. Electros of these cuts are furnished free to the exhibitor by all Vitagraph ex changes.

SUGGESTIONS

A striking lobby display has been arrange by Vitagraph to assist the exhibitor in exploi ing "The Green God." It consists of eleve photos of scenes from production and photos stars. This should be utilized by the exhibito

In your newspaper advertising use as muc space as practicable, paying especial attention cuts of Morey and Blythe. Morey is a favori in every town and hamlet of the country. H name should be given prominence.

The author's name, Frederick Arnold Kumme should be mentioned. Mr. Kummer is well know as writer and playwright.

Betty Blythe, the feminine star, is a not beauty and was model for some of our mo famous artists before entering pictures. Th should be mentioned.

Bring out the fact that this picture is a my tery drama. The public demand mystery.



Striking Type of Double Column Cut Available with This Picture

You Can Clip the Ad-Talks—No Text Matter Is on the Back—Use the Scissors

"DAUGHTER ANGELE"—TRIANGLE

"Just an Average Program Picture" the Verdict

THIS is just an average program picture. As it contains some good twists, it may get by, especially if your patrons are not overcritical. There is hardly any human appeal in it.

The story, by M. H. Stearns, is of the impossible kind. It deals with love, misguided Americans and "U" boats. Some of the situations in it border on the absurd.

Miss Starke's work is good, but she is at a disadvantage owing to a weak story.

Let it slip through without much noise, if you can. Released Aug. 25. Length, 5 reels.—P. S. HARRISON.

THE CAST

ngele.....Pauline Starke
ary, Her Mother.....Myrtle Rishell
nthony Brenton.....Walt Whitman
ob Fortney.....Philo McCullough
ank Chumnige.....Gene Burr
rs. Chumnige.....Lule Warrenton
mmy Shea.....Miles McCarthy
rs. Brown.....Mrs. Mackay
ans.....Harold Holland
Author.....M. H. Stearns
Adapted by.....George Elwood Jenks
Director.....William Dowlan
Photographer.....Elgin Lessly

THE STORY

Before the world and more particularly before e townsfolk of a little New England village, nthony Brenton is a crabbed, severe and un- iaritable old man. But in reality he is the soul generosity. His various benevolent acts are redited to Jimmy Shea, his friend who is af- cted with paralysis and unable to walk. Mrs. humnige, Brenton's housekeeper, is desirous of coming his wife in order to obtain his fortune. renton's daughter, Mary, has acted against her ther's wishes and has been away from home for ears. Eventually she writes announcing her ntemplated return. Mrs. Chumnige intercepts e letter and when Mary arrives with her daugh- r, Angele, she tells her that Brenton never ants to see her again. Despondent, Mary seeks home with a friend. Little Angele, disliking e housekeeper, determines to gain an entrance to the home, She is successful and shortly akes inroads to the old man's heart.

Then come the U-boat raids on the Atlantic oast. Many of the village folk are killed or aimed. And at this time comes Bob Fortney the Brenton home, introducing himself as a aturalist and gaining permission to roam the onfines of the Brenton estate. A strong attach- ent springs up between Bob and Angele which ngers Mrs. Chumnige as she is plotting to marry er son, Frank, to Angele in order to obtain the ortune. Mrs. Chumnige suspects Bob and even- ually gets the idea that he is a German spy. She elieves she sees him signaling to a U-boat off e coast. In reality it is her son that is the py. She writes to the Secret Service disclosing er discoveries and then Frank tells her the ruth.

Panic-stricken they plan to place the blame on oth Bob and Old Brenton. She incites the ownsfolk and as a result they plan to lynch the en suspected. They succeed in capturing them nd are about to string them up when Jimmy hea wheels his chair into the scene and bids hem stop. He tells them that Brenton is not the our old man he pretends to be—informs them hat he is the one who has donated so liberally o charities under his (Shea's) name. And at his point Bob breaks his silence disclosing him- elf as a Secret Service agent. Poetic justice is hus meted out to all—nor least to Mary and her laughter, Angele, who find a permanent home vith Brenton, while Bob wins for himself a wife esides the thanks of the nation.

AD TALK

Pauline Starke, the amazing young actress in Triangle pictures is to be seen again at the ——— theatre on ——— of ——— week when 'Daughter Angele" is shown for the first time. Miss Starke's rise has been rapid. Ever since the inception of the Triangle company, that is previous to the time she was made a star, her work has been of a notable character. She is one of the youngest actresses on the screen to- day and at the same time one of the cleverest. Her face was meant for screen work, so it seems.

In "Daughter Angele,' Miss Starke, who plays the title part, has a role which provides her with many excellent opportunities. As the outcast granddaughter of Anthony Brenton she makes a pathetic little figure and the manner in which she warms the old man's heart is most effective in its simplicity.

"Daughter Angele" was written by M. H. Stearns and it is interesting to note that the author utilized the recent U-boat raids on the Atlantic coast fisher vilages as an important incident in the play. This gives it an atmosphere of up-to-dateness, in a manner of speaking, and it also supplies a most tense line of action on which the climax is builded.

There are no war scenes in "Daughter Angele." Some people dislike "acted" warfare and so do we—nearly always. This picture has to do, in part, with the U-boat raids off the Atlantic coast—a new angle of the war, the outgrowth of the latest German idea of what is fair.

In fact this five reeler which the ——— theatre offers its public combines all the ingredients of a successful modern photoplay. It has heart interest, a pretty love story, and a touch of a spy plot that lends it added intensity.

Walt Whitman, one of the best known character actors in the business, Philo McCullough and Lule Warrenton are among those who appear in Miss Starke's support.

CATCH LINES

The latest outrage of the Huns—the raiding of defenseless vilages and fishermen's boats off the Atlantic coast.

Pauline Starke, one of the youngest actresses on the screen—and one of the best—in her latest success, "Daughter Angele."

The recent U-boat raids off the Atlantic coast—the latest practice of the Germans—gave the author the nucleus of "Daughter Angele."

Old Anthony Brenton refused to subscribe to the Red Cross, the Liberty Loans or any of the many war charities. First he was considered merely a skinflint, but later the whisperings were that he was in sympathy with the country's enemies. It was a precarious predicament that old Anthony was found in, but see what sort of a fellow he was after all in "Daughter Angele."

The German spy is a crafty fellow, to tell the truth. The only trouble is that he forgets the United States Secret Service never sleeps. See "Daughter Angele."

Pauline Starke softens an old grouch's heart and she will soften the hearts of all who see her in "Daughter Angele."

ADVERTISING AIDS

PAPER:—1, 3 and 6 sheets (ten cents each).
CUTS AND MATS:—Single col., twenty cents; double col., forty cents (star and scene).
PHOTOS:—11 x 14, thirty cents; 22 x 28, fifty cents; photos in sepia or black and white.
SLIDES AND MUSIC CUE SHEETS.

SUGGESTIONS

"Daughter Angele" lends itself to advertising in two distinct ways. First there is the brilliant little actress, Pauline Starke, in the title role, and second the story is based, in part, on the recent submarine raids which the Germans instituted off the Atlantic coast.

This latter "strafing" of the Germans is still talked of throughout the land and where an exhibitor does big advertising on his every picture the submarine outrages should be referred to.

On the other hand Miss Starke is gaining in popularity with each successive release, and it is of advantage to play up her name. Not only is she termed a star, but she is a real star. She is a born little actress and her work in the title part of this release lays further emphasis on that statement. She can stand all the boosting the exhibitor chooses to give her.

EVERY WEEK

¶ The Complete Plan Book is now a permanent weekly feature of Motion Picture News.

¶ Watch for it.



PAULINE STARKE IN SCENE FROM TRIANGLE PLAY "DAUGHTER ANGELE"

Style of Coarse Screen Newspaper Cut Supplied by Triangle on "Daughter Angele"

"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

"UNTAMED"—TRIANGLE PRODUCTION

Roy Stewart Puts Ordinary Story Over

MR. STEWART'S pleasing personality, and his good acting, lift this Western drama to a high level, but the story is too weak. There isn't much to it. The star is given the human part, however, and that counts a whole lot in disposing the mind of the spectator favorably towards it.

It is a Western story by Kenneth B. Clark, which appeared in the *Saturday Evening Post.* Mr. Stewart performs in it his usual daredevil riding stunts.

Among the supporting cast, little May Giraci deserves special mention. Her acting is very appealing. She attracts a great deal of the sympathy.

The photography is good as usual.

It will offer satisfactory entertainment to the star's followers. Released September 1. Length, 5 reels.—P. S. HARRISON

THE CAST

Jim Jason.....Roy Stewart
Don Felipe.....H. N. Dudgeon
Carmelita.....May Giraci
Pancho.....Graham Pette
Prof. Allen.....H. C. Simmons
Ruth Allen.....Ethel Flemming
Mike.....John Lynce
Dolores.....Jimmy Weil
Pedro.....Eagle Eye
Director, Cliff Smith—Author, Kenneth B. Clark.

THE STORY

Jim Jason (Roy Stewart), part owner of a ranch, is forced to humor Felipe (H. N. Dudgeon), in order that he might save his ranch from ruin. Carmelita (May Giraci), a Spanish orphan, tells Jim that Felipe is scheming to have him, Jim, marry Dolores. But Jim is in love with Ruth Allen and Ruth is a friend of Carmelita. Jim's partner plans to gain complete control of the ranch. To this end he hires an assassin. The assassin makes a bungle of the job and is detected by Jim and given a good beating. Ruth refuses to allow Jim to explain and the two lovers quarrel.

Carmelita is stricken with typhoid fever. Jim is in constant attendance and nurses the little girl back to health. Ruth realizes that Jim is not the merciless man she thought him to be and they are reconciled. Another attempt at Jim's life is made by the Spaniard. Jim and his cowboys take up in pursuit after the would-be assassin. On reaching his stronghold in Mexico, Jim finds that Dolores has taken her revenge.

AD TALK

Roy Stewart, in one of his inimitable Western portrayals, is coming to the ——— theatre ——— of ——— week and the management of the ——— theatre promises his patrons a Western drama of the first order. "Untamed" is the title of Mr. Stewart's late picture. It was written by Kenneth B. Clark and produced for the Triangle program under the direction of Cliff Smith, the director who has been so successful in turning out virile, rousing Western productions with Mr. Stewart in the featured role.

In support of the star there are H. N. Dudgeon, May Giraci, Graham Pette, H. C. Simmons, Ethel Fleming, leading woman; John Lynce, Jimmy Weil and Eagle Eye. "Untamed" has for its settings, some of the most beautiful natural scenery to be found in the Western country. Most of the action is laid in the open, and Director Cliff Smith has chosen the beauty spots of the West as a background for his production.

The story presents Roy Stewart as part-owner of a ranch in the Southwest. His partner is a scheming Spaniard, who is constantly plotting to get control of the ranch. He carries his scheme so far as to attempt Jim's life, but after the second unsuccessful try he is given battle with his own weapons and gets a taste of the medicine he would force his partner, Jim, to take.

CATCH LINES

The star and brand of picture that the millions enjoy—Roy Stewart and a thrilling Western drama, "Untamed."

The idol of Western character actors, Roy Stewart, in a Western drama of the brand made famous in the days of '59.

A Western drama from the pen of a popular writer on the Saturday Evening Post's list of contributors, is the late starring vehicle for Roy Stewart.

A fascinating border romance enacted in the shadows of the old mission of San Capistrano.

Roy Stewart pitted against Spanish treachery in his late Western picture, "Untamed."

ADVERTISING AIDS

One, three and six-sheet posters, showing scenes from production and star and leading woman, one style of each. Price, 10 cents per sheet.

Newspaper cuts, single and double-column; double-column cuts showing star and leading woman and single-column cuts showing star in characteristic poses, with Western make-up. Single-column cuts, 20 cents; double-column, 40 cents.

Suggestions are offered in Triangle's press sheet for straight newspaper advertisements, in single and double-column space.

Throw-aways—Suggestions for snappy throw-aways are offered in the press sheet.

Triangle exchange will supply slides for advanced publicity, on request, at 10 cents each.

A large portrait of the star together with stills will be furnished by Triangle exchanges, for lobby displays. Scene from production, 11 x 14 and 22 x 28, 20 and 40 cents respectively, in sepia and black.

Full credit will be given on return of this material.

SUGGESTIONS

Roy Stewart is recognized as one of the screen's most likeable Western character actors. His pictures are always typically Western in theme "Untamed," his late offering, was written by Kenneth Clark, popular with readers of the Saturday Evening Post and author of "Until They Get Me," the Triangle play that made such a decided hit a few months ago.

In your advertising it is well to play up the author's name, the star and the fact that "Untamed" is a typical Roy Stewart Western drama.

Don't neglect to obtain the lobby display which the Triangle exchanges have on this production.

What You've Been
Waiting For—
The Complete Plan
Book
Your Wait Is Over



ROY STEWART IN SCENE FROM TRIANGLE PLAY "UNTAMED"

Above Is Shown a Sample of the Two-Column Cuts Available on This Production at Triangle Exchanges. The Cuts Are Supplied to Exhibitors at Ten Cents Per Column

You Can Clip the Ad-Talks—No Text Matter Is on the Back—Use the Scissors

"FLOWER OF THE DUSK"—METRO

Morbid Stuff Hurts Strong Dramatic Picture

NO one will question the dramatic quality of this production. It will stir your emotional feelings without the least doubt, but will leave you in an unhappy mood. The first scene flashed before your eyes is a grave and then a close up of a tomb stone. But for one short scene showing the union of the hero and the heroine, the picture ends by showing death.

The story, from the novel by Myrtle Reed, is somewhat slow. It has been selected with the purpose of offering the players, especially the star, an opportunity to portray emotion. This end is accomplished successfully, and, as there are still a great number of picture goers that love the sad, it will undoubtedly please such kind. Others will consider it depressing. It is one of those subjects that, however well done, has not a universal appeal.

If you are in the habit of taking your patrons into your confidence you may explain to them the nature of the subject. There is one thing, however, that I would suggest you do to improve the picture; cut out the two scenes showing the grave and the tomb stone leaving the subtitle to explain the action. There is no use pouring ice water in the back of your patrons, between the back of the neck and the shirt collar, at the very beginning. Released Aug. 19. Length, 5 reels.—P. S. HARRISON.

THE CAST

Prologue

Constance North.....Viola Dana
Lawrence Austin.....Guy Coombs
Ambrose North.....Howard Hall
Miriam.....Alice Martin
Mattie Austin.....Bliss Milford
Minister.....Charles Sutton
The Aunts.....Magie Breyer and Mrs. L. Ford

The Play

Barbara North.....Viola Dana
Ambrose North, Barbara's Father..Howard Hall
Roger Austin, Lawrence's Son...Jack McGowan
Miriam.....Margaret McWade
Mattie Austin.....Bliss Milford

Adapted and directed by John H. Collins from the novel by Myrtle Reed published by G. P. Putnam's Sons. Photography by John Arnold. Produced under the personal supervision of Maxwell Karger.

AD TALK

Patrons of the ——— theatre will have the opportunity of seeing one of the greatest actresses on the screen in one of the most popular books ever written when "Flower of the Dusk" is cast on its screen next ———. Viola Dana, the well-known Metro star, is to be seen in this feature carrying a dual role. She appears as both mother and daughter, and whereas the first role carries her back to the romantic age of old lace and lavender the second presents her as a girl of today who is cheerful despite the fact that she is crippled.

"Flower of the Dusk" is an adaptation of Myrtle Reed's book of the same name, one of the "best sellers" of its time. It is laid in a little New England village and it is interesting to note that Director John Collins took the entire company to this very village to film the scenes and to secure the correct atmosphere. The results, we feel confident, will meet with the hearty endorsement and appreciation of the patrons of the ——— theatre. Mr. Collins has obtained many an artistic "shot," to use the technical term, and has introduced a number of masterly effects in picturing the workings of the mind of Ambrose North, the blind father.

"Flower of the Dusk" has been booked at the ——— theatre for ———. The management realized the great attraction that a picturization of this widely circulated book with such a popular and well-beloved star in the principal roles would mean. It is not often that such pictures, pictures that contain no flaws, certainly none visible to the naked eye, are placed upon the entertainment market. We feel sure that the patrons of the ——— theatre will agree with the management on their judgment in selecting this picture for their delectation.

THE STORY

In a New England village Ambrose North, a blind man, lives with his daughter, Barbara, a cripple. Barbara is cared for by her maiden aunt, Miriam, who loved North and whose affections were well returned before Barbara's mother, Constance, younger and prettier, put in her appearance. When Barbara was the age of two Constance committed suicide and ever since North has lived in the fear that his wife took her life because she was unhappy with him.

And this, indeed, is true. Barbara while reading with her friend Roger Austin from across the way discovers an old letter that tells of the love of Constance for Roger's father, Lawrence Austin. Constance had sought death rather than disgrace her husband's name, a name which she respected.

Constance has left a letter to be given to Barbara on her twentieth birthday telling the truth regarding her death. When Barbara reads this she has not the heart to tell her father and so she invents a letter saying that Constance loved North dearly. The blind man is immensely pleased at this.

Then comes a doctor to the town who cures Barbara of her lameness and who takes North under his care. He succeeds in restoring his sight. When he returns to his home he disregards the doctor's orders and tears the bandages from his eyes. He reads the letter from his wife and the shock to him is too severe. In the meantime Barbara has attired herself in her mother's wedding gown. Descending the stairs, North sees her and believes her his wife returned to greet him. He dies happily. Later Barbara and Roger are married, inheriting not their parents' unhappiness but their great love.

CATCH LINES

Myrtle Reed's delightful romance of New England, with Viola Dana interpreting its two important roles.

"Flower of the Dusk" is just as romantic a picture as the title implies—that is no small measure of romance.

The blind picture the world as a place of unbounden beauty, but sometimes their awakening is sad.

The supreme sacrifice came when Constance North killed herself because she loved Austin and found herself drifting away from her husband. Was this the only way out?

Although this picturization of Myrtle Reed's famous book is laid in a quiet New England town it smacks of something of the days of old "when knights were bold," etc. The heroine prefers death to a true but wrong love.

Constance North killed herself rather than violate her marriage vows when she discovered herself drifting away from her husband. Would you make such a sacrifice?

The pretty romance of a boy and a girl combined with the tragic romance of their parents.

ADVERTISING AIDS

PAPER:—Two—6-sheets; two—3-sheets; two—1-sheets.
PHOTOS:—Lobby displays consisting of stills, 8 x 10 sepia, 11 x 14 sepia, 22 x 28 colored.
CUTS:—Star and scene cuts and mats procurable from branch manager.

Publicity includes press sheet, filler sheet, ten-minute novel arranged from picture, slides and heralds.
MUSIC CUE SHEET.

SUGGESTIONS

"Flower of the Dusk" should be advertised with the author in view as well as the star. Miss Dana's admirers will immediately be attracted by the announcement that she is playing a dual role in the picture, but the fact that it is an adaptation of a widely-read novel by Myrtle Reed should serve to bring newcomers to the theatre. This is an opportunity that should not be overlooked, as the works of this author are exceedingly popular.

It might be well to suggest that "Flower of the Dusk" is absolutely divorced from the world war. So many pictures of the present are based upon the conflict or at least suggest it in some place or another that a picture which for once leaves the war out of the question should be seized upon with avidity.

Stress might be laid on the fact that Director John Collins took his company of players to a New England town in order to secure the proper atmosphere for the picturized version of the book. It was originally laid in such a village and the pains taken on the part of the producers to secure proper detail should be of interest to the readers of the local papers.

A glance over the cast might open possibilities. There are a number of regular "old timers" among those present which some of your patrons may remember. There are Guy Coombs, Bliss Milford and Charles Sutton prominent in the cast, all three players who appeared in some of the first pictures produced.



VIOLA DANA

Type of the Coarse Screen Newspaper Cuts Available on Viola Dana for Use with "Flower of the Dusk"

"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

"ANGEL CHILD"—PLAZA-HODKINSON

Pleasing Light Entertainment in This

THOSE of you who have run "The Antics of Ann," Paramount, will be able to get a good idea as to the quality of this feature. "Angel Child" benefits by the pleasing screen personality of Kathleen Clifford.

It is a comedy drama in which Miss Clifford gets the opportunity of showing a mischievous nature such as turning the water hose on the guests and other laughable antics. She becomes the cause of consternation to her father by wrapping candy in an important document which was to furnish evidence in convicting a crooked business rival.

It is a clean picture and will furnish satisfactory entertainment to any kind of an audience. Released Sept. 16. Length, 5 reels.—P. S. HARRISON.

THE CAST

Glory Moore.....Kathleen Clifford
Her Father.....Leslie T. Peacocke
Her Mother.....Rita Harlan
Richard.....Fred Church
Author.....Harl McInroy
Director.....Henry Otto
Cameraman.....Joseph Brotherton

THE STORY

Glory Moore is the trial of her parents, but even so she is her father's "Angel Child." Her pranks consist of turning the garden hose on the guests, teasing the servants, playing practical jokes on the whole household. Finally Glory is shipped off to boarding school despite violent protests on her part. But in the confines of the seminary she does not improve. In fact she keeps on with her tricks. The matron locks her in her room one day to think over her misdeeds and instead Glory effects an escape, aided and abetted by one Richard.

She returns home, her face and hands blacked with cork, to play the role of maid. She sees that her father is worried over the loss of an important letter. Glory remembers that she purloined this missive to use as a covering for candy and that subsequently it fell into the hands of her father's financial enemy. So once again she sallies forth, secrets herself in the financial enemy's home and finally by hook or by crook and by Richard's timely assistance she gets the letter.

And then? Does Glory go back to boarding school? No, she does not. Is it at all surprising that she marries the gallant and loving Richard?

AD TALK

"Angel Child!" To call Glory Moore this was something like calling a wild cat on the warpath a kitten. Still, so spake her father, even though her mother objected when she turned the garden hose on her afternoon tea guests, tied the maid's apron strings to the butler's buttons to the ultimate disaster of the strings, the buttons and the soup, and enjoyed herself by playing kindred pranks on the entire household. But still papa called her Angel Child!

However, Glory was moved from home one day and into the uninteresting confines of a seminary for young ladies—very prim and proper. If anyone expressed a hope that Glory would reform here that person was doomed to disappointment—she didn't. She ran away and returned home with her face blacked to play the part of a maid.

And so on and so forth. Glory played one fine prank after another until her father found himself in trouble. And then, presto! Glory earned her title of Angel Child in a thrilling, daring episode in which, besides thwarting the villain, she succeeds in winning a husband. What could be sweeter?

Kathleen Clifford is seen in this endearing, hoydenish role, a role to which she is ideally suited. It was produced by Henry Otto, a director who is nothing if not artistic, and the result is an A1 comedy, sprightly and high spirited, one that will keep the spectator in gales of laughter.

It will be shown at the ———— theatre on ———— of ———— week.

CATCH LINES

Kathleen Clifford as the tomboy-girl proves herself a heroine after all when the showdown comes.

A beautiful star in a role well suited for her.

A picture that makes one forget the troubles of the workaday world in the pleasing innocence of its comedy.

Did you ever turn the hose on your mother's guests? It was the Angel Child's favorite pastime.

You women-haters, come in and see a woman, and a young one at that, put it all over a man of the business world in "Angel Child."

SUGGESTIONS

Suggestions for advertising this release lie chiefly in the character of the picture itself. Its central figure is a tomboy-girl whose pranks are the torment of her parents' existence. In the end, however, she saves her father from financial ruin.

Kathleen Clifford is the star, known through her performance in the serial "Who Is Number One?"

Play up the light side of the feature, laying stress on the fact that it departs from the ordinary in its comedy and makes one forget petty troubles—even big ones.

Miss Clifford is a beautiful actress and deserves to be featured prominently, for she is far from being disappointing in this feature.

ADVERTISING AIDS

POSTERS:—Two 1-sheets; two 3-sheets; two 6-sheets, showing scenes from production and picture of star, Kathleen Clifford. These can be obtained at all Hodkinson exchanges at the regular rate, ten cents each.

PHOTOS:—11 x 14; 22 x 28, of star and scenes from production.

CUTS AND MATS of two styles 1-col. and two styles 2-col.—for newspaper advertising. These are rented or sold.

MUSIC CUE AND SLIDES are furnished by Hodkinson exchanges.

FILE IT

Keep a file of The Complete Plan Book and you will save many valuable hours when looking up pictures.



These Coarse Screen Cuts Are Supplied

You Can Clip the Ad-Talks—No Text Matter Is on the Back—Use the Scissors

"THAT DEVIL BATEESE"—UNIVERSAL

Salisbury in a Typical Salisbury Offering

FROM a dramatic angle, "That Devil Bateese" is equally as strong and as well acted as "The Savage." The beautiful part of it, though, is that the story of this picture is clean and abounds in situations with heart interest. This makes it available to all theatres without distinction. Mr. Salisbury is given the human part. The star is shown as loving in a half primitive but pure-minded way. He loves a woman, takes her and marries her. He is supposed not to know, in the picture, the highly civilized methods of courtship.

Subjects dealing with Canadian woods, in which the chief character is a Frenchman, have always taken well whenever produced intelligently. The San Bernardino mountains, in California, with their wealth of forests and scenic beauty, with their lakes and rivers, well known to the public from several pictures showing them in the past, have furnished the necessary background. The director and cameraman have taken full advantage of this fact and given the picture realism. The long shot of the canoe in the river is remarkable, but the film editor has hardly given us enough to satisfy. It shows only a glimpse.

It is a clean picture. Play it. Released Sept. 2.—P. S. HARRISON.

THE CAST

Bateese Latour.....Monroe Salisbury
Kathleen.....Ada Gleason
Martin Stuart.....Lamar Johnstone
Louis Courteau.....Lon Chaney
Father Pierre.....Andrew Robson

Directed by William Wolbert
Written by Bess Meredith
Scenarioized by Bernard McConville

THE STORY

Bateese Latour (Monroe Salisbury), a lumberjack in the French Canadian district, arrives in the village of Montrouge, after a summer spent in the woods, plying his trade. Bateese is loved by all the neighborhood excepting when he imbibes in liquor, and then he is ungovernable.

Kathleen St. John (Ada Gleason), leaves Montreal for Montrouge to teach school. She has quarreled with her lover, Martin Stuart, and she wants to get away from her home. She arrives at the little station and loses her way to the settlement. Louis Courteau, the bully of the town, finds her and offers to take her to the settlement. About this time Bateese arrives. He meets Kathleen and Louis and sees Louis attempt to force his affections on her. He intercedes and gives Louis a beating.

Weeks afterwards, Bateese and Kathleen meet again while she is presiding over the little country school. He falls in love with her and promises to go with her to church and give up his drinking. Kathleen receives word that her lover, Stuart, is coming to take her back. Not wishing to marry him, she consents to become the wife of Bateese. Stuart arrives and Bateese, knowing that the girl does not love him (Bateese), he leaves and tells her to marry the man she loves. She has learned that Stuart is in love with another woman. She and Bateese are united.

AD TALK

Monroe Salisbury in a stirring drama of French Canada, "That Devil, Bateese," will be seen on the screen of the ——— theatre on ——— of ——— week. It is a story of French Canada—not the Canadian Northwest. The scenes are laid in a little French village and the story tells of incidents in the lives of the simple peasant people who live in this section. The central character is Bateese Latour (Monroe Salisbury), a lumberjack who is loved by his people excepting when he drinks, and then he is impossible. A pretty girl from Montreal comes to teach school in the little town and Bateese gets his first incentive to give up drink.

The story was written by Bess Meredith, well known writer for the screen and produced for Universal under the direction of William Wolbert. In the supporting cast with Mr. Salisbury are Ada Gleason, who has the leading woman's role; Lamar Johnstone, Lon Chaney and Andrew Robson.

Some of the most beautiful exteriors are seen in this production. Much of the action transpires in the open and the company of players went into the Rocky Mountain region to enact the scenes. It presents a strong, virile drama of life—life as it is lived in French Canada. Monroe Salisbury has one of his best roles and one that he interprets to perfection.

"That Devil, Bateese," will be seen on the screen of the ——— theatre on ——— of ———

CATCH LINES

Monroe Salisbury in the character of a French-Canadian and in a drama that pulsates with human, touching incidents in the lives of the French Canadians.

A story of French Canada—not a drama of Canadian Northwest.

Famous character actor, Monroe Salisbury, in virile role of French Canadian.

A story that touches your heart, that rivets attention, that represents the reality—"That Devil, Bateese," with Monroe Salisbury.

French Canada with its simple, homely peasantry living the life that Longfellow so pathetically describes in his "Evangeline."

SUGGESTIONS

Monroe Salisbury has a large following among picture fans. His name should be given prominence in advertising this attraction.

The story tells of French Canada—not the Canadian Northwest. There have been countless stories on the screen of the Canadian Northwest, but few dealing with French Canada. This fact should be made known.

This picture is particularly appropriate at this season of the year. The action is laid in the open, with very few interior sets.

The nature of the story and the star's name should be the big talking points in this production.



Example of Double Column Cuts Available to Properly Exploit This Picture

"The Story" Is Written So As To Follow "The Ad-Talk" If Your Newspaper Uses Long Stories

ADVANCE REVIEWS

Under This Heading P. S. Harrison Will Review Pictures Covered Too Far in Advance for Inclusion in "The Complete Plan Book." They Will Later Be Included There.

"Brazen Beauty," with Priscilla Dean

(Bluebird—Sept. 9. Directed by Todd Browning. Five Reels)

ALL the high sounding words in a dictionary could not describe adequately the power with which this picture gets hold of the emotions. They could not even begin to do justice to it. You must see it with your own eyes in order to fully appreciate it.

It is a masterful combination of acting and directing of the highest state of development, based on a good story arranged into a scenario form with intelligence. It is a revelation of the possibilities that lie in the screen. IT IS REAL ART.

The plot is based on the story, "The Magnificent Jacula," from the pen of Louise Winter, published in the *Parisien Magazine*. It has been adapted for the screen by Wm. E. Wing. It shows how the heroine, a vivacious, fearless and unruly but kind at heart girl, brought up in semi-primitive environment but possessed of pure ideals, loved and hated at the same time. She meets the hero and loves him, but thinking he is a villain at heart, she conceals her feelings. She even scorns him, until it is by chance disclosed to her that she had made an error and that he is a brother to the woman and not her lover. It ends in their happy union.

You have read, I presume, in fiction, of the thin, medium height type of a heroine, her body flexible as a whip, her complexion dark, her hair curly, who loves with the impetuosity of an Oriental (no dirt), her black eyes spitting fire that would melt steel, with a will power that could crush rock. Have you not? That is Priscilla Dean. She is the incarnation of such a type. She is superb. The title of a star rightly belongs to her now.

The direction is perfect. Todd Browning has the right to feel proud. He is a credit to the motion picture art.

The supporting cast is excellent. One player among them deserves special mention—Thurston Hall. He is a fine specimen of manhood combining all the exacting qualities of the screen including personal magnetism.

This offering has done another thing which is very important, it has disproved the theory that dramatic art can only be found in salaciousness. It proves it an utter misconception. Art lies in the ability to affect the emotions, especially those of the noble kind. This picture does the trick. It is clean and suitable for any kind of an audience.

"Lafayette—We Come!"

With E. K. Lincoln and Dolores Cassinelli

(Perret Productions. Release Plans Will Be Announced Later. Directed by Leonce Perret. Screen Time 90 m.)

"LAFAYETTE—WE COME!" may be safely classed among the big features of the year, both as a production and as a drawing card. It has been produced with intelligence. It is full of heart interest.

The nature of the subject is timely and, as the title indicates, has a special appeal to the American public. It has been conceived especially for the purpose of showing that, as Americans, we have not forgotten our moral obligation to France, and that, in her hour of need, WE COME to her assistance, just as Lafayette came to ours. It is an expression of gratitude, the return of a debt. The title itself carries the heart appeal.

The author-director has interwoven the basic idea in a love story. The plot concerns a young American in love with a pretty girl. She disappears. Suspecting her as a German spy he enlists with the American army, goes to France, fights and is wounded.

While recuperating in a French resort he meets her. It develops, however, that she is in the secret service of the French Government. His joy is without bounds. They become united.

Every American mother's heart will fill with joy getting a glimpse of how her boy is treated over there. It shows that the home of every Frenchman is open to him and that every Frenchwoman is his mother, replacing temporarily the one back home. It is very touching. It will move the emotions of all Americans. Such pictures serve to bring the two nations still closer together.

You owe it to your patrons to play this attraction.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City **55 to 59 River St., Newark, N. J.**

"Wives of Men"

With Florence Reed

(Pioneer Film Corp.—State Rights. Directed by John M. Stahl. Screen Time 90 m.)

PICTURES like "Wives of Men" raise the production end of the industry to an art. It is the kind that makes picture-goers. I defy anybody, whether taught from childhood to conceal their emotions or let them run wild, to come out with a dry eye after they see the picture. They are not tears caused by agonizing situations either, but from real emotional acting, a story with heart interest and sensible directing.

One scene has to be cut out, the fight in the barroom, or at least it must be reduced to almost nothing. If the producers don't, you can do it yourself. It is the only discordant note in the whole production. It is so amateurish people laughed at it at the premiere showing. The would-be ex-pugilist just raises his hands and everybody falls. One would also wish that the director had left the allegory in some of the subtitles out entirely. It would be more like real life.

Miss Reed's emotional work is almost unequalled. Frank Mills as the leading man is excellent, but close-up scenes look bad, as his eyes don't photograph well.

The picture could not be called altogether clean, since things in the house are fixed for two without the marriage license hanging on the wall, but it is very refined. It will not offend even the most particular of picturegoers. It is fit to show in any theatre.

Go to the limit in boosting it and give it an extended engagement. The longer you play it the more it will draw. It is the kind people talk about.

"Your Fighting Navy at Work and at Play"

(Educational Film Corporation)

IF you were to judge this picture from its title you would naturally thing it is dry stuff and that you couldn't expect to please your patrons with this for an evening's entertainment. But here is where you could deceive yourself.

Although this picture was shown to the writer in a projection room alone and surrounded by cold walls with not a sound of music, I was actually enthused with it. Imagine what can happen if shown to an audience accompanied with the proper patriotic music and with the warm atmosphere of the theatre.

This offering can't help but prove interesting to all, as it brings before the eyes things that we have heard spoken of very often and have read in the newspapers at innumerable times since this world catastrophe has visited us. The curiosity of the great majority of us is so great that we would give anything to see, for instance, the depth bomb, the thing that has destroyed the submarine and made victory possible. This is one of the interest-arousing things. The Whitehead torpedo is another. A close view of it is shown, and then several of them discharged from the deck of a battleship. The volume of water a shell raises in striking the water is still another. The smoke screen, a similar of which has helped in the bottling of Zeebrugge and Ostend, is still another.

The above are only a few of the things shown. Space will not permit the enumeration of all. But the wonderful sight of the big battleships with their majestic appearance make a scene of great grandeur. It is inspiring.

Besides the above, this picture shows the human side of the sailors' life. It is not all serious, but humorous as well. For a subject of this nature the photography is unusually good. So is the tinting.

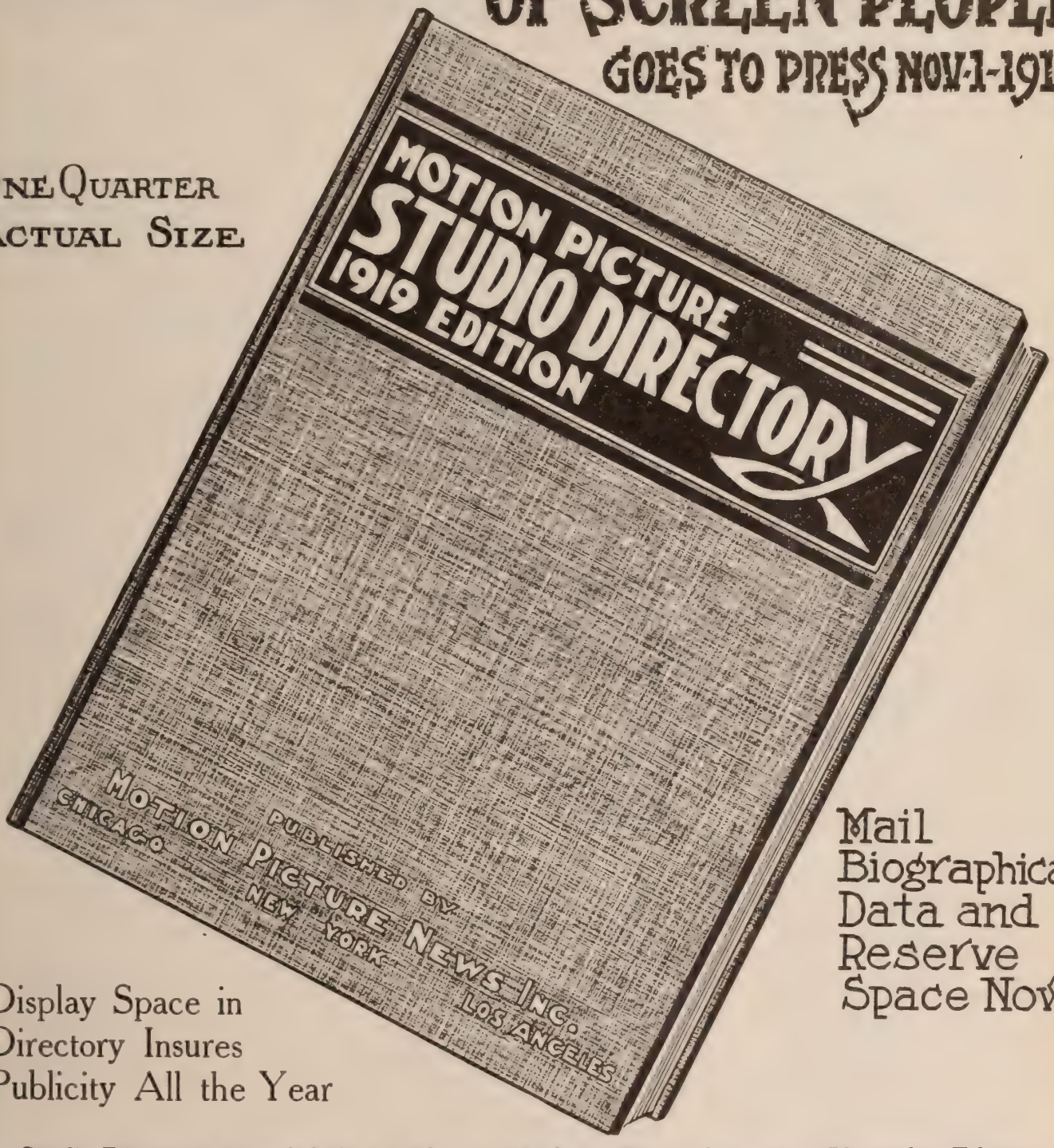
A good two-reel comedy and a cartoon added to these five reels should make a good bill.

Don't be afraid to book it, as, besides furnishing diversity of entertainment, it is pleasing as well.

ONLY AUTHENTIC REFERENCE BOOK OF SCREEN PEOPLE

GOES TO PRESS NOV. 1-1918

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220 So. State St.
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Features---Current and Coming

Bluebird Photoplays

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Famous Players-Lasky Corp.

Aug. 5. A Nine O'Clock Town (Charles Ray)
Aug. 5. Bound in Morocco (Douglas Fairbanks)
Aug. 12. The Great Love (Griffith's)
Aug. 12. Fedora (Pauline Frederick)
Aug. 19. Riddle Gawne (William S. Hart)
Aug. 19. In Pursuit of Polly (Billie Burke)
Aug.26. Green Eyes (Dorothy Dalton)
Aug. 26. Till I Come Back to You (De Mille's)
Aug. 26. The Marriage Ring (Enid Bennett).
Sept. 1. On the Quiet (J. Barrymore)
Sept. 1. Hearts of the Wild (E. Ferguson)
Sept. 1. The Source (Wallace Reid)
Sept. 8. The Girl Who Came Back (E. Clayton)
Sept. 8. The Hun Within (Special)
Sept. 8. The Cruise of the Make-Believes (Lila Lee)
Sept. 15. He Comes Up Smiling (Doug. Fairbanks)
Sept. 15. Out of a Clear Sky (M. Clark)
Sept. 15. Vive La France (D. Dalton)

SUCCESS SERIES (Reissues)

Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark)
Sept. 15. The Girl of the Golden West (Special)
Sept. 22. Zaza (Pauline Frederick)
Sept. 29. Carmen (Geraldine Farrar)

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova).
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. — The Prussian Cur
Sept. — Why America Will Win
Sept. — Queen of the Sea (Annette Kellermann)
Sept. — Why I Would Not Marry

SPECIAL FEATURES

Aug. 4. Doing Their Bit (Jane and Katherine Lee)
Aug. 11. The Bird of Prey (Gladys Brockwell)
Aug.18. The Liar (Virginia Pearson)
Aug.23. Lawless Love (Jewel Carmen)

Fox Standard Pictures

Sept. — Riders of the Purple Sage (William Farnum)
Sept. — When A Woman Sins
Sept. — The Caillaux Case

VICTORY PICTURES

Sept. — Fame and Fortune (Tom Minx)
Sept. — Kultur (Gladys Brockwell)
Sept. — I'll Say So (George Walsh)
Sept. — Mr. Logan, U. S. A. (Tom Minx)
Sept. — The Strange Woman (Gladys Brockwell)

EXCEL PICTURES

Sept. — Bonnie Annie Laurie (Peggy Hyland)
Sept. — Queen of Hearts (Virginia Pearson).
Sept. — Swat the Spy (Jane and Katherine Lee)

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon).....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

July 14. The Glorious Adventure (Mae Marsh) 5
July 28. Back to the Woods (Mabel Normand) 5
Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh) 5

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy).....5 C D
Sept. 30. Laughing Bill Hyde.....5 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D

GOLDWYN SPECIALS

Social Ambition 7
The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)

Aug. 4. Burglar for a Night (Kerrigan) —
Aug. 19. A Law Unto Herself (Glaum) —
Sept. 2. The White Lie (Bessie Barriscale) —

(Plaza Plays)

Aug. 26. Petticoats and Politics (Anita King) —
Sept. 9. Angel Child (Kathleen Clifford) —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 25. Ruggles of Red Gap (Essanay) —
Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay) —
June — The Unchastened Woman (Rialto De Luxe) 7
Sept. — Conquered Hearts —
Sept. — Behind the Lines in Italy —
Aug. 26. Triple Trouble" (Chaplin) —

Metro Pictures Corporation

Aug. 5. The House of Mirth (All Star Cast), Metro 5
Aug. 12. In Judgment of (Anna Q. Nilsson .....and Franklyn Farnum), Metro 5
Aug. 19. Flower of the Dusk (Viola Dana), Metro 5
Aug. 26. Boston Blackie's Little Pal (Bert Lytell), Metro 5
Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro 7
Draft 258 (Mabel Taliaferro), Metro 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.

Mutual Film Corporation

Aug. 5. Her Husband's Honor (Edna Goodrich) 5
Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Sept. 15. Love's Law (Gail Kane) 5

Pathe Exchange, Inc.

Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D 5
Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp. 5

Select Pictures

July 21. The Safety Curtain (Norma Talmadge) 6
July 28. A Pair of Silk Stockings (Constance Talmadge) 5
Aug. 4. The Savage Woman (Clara K. Young) 5
Aug. 11. The Death Dance (Alice Brady) 5
Aug. 18. Her Only Way (Norma Talmadge). 6
Aug. 25. Sauce for the Goose (Constance Talmadge) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn) 5
The Barrier (Rex Beach Production) 7
The Wild Girl (Eva Tanguay) 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Joan the Woman (New York State) 9
June 30. Romance of the Underworld 6
July 7. Street of the Seven Stars 6
Aug. 11. Out of the Night 6
Aug. 18. Inn of the Blue Moon 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Aug. 18. The Ghost Flower (Alma Rubens). 5
Aug. 18. High Tide (Harry Mestayer) 5
Aug. 25. Daughter Angele (Pauline Starke) 5
Aug. 25. Wild Life (Wm. Desmond) 5
Sept. 1. Untamed (Roy Stewart) 5
Sept. 1. The Mask (Claire Anderson) 5
Sept. 8. Secret Code (Gloria Swanson) 5
Sept. 8. Mystic Faces (Jack Abbe) 5
Sept. 15. The Atom (Pauline Starks) 5
Sept. 15. Desert Law (Jack Richardson) 5
Sept. 22. The Gray Parasol (Claire Anderson) 5
Sept. 22. Tony America (Francis McDonald) 5
Sept. 29. Reckoning Day (Bella Bennett) 5
Sept. 29. The Pretender (Wm. Desmond) 5

Universal Productions

Aug. 12. A Woman's Fool (Harry Carey) 5
Aug. 26. Bread (Mary McLaren) 6

Vitagraph V-L-S-E

Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie) 5
Aug. 19. The Changing Woman (Hedda Nova, J. Frank Glendon) 5
Aug. 26. The Clutch of Circumstances (Corinne Griffith) 5

World Pictures

Aug. 5. Heredity (Barbara Castleton, John Bowers) 5
Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley) 5
Aug. 19. Merely Players (Kitty Gordon) 5
Aug. 26. Inside the Lines (Lewis A. Stone) 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World. .....
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America.....6 reels Year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 1613)

Short Subjects Current and Coming

Josh Binney Comedies
(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Mar. 4. My First Jury.
Mar. 11. Tender Memories.
Mar. 18. A President's Answer.
Mar. 25. Native State.
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. . Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

July 7. The Burglar Alarm. .....
July 14. The Extra Quick Lunch.....
July 21. Hunting for U-Boats.....
July 28. Hotel de Mutt.....
Aug. 4. Joining the Tanks.....
Aug. 11. An Ace and a Joker.....
Aug. 18. Landing a Spy.....
Aug. 25. Efficiency .....
Sept. — At the Front.....
To the Rescue.....
The Kaiser's New Dentist.....
Saving Russia .....
Our Four Days in Germany....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

Brief Debut of Tildy (Alice Terry, Betty Blythe, William Shea) .....2 D
Mammon and the Archer (Agnes Ayres, Jane Jennings, Edward Earle) .....2 D
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

The Clients of Aaron Green (Patricia Palmer, Bob Burns) .....2 D
Cynthiana (Patricia Palmer, Bob Burns)....2 D
Tucson Jennie's Heart (Patricia Palmer, Bob Burns) .....2 D
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....1 C-D

RANCHO SERIES

In the Shadow of the Rockies.....1 D
Where the Sun Sets Red.....1 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing and Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity .....
Sept. 9. Up a Tree .....
Sept. 22. Bill's Sweetie .....
Oct. 7. Camping Out .....

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

Mar. 13. The Man Eater.....Edison
Mar. 27. The Stenog.....Edison
Apr. 10. The Art Bug.....Edison
Apr. 24. A Good Sport.....Edison
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Monday, August 19, 1918

Allies Official War Review, No. 8.....1 top
Bride and Gloom (Harold Lloyd and Bebe Daniels) .....1 C
Caracas, Venezuela (Post Film Co.).....1 E

Sunday, August 25, 1918

Nipped in the Bud (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
A Sun Kised Isle (Post Film Co.), Educ...

Monday, August 26, 1918

Allies Official War Review, No. 9.....1 top

Sunday, September 1, 1918

Too Scrambled (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
After Twenty Years—Porto Rico (Post Film Co.). .....1 Ed

Monday, September 2, 1918

Allies Official War Review, No. 10.....1 top

Sunday, September 8, 1918

The Dippy Daughter (Toto, Bud Jamison, Clarine Seymour), Rolin.....1 C
Georgetown, British Guiana (Post Travel Co.) .....1 Ed

Monday, September 9, 1918

Allies Official War Review, No. 11.....1 top

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)

(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, August 5, 1918

NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918

L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Monday, August 12, 1918

NESTOR—Don't Flirt (Marcia Moore).....1 C

Wednesday, August 14, 1918

CENTURY COMEDY—Bawled Out (Alice Howell) .....2 C

Thursday, August 15, 1918

JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C

Monday, August 19, 1918

NESTOR—The Pie-Eyed Piper (William Franey) .....1 C

Monday, August 26, 1918

NESTOR—When Paris Green Saw Red (Neal Hart) .....1 C
UNIVERSAL SPECIAL—Around the Clock with the Rookie.....1 reel

Wednesday, August 28, 1918

CENTURY COMEDY—Hoot! Toot!.....2 C

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

WESTERN AND RAILROAD DRAMAS

Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D

UNIVERSAL ANIMATED WEEKLY

Aug. 14. Number 37.
Aug. 19. Number 38.
Aug. 26. Number 39.
Sept. 4. Number 40.
Sept. 11. Number 41.
Sept. 18. Number 42.

UNIVERSAL SCREEN MAGAZINE

Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 24. Number 85.
Aug.31. Number 86.
Sept. 7. Number 87.
Sept. 14. Number 88.
Sept. 21. Number 89.

UNIVERSAL CURRENT EVENTS

Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.
Aug. 31. Number 68.
Sept. 7. Number 69.
Sept. 14. Number 70.
Sept. 21. Number 71.

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 1611)

THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).
CORONA CINEMA COMPANY PRODUCTIONS.
First release—The Curse of Eve (drama).6 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

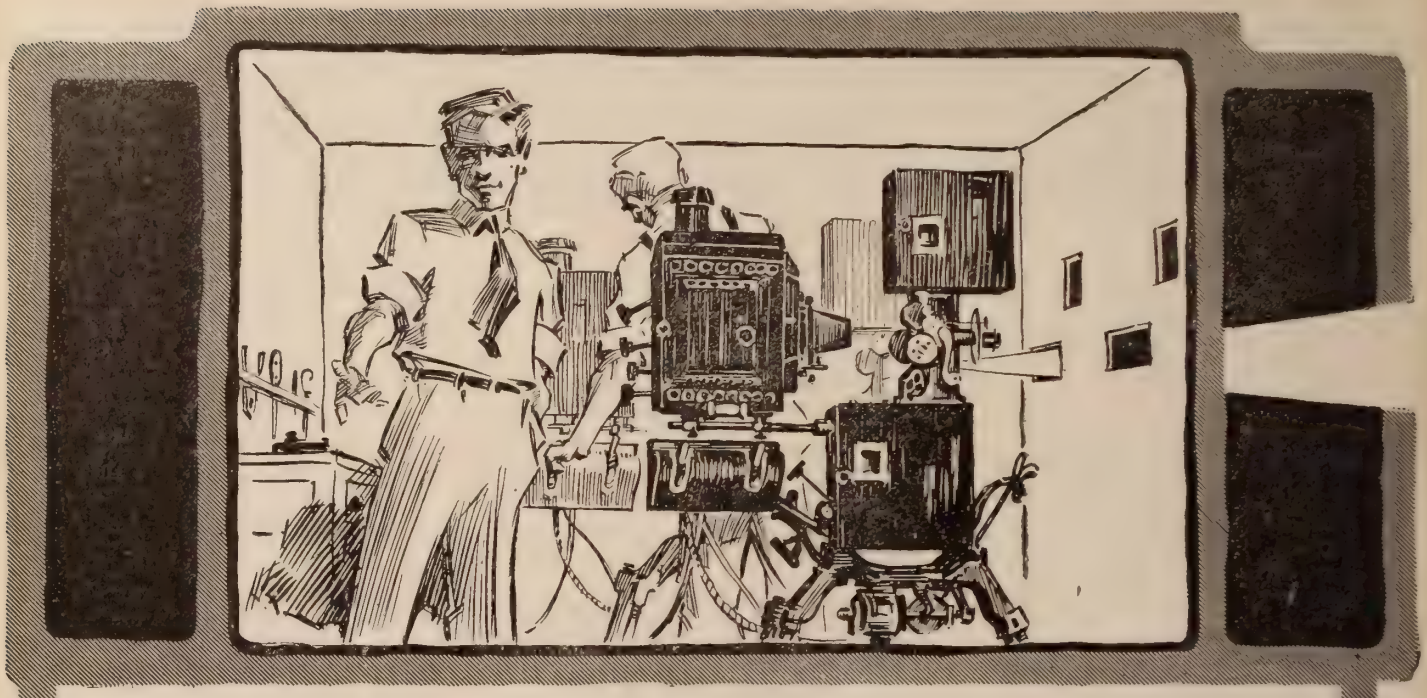
Me und Gott or "The Crimson God"....5 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).



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THE WILLIAMS PRINTING COMPANY, NEW YORK

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Elgin Exhibitor Turns Nuisance into Big Success

A STUNT so successful that emulation by other Elgin managers is paying it flattering tribute, has been made an institution at the Star theatre by Manager Ralph W. Crocker, Elgin, Ill.

The idea grew out of the nuisance of small boys and their peanut shells and irrepressible impulse to clap and cheer as the villain "got his" and the hero rushed to save the "fayre layde." Concentration of attention on the juvenile patrons one night a week achieved the desired improvement. Friday night was chosen, that the time free from study for the morrow in school days, and the day before cleanup for Saturday performances might all lend their influence, and made particularly entertaining for the youngsters.

A bill of comedy—the lively sort where motor cars dash over the house tops and heroes walk the beams a hundred or two feet above the street, is chosen. With it is combined an episode in a thrilling serial—"The House of Hate" just now. Small boys and their peanut bags come stampeding in with opening of the doors and are permitted to stamp and clap and whistle and approve to their hearts' content.

Big boys soon found out about the fun, and there are any number of business men making the practice of dragging their wives away from Theadabarring and Pickfording at other show houses, to join the fun and see the thrillers and screams at the Star. The house is packed every night and threatens the possibility of another night of the sort in each week.

Old Lake Michigan Utilized as Screen

PROJECTING a motion picture on a screen of water at a distance of 1,600 feet from the audience is a novelty that Chicago is to witness September 2, the opening night of the United States Government's war exposition in Grant Park. The idea was worked out by John F. Cullerton, manager of fire department properties. He was called upon by Fire Chief O'Connor to perfect a screen of steam at the request of the exposition authorities. This steam idea proved impractical, and then Cullerton devised the water screen.

As an augmented Jacky band from the Great Lakes naval training station starts the strains of the national anthem, sixty streams of water will pour forth from the fire tug Graeme Stewart, and the Stars and Stripes will appear on the liquid curtain in colors. The water screen will be 100 feet high and 500 feet wide. Following the display of the flag, motion pictures, including the construction of ships and various war activities, will be shown. The screen of water is capable of displaying pictures projected from a distance of 250 feet.

Joseph L. Friedman Heads Foursquare Pictures in Chicago

THE interests of the Foursquare Pictures, Incorporated, will be administered by the Celebrated Players Film Corporation, of which Joseph L. Friedman is president, it has been announced.

George Backer, president of the Foursquare Pictures, Incorporated, and president of the Bacon-Backer Film Corporation, has been in Chicago the past few days, adjusting matters incident to turning over the Foursquare office to the Celebrated Players. Arrangements have also been made with Mr. Friedman, whereby he will handle the future productions of the Bacon-Backer Film Corporation and of the Harry Rapf Films, Incorporated.

Under this arrangement, the Celebrated Players Film Corporation will release during the coming year, not less than twelve features of the super-feature type. Mr. Friedman, in the course of an interview, stated that he had not decided yet whether he would release, under this arrangement, always a Bacon-Backer production, or "Sins of the Children," a Rapf production, first, but that an announcement regarding the name would be made by the time of our next issue.

Mr. Friedman states that much may be expected by exhibitors in this territory from the Bacon-Backer Features, for the reason that the Bacon- Backer new studio, situated at 230 W. 39th street, New York City, is considered to be quite the most efficient and thoroughly up-to-date studio in America.

Hayakawa Develops Subtle Humor in New Film

WHEN a picture can hold the attention with the thermometer over the hundred mark in a red hot exhibition room, it is certainly to use the vernacular of the street, "going some." Such, however, happened, and applies to the Sessue Hayakawa picture, "His Birthright," which is one of the best pictures reviewers can recall ever having seen the Japanese artist in. While it contains considerable pathos, Hayakawa displays a keener sense of humor at various stages.

The prologue of this picture is laid in Japan, and the claim that it was taken there is conclusively proven by all the scenery as well as a large supporting company of Japanese men, women and children.

If the remaining seven pictures that the Haworth Pictures Corporation are to put out featuring Sessue Hayakawa are anywhere near as good as the first, there seems to be no question but what they will prove popular to the general public and give Hayakawa's many admirers an opportunity of seeing a side of this actor's art heretofore allowed to lie dormant—subtle humor.

THE CENTRAL STATES

September 7, 1918

Geraldine Farrar Stops in Chicago on Her Way East

GERALDINE FARRAR, accompanied by her director, Reginald Barker, and leading men, Milton Sills and Tom Santschi, together with twenty others of her supporting company, stopped off at Chicago on her way to New York, having spent the past five weeks in Wyoming, where the entire production of "The Hell Cat," by William Mack, was completed.

Miss Farrar declares her visit to Cody, Wyo., and the work of producing this picture was the most strenuous undertaking of her entire career. Not only did practically every member of the company sustain some accident or meet with some mishap, but Miss Farrar herself narrowly escaped being permanently disfigured as a result of wounds and bruises which she received in the big fight scene of the story. However, the train journey, instead of fatiguing her, brought her to Chicago feeling very fit and eager to begin work on her third Goldwyn picture, the title of which is not yet announced.

Orpheum in Chicago Plays Big Ones

JONES, LINICK & SCHAEFER'S Orpheum theatre in Chicago announced an exceptionally interesting bill for the new week. On Sunday and Monday, Carlyle Blackwell in "By Hook or Crook," a brand new World picture, was shown exclusively at the Orpheum. Tuesday and Wednesday, Enid Bennett, in her latest Paramount feature, "The Marriage Ring." For the remainder of the week Geraldine Farrar occupied the Orpheum screen in her first big new Goldwyn feature, "The Turn of the Wheel." An excellent cast is supporting her in this picture, including Herbert Rawlinson, Hassard Short, Violet Heming, Maude Turner Gordon, Ernest Maupin and Clarence Handysides.

"Hearts of the World" Does Well in Springfield

AFTER getting away to a very poor start, "Hearts of the World" wound up its eight days' stay at the Chatterton in Springfield, Ill., to tremendous business. Capacity houses were the rule the last five days at both matinee and night shows, and everyone in the city was out boosting for the Griffith play. Manager W. D. Cave announces that it will be brought back later in the season, as many were unable to gain admission to the theatre after they found out how good the production was. Dorothy Gish, Robert Harron, Robert Anderson, Ben Alexander and Lillian Gish have made many thousands of new admirers in this city. A repeat engagement should prove a record-breaker in every respect.

Murray Theatre in Milwaukee Reopens

THE Murray theatre, Milwaukee, which has come under the management of Joe Zinkele, will shortly open. It is undergoing extensive repairs and redecorations. Joe is starting out with the right idea, and it is to be hoped that this theatre, which has so often "gone under," will take a smooth trip under his capable management.



Dan Donnelan, Manager of the Minneapolis Mutual Exchange

Springfield Royal Sets Itself a Record

GUS KERASOTES' Royal theatre in Springfield, Ill., had the best list of plays it has ever offered in one week during the seven days commencing August 11. On Sunday the bill was "The Girl from Beyond," with Nell Shipman; Monday, "The Richest Girl," with Ann Murdock; Tuesday, Alice Brady in "Betsy Ross"; Wednesday, "Whims of Society"; Thursday, "The Flaming Omen"; Friday, June Caprice in "A Camouflage Kiss"; Saturday, a Paralta play.

"Unbeliever" Draws Well in Fond du Lac

THAT a good picture will draw good business in spite of a hot weather handicap was evidenced by the run which "The Unbeliever" had at the Bijou, Fond du Lac, Wis., Monday, Tuesday and Wednesday, August 12, 13 and 14. The attendance at each show was gratifying to the management. What is more to the point, the picture went well with the audience.

Late News from La Crosse

"PERSHING'S CRUSADERS" played a "standing room only" engagement at the La Crosse theatre August 11-14. Gunner C. Van Raalti of the Canadian army was an added attraction, telling of his experiences during his nineteen months on the front line trenches in France.

THE La Crosse theatre has given up Sunday Vodvil for the balance of the season. Its place has been taken by high class motion pictures.

"TO HELL WITH THE KAISER" is booked for an early showing at the La Crosse theatre.

Additional La Crosse News

"BRITAIN'S BULWARKS" will be seen shortly at the Bijou.

EDITH STOREY in "The Demon" was the attraction at the Bijou August 14 and 15.

DOUGLAS FAIRBANKS in "The Lamb" and Wm. S. Hart in "The Aryan" played return engagements at the Bijou to splendid business.

"BEYOND THE SHADOWS" with William Desmond as the star proved a big drawing card at the Majestic, August 12 and 13.

FRANCIS X. BUSHMAN and his newly acquired wife, Beverly Bayne, scored a big hit at the Bijou in "Red, White and Blue Blood."

PEGGY PEARCE in "A Good Loser" proved most entertaining to Majestic audiences August 14 and 15. Miss Pearce, although a trifle new to La Crosse audiences, is fast winning her way to their hearts.

GLORIA SWANSON, in "Station Content" was the attraction for Sunday, August 11 at the Majestic.

"TYRANT FEAR" proved to be one of the strongest attractions of the midsummer season at the La Crosse theatre, August 15, 16, 17. Dorothy Dalton is an ever welcome visitor to La Crosse picture fans.

Elgin Items of Interest

ELGIN picture play fans have gone over the top and capitulated to the Allies' Official War Review. The week of August 11 the Grand presented the innovation and Elgin received it with a tremendous enthusiasm, making secure the feature's future. The review supplants the Burton Holmes travel picture series at the Grand.

WHILE wary of providing bigger feast than fans will relish in early fall, when the casualty lists begin to come in and there is question as to the mood of the people for entertainment, Elgin managers are occasionally booking an unusually interesting feature. The bulk of the bills, however, promise to be moderate in interest.

THE Grand has booked "Hearts of the World" and "Pershing's Crusaders" for September.

"OVER THERE" with Charles Richman and Anna Q. Nilsson and Gertrude Berkeley of whom Elgin's retained pleasant memories of her work as the mother in "War Brides," had its charge of war-picture popularity when shown at the Grand August 16. Elgin liked it immensely and Manager Newman received considerable compliment on the bill.

THE week of August 19 the Grand opened on Monday with Billie Burke in "Eve's Daughter." Enid Bennett in "Keys of the Righteous" came Wednesday and Thursday and on Friday and Saturday was shown Charles Ray in "The Family Skeleton."

"THE CABARET" with all star cast inclusive of June Elvidge, Carlyle Blackwell, Montague Love and John Bowers, led the bill at the Orpheum in the week of August 19. Other showings were Emily Stevens in "A Man's World," Constance Talmadge in "Scandal," June Elvidge, Carlyle Blackwell and Arthur Ashley in "The Social Leper" and Ethel Clayton in "The Man Hunt."

DESPITE extreme heat of the week of August 12, "Over the Top" went big at the Crystal, Dundee. Special matinee performances helped to take care of the rush. Other showings of that week were Franklin Farnum in "Anything Once," the Ford animated news weekly, the eleventh episode of "The Mystery Ship," the fifth episode of "The Lion's Claws," Robert Warwick in "The Argyle Case," "The Judgment House" and Margery Wilson in "Without Honor."

IRENE CASTLE pictures have taken a spurt in popularity since the death of her aviator husband, and the occasional one that comes to the Star theatre shows this to be so. Her late picture, "The First Law" was shown there August 21 and 22. Other pictures shown that week included Gladys Brockwell in "The Scarlet Road," Gladys Hulette and Creighton Gale in "Annexing Bill," Mary Anderson and Alfred Whitman in "The Flaming Woman," Earle Williams and Corinne Griffith in "The Stolen Treaty," Peggy Hyland in "Other Men's Daughters," Pearl White in "The House of Hate" and the special Friday night comedy bill.

MANAGER FAY of The Temple is featuring his every

Procrastination

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Merchant's Bank Bldg. Indianapolis, Ind. Henry Dollman President

week bill with the offering of a particularly strong bill on Mondays. In the week of August 19 he showed in one evening "The Preacher's Son" (a Judge Brown story), third episode of "The Bull's Eye," Fatty Arbuckle in "The Bouncer" and late current events. Other pictures of that week were Joe Bennett and Peggy Pearce in "Golden Fleece," William S. Hart in "A Square Deal Man," Louise Glaum in "Shackled," Ruth Clifford in the illustrated song, "Daddy Mine," "Alias Mary Brown" with Pauline Stark, Edith Roberts in "The Love Swindle," "Vod-a-Vil," Jack Livingston in "The Price of Applause" and Margarita Fisher in "Impossible Susan."

ELGIN moving picture managers lent a boost to another wartime effort the weeks of August 18 and 25 in advertising the sale of Smileage books to Elgin men in camp, on screens. The sale is being promoted by prominent town business men and the Donor club.

THERE WAS JOY in the local junction of Movieville in beginning the week of August 25 when government war heads ruled favorably for the motion picture industry as essential and useful occupation. Managers took heart and promise good things in the fall that might otherwise have been risked.

ELGIN DOTES ON Charlie Ray, and his appearances in "The Family Skeleton" on August 23 and 24 were received with increased patronage of the Grand. Other showings of days following were Pauline Frederick in "La Tosca," Ann Pennington in "Sunshine Nan" and "The Bar Sinister." The fourth chapter of the Allied Official War Pictures was shown. Also the Pathe weekly.

IN THAT WEEK the Star offered the following: Peggy Hyland in "Other Men's Daughters," Alice Joyce in "Find the Woman," Milton Sills in "Married in Name Only," Toto, the clown, in "Fire the Cook," Tyrone Power in "A Modern Lorelei," Harold Lloyd in "His Romance," Jewel Carmen in "The Bride of Hate," Earle Williams and Grace Darmond in "The Girl in His House."

THE ORPHEUM in that week included the following: Ethel Clayton in "The Man Hunt," Alice Brady in "Her Silent Sacrifice" and June Elvidge and John Bowers in "A Woman of Redemption."

Gathered in Green Bay

"OVER THE TOP," the Vitagraph production of Sergeant Arthur Guy Empey's book, played to capacity houses at the Grand theatre on the nights of Aug. 19-20-21. The demand for seats at the evening showings was so great that a large number of people could not be accommodated. Business at the afternoon presentations was heavy. This war picture proved to be the best drawing card booked by Henry Goldman, owner of the Grand theatre, this season.

LEW FIELDS, of the World film house, made his initial appearance in Green Bay at the Royal theatre Aug. 19. He played in "The Corner Grocery" and the comedy pleased the audience.

"PATRIOTISM," with Bessie Barriscale in the leading role, was the attraction at the Colonial theatre Aug. 21-22, and it proved highly satisfactory. The film is a General.

MADGE KENNEDY played in "Service Star" Aug. 16-17 at the Colonial theatre. The Goldwyn star is gaining friends with each appearance here.

ENID BENNETT was an attraction at the Orpheum theatre Aug. 17 in the Paramount picture "The Vamp." She pleased her audiences.

ALICE BRADY played at the Grand theatre in "The Whirlpool" Aug. 18.

"THE DECIDING KISS," featuring Edith Roberts, Bluebird star, was shown Aug. 17 at the Royal theatre.

MAE MURRAY was seen in "Face Value," a Bluebird offering, at the Royal theatre Aug. 21.

ALICE JOYCE appeared Aug. 18 at the Colonial theatre in the Vitagraph production, "Song of the Soul."

JACK PICKFORD played "Tom Sawyer," a Paramount offering, at the Orpheum theatre Aug 18. Fatty Arbuckle was seen during the same program in the Paramount-Arbuckle comedy, "Good Night Nurse." The combination proved a drawing card.

ROY STEWART was seen in "The Boss of the Lazy Y," a Triangle film, Aug. 22 at the Royal theatre.

BILLIE BURKE pleased a large number of Orpheum patrons Aug. 21-22 in the Paramount production, "The Land of Promise."

CONSTANCE TALMADGE played in "The Studio Girl" at the Grand theatre Aug. 22-23-24.

"GLORY," a Westcott film, was shown Aug. 19-20 at the Colonial theatre.

"THE VORTEX," a Triangle film, was presented at the Royal theatre Aug. 20.

MARY PICKFORD played before large numbers at the Orpheum theatre Aug. 14-15 in "The Little Princess," a Paramount production.

Mentions from Milwaukee

"WE CAN'T HAVE EVERYTHING" had a full week's run at the Alhambra theatre last week. In addition was shown "The Last Raid of Zeppelin L 21," a picture which has drawn huge crowds to the Alhambra. On Sunday W. S. Hart will occupy the Screen in "Riddles Gawn."

JEWEL CARMEN had a successful run at the Princess theatre in "The Girl with the Champagne Eyes." On Sunday Douglas Fairbanks opened at this theatre in "The Habit of Happiness," and advance announcements told that on September 1st Theda Bara in "Cleopatra" would be the attraction.

AT the Butterfly theatre Dorothy Dalton was starring in "Green Eyes," a "husband and wife" story. Beginning Sunday Norma Talmadge, who is a great favorite with Butterfly audiences, had a four-day run in "Her Only Way."

WINSOME Anna Nillson was presented in a thrilling drama of every-day life at the Merrill theatre. In this picture, "In Judgment Of," she is supported by Herbert Standing and Franklyn Farnum.

KATHLYN WILLIAMS and Wallace Reid were at the Toy theatre in "Big Timber," and at the Strand was Bessie Love in "A Little Sister of Everybody."

THE fiftieth performance of Griffith's "Hearts of the World" was on Monday, August 26th. This picture, which has kept the public in line a block long waiting for a chance to buy tickets, is said to be the best Griffith film that has been seen in Milwaukee.

THE Alhambra theatre will be the next theatre to show one of Griffith's pictures, and it has announced that in the near future they will show the latest of his pictures, "The Great Love," in which many members of the English nobility make their appearance.

MR. McWILLIAMS of Madison was in town the other day,



— THE —
VIGILANTES

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TO THE EXHIBITOR *and* STATE RIGHTS BUYER

"The Vigilantes" opens at *The Playhouse Theatre, Chicago*, September 1st. We extend to all attending The American Exhibitors' Association Convention an invitation to view this superb feature

— Bear State Film Company —

and he signed up for "Italy's Flaming Front," "The Passing of the Third Floor Back" and many other big pictures.

THE Milwaukee branch of the First National Exhibitors' Circuit is getting ready to move into larger quarters. They will move from the fifth floor to the fourth into the old quarters of the American Feature Film Company, and they will move into quarters on the sixth floor.

WHEN the Majestic theatre opened the week of August 26th the part of the program which is always occupied by motion pictures was held by "The Fourth of July in Paris." This picture made a stir recently in one of the downtown houses where it was having its first run.

MANY Milwaukee exhibitors will go to Chicago to attend the annual convention of the American Exhibitors' Association, which will be held in that city September 3rd. Charles C. Perry, who was formerly the manager of the Strand theatre and who is now connected with the Liberty theatre, will make an address. Mr. Perry is at present home on leave from Camp Upton, Long Island.

GRACE VALENTINE opened at the Strand theatre on Sunday in a film version of "The Unchastened Woman."

ALBERT TANZER, of the Milwaukee Exhibitors' Club, made a hurried trip to Chicago on Wednesday. While there he signed the first contract on the Gaumont serial, "The Hand of Vengeance." Mr. Tanzer saw the picture on the screen in Chicago and speaks very highly of it.

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Fond du Lac News Notes

FOND DU LAC moving picture houses had one thing in common during the week of August 18 to 24. It was a slump in business caused by the weather man. The heat wave struck Fond Du Lac in full force and exacted a heavy toll at the box office.

WAR time service was resumed by the moving picture houses in Fond Du Lac on Monday, August 19, when a place was made on their programs for the four-minute speakers, who spoke on the Salvation Army Drive sponsored by the Elks. This educational campaign helped put Fond Du Lac County over the top.

THE Henry Boyle theatre was turned over Friday night, August 23, to war-time service. Films furnished by the United States Government were run for the purpose of promoting fuel conservation. In addition to this films showing the exploits of the American troops in France were run. The entertainment was sponsored by the Soo Line, a show being put on for railroad men at 7.30, while another program was put on for the general public at 8.15.

THE contracts received by Manager O. J. Vollert of the Henry Boyle theatre on Thursday, August 22, fixes the date of Griffith's new picture, "The Hearts of the World," for Fond Du Lac Thanskgiving week. Griffith's pictures have always gone big at the Henry Boyle and "Hearts of the World" it is believed will set a new record.

MANAGER AINSWORTH of the Orpheum has booked a strong program for Labor Day week. The program for the first three days, Monday, Tuesday and Wednesday, September 2, 3 and 4, will feature Norma Talmadge in "By Right of Purchase." On Thursday, Friday and Saturday, September 5, 6 and 7, William S. Hart will be seen in "Blue Blazes Rawden."

COMMUNITY singing has "arrived" at the Fond Du Lac moving picture theatres. The Orpheum set the pace on Wednesday, August 21, when Manager W. E. Ainsworth made a contract with Miss Mabel Harney, of Milwaukee, to lead the community singing at both afternoon and evening shows three days in the week, Wednesday, Thursday and Friday, for an indefinite period. Miss Harney was formerly supervisor of music in the Fond Du Lac public schools, a fact which has added to her drawing power as a community singing leader. The venture was marked with success from the very start, the audience joining with genuine spirit in the singing of patriotic songs, old war ballads and southern songs. One of the war songs which made a special hit was "Way Back in Dear Old America," written by Mrs. Rathbone, a sister of Miss Harney. "Marching Through Germany," sung to the tune of "Marching Through Georgia," and "K-K-Katy" struck a popular chord.

In Springfield Theatres

THE Gaiety and Vaudette theatres have again contracted for Paramount-Artcraft service. The Vaudette will use all the Paramount pictures, and Gaiety all the Artcraft and special productions. The new contracts also call for the Burton Holmes Travel pictures, Fatty Arbuckle comedies, Bray Pictographs and James Montgomery Flagg comedies.

THE Lyric had a fair week with the Lee children in "Doing Their Bit;" Emmy Wehlen in "The House of Gold," and Theda Bara in "The Soul of Buddha." Theda Bara no longer draws here like she formerly did. Time was when the theatre that had "the vampire" had the crowds, but the rule seems to be working the other way now.

THE Gaiety with Douglas Fairbanks in "Bound in Morocco" and "The Geezer of Berlin" had a whale of a day Sunday, August 18. A slight raise in admission was necessary to pay for both pictures, and the public was anxious to pay it. The bill is booked for four days, and will be followed by Madge Kennedy in "Friend Husband," the star's newest Goldwyn play.

CHARLES RAY drew them to the Vaudette on Sunday, August 18, with "A Nine O'Clock Town." Manager Watts also had on a new Screen Telegram and a "Fatty" Arbuckle and Mabel Normand comedy, "He Did and He Didn't," which made a wonderful bill.

PAULINE FREDERICK in "Fedora" was the offering at the Vaudette on August 22, 23 and 24. A Strand comedy and Screen Telegram were shown with it. For the next week Manager Watts has Billie Burke in "The Pursuit of Polly," and Mae Marsh in her newest Goldwyn play.

"BIG BILL" HART came to the Gaiety on Sunday, August 25, for four days in "Riddle Gawne."

"THE PASSING OF THE OKLAHOMA OUTLAWS" came to the Capitol for one day, August 21. Manager Maisel has shown the last chapter of "The House of Hate" and has started the newest Pathe serial, "Hands Up." Business is great on Washington street these days.

THE Allied War Review and Gaumont Weekly have made a hit with patrons of the Majestic. The Majestic is repeating the War Review on the Princess.

"FOR HUSBANDS ONLY," a Jewel play with Mildred Harris is coming to the Princess shortly. Manager Kunz had it screened and says it is "a bear."

ALL of of the five cent houses are going along nicely under the ten cent prices, so it looks as though all of the managers will stick to the raise. The public will pay ten cents to see a good picture any time.

THE Empress continues to do big business under the new management. Dr. B. L. Renfro is continuing the policies of Dick Diamond, former owner.

THE Princess had a fine week, August 11-17. Sunday, Monday and Tuesday the attraction was John Mason and Alma Hanlon in "Moral Suicide;" Wednesday and Thursday, Barbara Castleton in "Heredity;" Friday and Saturday, Louise Glaum in "Wedlock." In addition there was also shown the usual War Weeklies, Pathe comedies and Allied War Review.

HARRY LOPER, manager of the Lyric, has returned from a three weeks' vacation trip, which included a motor run to Chillicothe, Ohio, where Lieut. Russell Loper is stationed. Looks good, and says he had a good time. Mrs. Loper went with him.

THE Princess had a special attraction on Sunday, Monday and Tuesday, August 18, 19, 20, with Barbara Castleton, entitled "Mothers of Liberty." Did not draw very well, as it had some war stuff in it, and folks were not in the mood for battle scenes. Carlyle Blackwell follows in "The Beloved Blackmailer" on Wednesday and Thursday, August 21 and 22.

VIRGINIA PEARSON in "The Liar" did well at the Lyric on August 18 and 19. Emily Stevens in "A Man's World," a Universal Weekly and comedy, were the attractions on August 20 and 21. "Cecelia of the Pink Roses" comes August 22, 23 and 24.

THE SAVOY, Royal, Capitol and Amuse-U have finally raised their admission prices to five and ten cents, after running along for five cents for a long time. The new prices will be tried out during State Fair week, and for two weeks following, and if the public does not do too much clamoring, they will be in effect always hereafter. The houses named have been doing big business, one reason being that no war tax was collected on the nickel admission. The Royal has been running at ten

cents for some time, and Manager Kerasotes has made repeated efforts to have the others come to his figure. It is hoped for the good of all concerned that there will be no going back to the old prices.

THE SAVOY announced the following pictures as the attractions for the week of August 11-17: Sunday, Helen Gibson in "The Payroll Express," a comedy, "The Clean Sweep," and Universal Weekly; Monday, Earle Williams in "A Mother's Sin"; Tuesday, Broncho Billy, "The Courage of the Commonplace," with Leslie Austin and Mildred Stevens, and another drama; Wednesday, last episode of "The Woman in the Web," Universal Weekly and Lyons-Moran comedy; Thursday, "Midnight Madness," with Ruth Clifford, and a new comedy; Friday, Marie Walcamp in "The Lions' Claws," a two-reel drama and a new comedy; Saturday, Harry Carey in "Hell Bent," and a comedy.

THE PRINCESS had three good days with "Moral Suicide" on Sunday, Monday and Tuesday, August 11, 12 and 13; Barbara Castleton followed on the 14th and 15th in "Heredity," her newest World Film feature.

W. K. SINES, publicity man for the Princess, has returned from two weeks' vacation in the wilds around Litchfield.

MISS BESSIE WARE is again cashier at the Majestic.

DICK DIAMOND has sold the Empress theatre, 11th and South Grand avenues, to Dr. B. L. Renfro, a local dentist. Diamond made a wonderful success of the theatre, taking it over from the Marshalls. Dick will continue to live in this city, having a fine business with his "Sugar Bowl," a high-class confectionery. Dr. Renfro announces that he will continue the same policy of Mr. Diamond.

THE PRINCESS announces the following productions as coming to the theatre during the next two weeks: "Blue Blood," with Howard Hickman and Rhea Mitchell; "For Husbands Only," a Jewel play with Mildred Harris; "Mothers of Liberty," a special feature production; "Wedlock," a Paralta play with Louise Glaum, and "The Mortgaged Wife," a Bluebird special.

THE MAJESTIC opened the season here on August 11. The Official Allied War Review and Gaumont Weekly are being used. It is understood that "A Fight for Millions," the newest Vitagraph serial with William Duncan, will come to the Majestic shortly.

THE PRINCESS is using Pathe News, Official Allied War Weekly and Pathe comedies now; also State Register Travel Picture.

HARRY LOPER, manager of the Lyric theatre, still continues to spend his vacation away from the city. In the meantime the show house is going along nicely, under the guidance of Herbert Walter.

RECENT pictures shown at the Lyric were Gladys Brockwell in "The Bird of Prey," Emmy Wehlen in "The House of Gold," and Theda Bara in "The Soul of Buddha."

Brief Bits from Chicago

EMMA COHAN, the only woman managing a Loop theatre in the city of Chicago, reports that her business with the "Geeser of Berlin" for the past two weeks has been the largest in the history of the house. The picture was shown at 25 cents.

MAX LEVY, of Metro forces, is taking a much needed vacation.

THE new Riviera has booked the forthcoming Nazimova release, "Eye for Eye."

Directory of Chicago Exchanges and Supply Houses

RALPH O. PROCTOR
Division Manager
PATHE EXCHANGE
Consumer's Building
FRANK B. ROGERS
Branch Manager

RALPH BRADFORD, Manager
Triangle Distributing Corporation
Maller's Building 5 South Wabash Avenue

LEE HERZ, of the Silee Film Exchange, has just opened offices at 109 W. Maryland avenue, Indianapolis, Ind., also at 702 Mulberry street, Des Moines, Ia.

C. R. MICHEL, manager of the George Kleine System, Minneapolis, Minn., is in Chicago on business and pleasure.

METRO is still working fifteen prints of "To Hell with the Kaiser" in this territory.

S. E. GREENBAUM, of the Garden, Family and Lyric theatres, Davenport, Ia., motored to Chicago with his family and will spend their vacation here.

FLOSSIE A. JONES, of the Waukesha Amusement Company, is now in Chicago on business, and has booked the Nazimova picture, "Eye for Eye," for a four-day engagement, which will be the longest run of any picture ever made in that little city.

THE August issue of "The Hamiltonian," the monthly magazine devoted to the interests of the Hamilton Club, Chicago, have published a two-page illustrated article on "To Hell with the Kaiser," which they ran at the club house July 4th for their members. Captain Moffit of the Great Lakes Naval Training Station and Governor Lowden of Illinois were the guests of honor.

C. C. PRITCHARD, camera man for the International Film, has left for Detroit to cover the Ford Eagle Plant assignment.

"YOUNG AMERICA," the new George K. Spoor feature taken from the Cohan & Harris stage success, written by Fred Ballard, has been completed as far as the taking of scenes. The assembling of the picture is rapidly being completed and it will be ready for release in a short time.

THE Essanay plant in Chicago have made six food conservation pictures for the United States Government and are releasing them free in conjunction with its Broncho Billy pictures. The pictures were directed by Miss Eleanor Lee Wright, a noted expert in domestic science.

CRESS-SMITH says that as soon as it becomes necessary to employ lady film saleswomen, Miss Flossie Jones is engaged regardless of salary.

"BEHIND THE LINES IN ITALY," George Kleine's production now playing at the Playhouse, is meeting with great success.

THREE Loop houses, the Boston, Alcazar and Rose, have just booked the Nazimova picture, "Eye for Eye," for week runs.

THE Colonial theatre of LaSalle, Ill., is closed, it is rumored, on account of failure to pay war tax.

DEE ROBINSON is planning the erection of a new house at Peoria.

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Additional Chicago News

FRANK VANSTON, of Elgin, Ill., has sold the Temple theatre.

HARRY WILSON, of Marengo, Ill., has been drafted. His mother will have charge of the Royal theatre until his return.

THE Opera House at Paw Paw, Ill., will open with pictures on August 29th, and will have a daily change.

SAMUEL LUDWIG, president of the State Film Company and Victor Film Company of Detroit, has been in Chicago for the past few days making arrangements for some feature pictures. He has acquired the State right of Charlotte's picture, "Frozen Warning," for Michigan, the same picture that has been meeting with big success all over the country. He has already booked "Frozen Warning" over the Fitzpatrick & Mackelroy circuit in Michigan.

HARRY WILLARD, Fox Chicago office, is so busy signing contracts for Standard and Victory pictures that he has to have his lunch served in the office.

S. E. GREENBAUM, of Davenport, Ia., has just contracted for all of the Fox productions.

A. H. BLANK, representing the First National Exhibitors' Circuit in Iowa, is spending a few days in Chicago.

THE Boston, Alcazar and Rose theatres have signed contracts for the Fox, Standard and Victory pictures for week runs.

DeKALB, ILL., is to have a new theatre, which will be built by S. W. Reynolds. The Princess has proven too small to take care of the ever-increasing number of picture fans in this up-to-date little city.

ISADORE BERNSTEIN, manager of the two theatres in Lincoln, Ill., is about to retire from business and announces his theatres for sale.

STEVE BENIS, of Lincoln, Ill., has a brand new one: you can get an ice-cream soda and see the movies while eating it at the same price.

V. H. HODUPP, of V. H. Hodupp, Inc., Indianapolis, is spending a few days in Chicago.

W. J. BEYNON, manager of the Opera House at Divernon, Ill., spent last week at the State Fair at Springfield.

JOE FRIEDMAN is spending all of his week-ends at Charlevoix, Mich.

Dubuque News and Views

DUBUQUE moving picture theatres have had a rushing business the past nine days. On Saturday, August 10, the street car men decided to go on a strike, and as the Dubuque Electric Company's franchise does not compel them to operate cars two of Dubuque's most popular summer amusement places, Union Park and Eagle Point Beach, are not accessible to people not having autos, so naturally everyone turns to the moving pictures for diversion. All week long business has been booming, and on Sunday, August 18, every theatre was crowded to its capacity. The Princess and the Family had the largest crowds.

VIOLA DANA'S versatility was more pronounced than ever in "The Only Road," presented at the Grand Friday, August 16. The Allies Official War Review was the Saturday program.

MILTON SILLS, the star of "The Honor System," and Ruth Roland, of serial fame, co-starred at the Dreamland theatre Friday and Saturday, August 16 and 17, in "The Fringe of Society."

"WILD PRIMROSE," a five-part Blue Ribbon feature just released August 12, and starring Gladys Leslie, Vitagraph's girl with the "million-dollar smile," was the attraction at the Majestic theatre Friday and Saturday, August 16 and 17. Richard Barthlemess, so often seen with Marguerite Clark and Nazimova, was the leading man.

"DOUG" FAIRBANKS laughed and leaped his way into the hearts of more Dubuque fans by his cyclonic characterization of the up-to-date D'Artagnan in "A Modern Musketeer" at the Princess Friday and Saturday, August 16 and 17. Little Marjorie Daw, his leading lady, is developing into a real actress.

ETHEL BARRYMORE played at the Family theatre last Friday in "The Eternal Mother." It was pronounced one of her greatest photoplays.

"SUNSHINE" MARY ANDERSON and Alfred Whitman shared the honors of the day at the Family theatre Wednesday, August 14, in that thrilling Vitagraph production, "Sunlight's Last Raid."

"HER HOUR," a World feature starring Kitty Gordon, was presented at the Liberty theatre Wednesday, August 14. Manager Wilbur has fine crowds, notwithstanding the very hot weather.

HENRY WALTHALL had a remarkable opportunity to display his talents in "His Robe of Honor" and he certainly made good use of it. The picture was put on at the Grand for two days, Monday and Tuesday, August 19 and 20, and it proved a record breaker.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Oor
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Lewis Goes to 'Frisco for Famous Players

M. H. LEWIS has returned to the management of the San Francisco Famous Players-Lasky exchange after a stay of six weeks in Los Angeles. Mr. Lewis came to the southern exchange because former Manager Halstead entered the Liberty Army, and he remained here and aided in lining up the 1918-1919 contracts for the two hundred and eight releases through this exchange. The subjects will be played at the five leading theatres in Los Angeles, one during every week program at Grauman's throughout the year, and a majority of the programs at Clune's Auditorium, Clune's Broadway, the new California theatre and the Kinema, besides second-run at the Palace, a 15-20-30 cent down-town theatre. The Famous Players-Lasky Los Angeles office is now under the management of Harry G. Ballance, who for two years has been manager of the Los Angeles Metro exchange, following several years' experience as state right exchange man.

Wright Organizes Company to Film Novels

HAROLD BELL WRIGHT, the author, is organizing a company for the production of several of his novels which have been classed as best sellers. The first to be filmed will be "The Shepherd of the Hills," and after that "The Calling of Dan Mathews." Louis Gotschalk, who has been associated with several West Coast producing organizations and recently with the Famous Players-Lasky and D. W. Griffith companies, following a number of years in the show world as composer and orchestra leader, as well as musical comedy producer, has been engaged as co-director by Mr. Wright. George McDaniels will be the leading man. He has been seen in Lasky and Fox subjects and previously was leading man for Victor Herbert Opera Company.

Work Begins on Billie Rhodes Subject

WORK on the first Billie Rhodes five-reel subject was started by the National's newly organized producing unit, Sunday morning at Bellows Camp in the San Gabriel canyon. The company, including William Louis Chaudet, director; Frank McQuarrie, Ben Suslow, Jack MacDonald and Lamar Johnstone, together with Leo Pearson, who was engaged for the juvenile lead, went to the mountain location. Walter Griffin is in charge of photography. The first subject to be made is an adaptation from the Wilbur Nesbit stage success. "The Girl of My Dreams." This was picturized by Milton Sineberg and Director Chaudet.

Portland Faces Operator and Musician Problem

THE theatrical world of Portland, Ore., is confronted with an additional financial burden in the shape of a new wage and working scale of the 500 members of the Theatrical Federation, to become operative on September 1. So film exhibitors have more to think of than merely the additional war tax the Government will impose on theatre admissions.

Operators and musicians are the only members of the Federation whose requests will affect the houses devoted exclusively to the showing of motion pictures. The Strand, which shows pictures and vaudeville, and the Hippodrome, which shows vaudeville and pictures, are hit by the stage hands, and, because they use orchestras against organists for the picture houses, are naturally affected more by the raise of the musicians.

The big feature of the new scale is the request of stage hands for a six-day week, with more than the pay of seven, which will inaugurate the relief shift regime in theatres. Musicians have asked for increases ranging from 35 to 45 per cent., while operators ask for from $7.50 to $12.50 more than the present scale.

The members of the Theatrical Federation also include stationary engineers, bill posters and lithographers.

Exhibitor Lays Success to Being Blind

HENRY B. HURST, of Deadwood and Lead, South Dakota, who is one of the most prominent exhibitors within the Black Hills circuit and who is also one of the organizers in the South Dakota Exhibitors' League, has left for home after several weeks' vacation spent in Wyoming and in Denver.

Mr. Hurst says that he owes his success as an exhibitor to the fact that he lost his eyesight and has never seen a screen picture in his life.

"Had I been able to see," he said to a MOTION PICTURE NEWS representative a few days ago, "I might, like many other exhibitors, have followed my own judgment too much. As it is, I rely upon the judgment of the public. I am always present when a new picture is run, and I listen to the comments of the audience as I move around in various parts of the house. Then, too, I ask the opinion of a great many people on each picture. The box-office receipts also tell me what my patrons like most."

Mr. Hurst lost his sight when a boy. While catching in a ball game, a pitched ball struck him between the eyes with such force that total blindness followed the accident.

THE WEST COAST



Director R. William Neil, of the Ince Staff, and His Bride, Married August 14 at Riverside, Cal.

Theatre Owners Investigate Lighting Conditions

PLANS were made by members of the Theatre Owners Association at their bi-weekly luncheon August 21st to investigate local lighting conditions, with the view of inducing the government officials to change the ruling with respect to lighting in fronts of stores being turned out on Monday and Tuesday evening, and also the promised ruling which becomes effective October 1, and provides that no display lights shall be used on any evening except Saturday and Sunday.

The action of the Los Angeles and Southern California exhibitors cannot be looked upon as an unpatriotic one, or that the theatre men are not trying to aid the government in the matter of fuel conservation, because it has been found that practically all of the electricity for lighting on the evening in this section is created by water power, and adding all display lights to the load would not in any way conserve fuel. This matter will be taken up with the local Fuel Administrator, and if he does not have authority to act in the matter, it will later be referred to the higher officials of the district or nation, as the case may be.

A feature of the meeting Wednesday was a thirty minute talk by Joseph Scott, Secretary of the Knights of Columbus of Los Angeles, who had just returned from several months service in the Knights of Columbus relief and canteen work on the western front.

Charles Christie, of the Christie Film Company, was present, and accepted an invitation of President F. A. McDonald and members of the association for all members of the Christie organization to be present at the next meeting, which will be "Ladies Day."

Denny Plans to Reopen Signal Laboratories

ORRIN DENNY, formerly superintendent of laboratory for the Signal Film Corporation, following a number of years' experience in laboratory work for Universal and other large studios for the West Coast, is making plans for the reopening of the Signal Laboratories, located at 4560 Pasadena avenue, Los Angeles, and will conduct them on a commercial basis. The laboratories have not been in use for the past several months or since the closing of activities of the Signal Company, almost a year ago. The equipment has been kept intact and will be augmented by new up-to-the-minute machinery and equipment of all kinds. Mr. Denny formerly did Lois Weber productions, Signal, and the laboratory work of several other producing firms at the Signal Laboratory.

Vacation Period Calls West Coast Exhibitors

AUGUST was the vacation season with Los Angeles exhibitors and all fortunate enough to arrange their business to permit a little recreation among the many alluring spots of California, were consulting vacation guides or telling their friends of the great time that "was had by all" on that big trip from which they have just returned.

Dr. H. B. Breckwedel, manager of the Palace theatre, with H. McIntyre, manager of the Peerless Film Service, has returned from a week's trip to Shaver Lake and the Yosemite Valley. The first stop was made at Shaver Lake where it was intended to put in several days fishing. The fish declined the invitation of the film men to be caught and after a day of disappointment it was decided to go to the Yosemite. In all the little jaunt covered 900 miles and concluded on Saturday August 17.

Chris Glymm, manager of the Garrick, left Monday, August 19, for a two weeks' fishing trip. Several noted fishing spots in Southern California are to be visited by Mr. Glymm.

Seymour Tally, of Tally's Broadway theatre, will spend a week at Bear Lake, to fish if the finny tribe is so disposed, but to enjoy seven great days in the open at all odds.

Bourke Succeeds Hudson in Butte

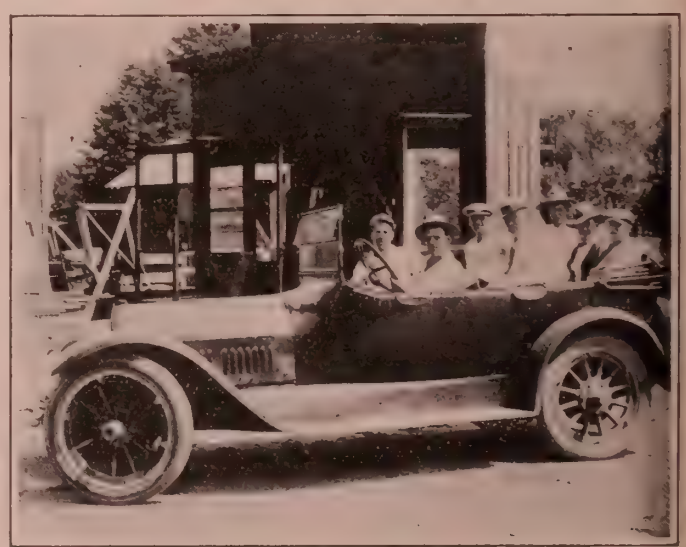
THE management of the Universal exchange in Butte has just undergone a change, George Bourke, a well-known film man of Denver, taking charge this week, succeeding to R. C. Hudson. Mr. Hudson, who made a good record here, goes to Denver as a special representative of the Universal in that territory.

Mr. Bourke was with the Universal exchange in Denver for two years and is well known in the silent drama circles of the West. He started in the business in Seattle ten years ago.

He plans getting a ground floor location in Butte and will install a screen room in the basement.

Harry Jacobs Dies in Los Angeles

HARRY JACOBS, who has been identified with the promotion work of a number of motion picture companies for the past two years in Los Angeles, following similar amusement promotion work in the East, dropped dead on the streets of Los Angeles, August 19. Burial was held Wednesday, August 21. Jacobs was past fifty years of age.



Jessie Robbins, G. M. Anderson, Fred Church, Tom Kelly, Ford Beebe, Percy Pembroke and Joseph Flynn, of Golden West Film Company, "Autoed" from Los Angeles to New York



William S. Hart, As He Appears in His Office As Executive of the William S. Hart Productions, Inc. Mr. Hart Has Started His Second Year Under Contract to Release Through Artcraft

Short Notes of the Studios

EDDIE LYONS AND LEE MORAN have a decidedly novel opening for their comedy, "Guilty, Your Honor," just filmed. This shows a court room where the defendants are jubilant in the opening scenes because the jury finds them guilty.

HARRY HILLIARD, well-known leading man, was engaged by Universal this week, but no decision has been reached as to who he will play with first.

EDDIE GRANEY, world famous fight referee, paid Universal City a visit this week, and before the camera gave imitations of Sullivan, Dempsey Fitzsimmons and Corbet, whom he claims are the four greatest fighters the world has known. Eddie Lyons and Lee Moran appeared with Graney in the films which were directed by William E. Wing.

ROSEMARY THEBY, who was most recently seen in D. W. Griffith's productions, has been engaged by Triangle, and will be featured in "Out of Western Seas," now in production under the direction of E. Mason Hopper. The cast selected to support Miss Theby includes Pete Morrison, Alberta Lee, Lillian West, William Dale, Harvey Clark, Larry Sears and William Bainbridge.

WILLIAM CHRISTIE CABANNE is making the final scenes for the first Triangle Taylor Holmes' subject, "A Regular Fellow" this week, and Holmes is to return under the direction of Lawrence Windom. Windom has just filmed "The Gray Parasol," featuring Wellington Cross and Claire Anderson.

THE Theda Bara subject now in production has been titled, "The Siren's Song." This is from the pen of Charles Kenyon, and, like previous productions starring Miss Bara, is being directed by J. Gordon Edwards. Practically all of the scenes are laid in Europe—a portion being in a fishing village, and others in Paris and Nice. Announcement is made that Miss Bara will return East upon the completion of this film.

GLADYS BROCKWELL, having completed work in "The Strange Woman," under the direction of E. J. Le Saint, has been granted a short vacation while the scenario department prepares her next story.

What Exchanges and Theatres Are Doing

W. H. Whitson, proprietor of the Plaza theatre, San Diego, Cal. spent several days in Los Angeles the week of August 19 for the purpose of arranging his bookings for the early fall.

GEORGE MAUK, of Phoenix, Ariz., who controls a chain of theatres in Phoenix, Ray, Hayden and Superior, has been visiting his friends in the film exchanges of Los Angeles.

P. D. GOMEZ, proprietor of the Orpheum theatre of Santa Rita, New Mexico, has attracted attention among the exchange men of Los Angeles by the way he went after business for the Jane and Katherine Lee (Fox Kiddies) picture, "Doing Their Bit" on Tuesday, August 20. Mr. Gomez did not take any chances of the foreign element missing the pictures and caught them by a circular printed in Spanish. A circular in English was also distributed among all prospective patrons.

GEORGE J. EKRE, of Portland, Ore., has been selected to fill the vacancy caused by the resignation several weeks ago of Walter F. Cree as manager of the General Film Exchange of Los Angeles. Mr. Gree has enlisted in the Navy. Mr. Ekre is in Los Angeles most any day, as his appointment has been approved by the New York office, and he is now only awaiting advice as to the time he is to take up the duties of the Los Angeles office. For the past two weeks the managerial chair at the General has been occupied, temporarily by W. S. Rand. Mr. Rand was formerly of the Denver office of the orginzation, but was appointed division manager for San Francisco, Los Angeles, Seattle, Portland and Denver, about four weeks ago. He has determined to make his headquarters in Los Angeles. He will take up the work of his office as soon as Mr. Ekre arrives.

THE Rex Beach series under the Goldwyn banner has been booked by Ben Fish, of the Goldwyn Los Angeles Exchange, to Emil Kehrleine, manager of the Kinema theatre. The first of the series will be "Laughing Bill Hyde" which is scheduled for its initial showing at the Kinema the week of September 30. The first Pauline Frederick picture by Goldwyn entitled "The Poverty of Money" is scheduled for the Kinema the early part of October.

Arrangements are being made by Mr. Fish for private showing of "The Turn of the Wheel," the first Geraldine Farrar production for Goldwyn. The showing will probably begin August 22.

PRELIMINARY showings of "The Japanese Nightingale," the latest Fanny Ward photoplay, are being arranged by E. D. Tate of the Pathe Exchange. The picture is scheduled for release on September 22.

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Exchanges and Theatres

(Continued from page 3)

WALTER S. RAND, division manager of the General Film Company, has booked the first of the Oakdale series in Talley's Broadway theatre for the week of September 9. The first picture will be "The Locked Heart," starring Gloria Joy. Other Joy productions will follow in a few weeks after the first presentation.

W. H. WALSH of the Los Angeles William Fox Exchange has booked the Fox Standard pictures in the Kinema. The first William Farnum in "Riders of the Purple Sage" will open at the Kinema on Saturday, August 24. It will run for a week. Mr. Walsh has also booked "Cleopatra," Theda Bara's noted vehicle, in Miller's theatre for an eight-day run, beginning Saturday, August 24.

JAMES COOK, of the Palace theatre, El Centro, Cal., who has been spending the summer in Los Angeles, left today for home for the purpose of arranging some business and also to register for the fall election. He will return to Los Angeles in about three weeks, where he will remain until February.

"THE SAVAGE WOMAN," Clara Kimball Young's second California-made production, opened for a week's engagement at Tally's Broadway theatre on Monday, August 19. Miss Young's first California production, "The Reason Why," was very well received on the Pacific Coast.

EXHIBITING rights for "The Clansman" of "The Birth of a Nation" have been purchased for Southern California by M. & R. Feature Film Exchange of Los Angeles. The privilege was bought from W. H. Clune. This picture, which recorded unprecedented runs in all parts of the country, broke all records in Los Angeles in 1915 when Clune's Auditorium gave a consecutive showing for 22 weeks.

E. H. EMMICK, owner of the Peerless Film Service, returned to his home in San Francisco on Tuesday, August 20, after having spent ten days at the Los Angeles branch of the concern.

SEVERAL changes in office forces of the George Kleine System and the Mutual Film Exchange were made necessary by the resignation of E. T. Wakefield, assistant manager of the Kleine organization. C. H. Fitzgerald, booker for the Mutual, was selected by Manager E. H. Silcock as his assistant. Mr. Wakefield has not as yet announced his new line of business.

To fill the vacancy caused by Mr. Fitzgerald going with Kleine, Manager A. R. Patten, of the Mutual Exchange, promoted J. A. Ruger, cashier, to the position of booker. Miss Ethel Simpson of the office force, has been made cashier.

J. N. GAWNE, made his debut into the motion picture industry this week, having been selected by W. H. Hepburn, manager of the Vitagraph Exchange, to cover the Southern California territory. Mr. Gawne, before entering the motion picture business, was connected with a large mercantile concern. He will start upon his first trip in a few days.

D. S. MITCHELL, who handles the Arizona territory for Vitagraph, will start Wednesday upon his fall roundup.

THE INITIAL presentation of "To Hell With the Kaiser" at San Diego, occurred on Monday, August 19. A. B. Lamb, manager of the Los Angeles Metro Exchange, having booked the production at the Pickwick theatre for an indefinite run. The picture had its first showing in Los Angeles on Saturday, August 10, at Quinn's Rialto. The first week's business proved entirely satisfactory and the production has now entered upon its second week with exceedingly bright prospects for a third week's run.

BOOKINGS of the William L. Sherry Service through the Los Angeles exchange, amount to eighty-five nights on the three first releases, the titles of which are "A Romance of the Underworld," "Street of Seven Stars," and "Out of the Night."

What Butte Is Doing

W. A. COUGHLIN, who is now a special representative of the American Film Corporation in the Northwest, with his head office in Spokane, was in Butte last week on his way from New York to the far West. He was in the picture game in Gotham the past three months. Mr. Coughlin has spent

some 12 years in the film business in the West, and so is glad to get back again. His Spokane office will be with Pathe. He will book "Flying A" productions in this territory.

AL FINKELSTEIN, De Luxe representative on the road, was in Butte. Al, who is a live wire, is booking "Hearts of the World" in Montana at this time. He has headquarters in Seattle.

W. B. HARTWIG, the Dillon showman, visited in Butte last week. He reports business picking up.

G. M. COLLODAY, Vitagraph road man, out of Salt Lake, is visiting Butte and Montana exhibitors in the interests of his firm. He reports business good in the big towns but rather quiet in the small ones.

BIG BILL HART, in "Shark Monroe", went over like a thunder-clap at the American the past week. Advertising Manager Raleigh helped with some attractive lobby displays and the use of printer's ink.

THE ORPHEUM made a feature of "Polly of the Circus" the past week. An appropriate "circus" lobby served to attract passersby.

THE EXHIBITION of "Doing Their Bit," a new Fox feature, is awaited with interest in Montana, as a former Montana girl, Beth Ivins, will make her initial appearance in this production. She is the niece of Editor E. G. Ivins of Lewistown, one of the well-known newspaper men of the Northwest.

JOHNNY GRIFFIN, of the Orpheum theatre, Chinook, was visiting in Butte this week, calling on local exchanges.

WILL STEEGE, former manager of the Grand Opera House at Great Falls, on September 1 took charge of the Sexton theatre in that city. He is one of Montana's best-known showmen. Mr. Steege will use the Paramount-Artcraft program 100 per cent, having arranged with Mel S. Wilson for the service.

DAVE SCHAYER, head booker and assistant manager of the Salt Lake branch of Famous Players-Lasky, is in Butte for two weeks, installing a new booking system at the local exchange, which is expected to put the service up to the highest possible degree of efficiency. He is also co-operating with Manager Wilson to bring the service up to the top standard throughout Montana.

MANAGER RUFFNER, of the Rialto, has just signed contracts with Manager Mel S. Wilson, of the Butte exchange of Famous Players-Lasky, whereby he will use the entire output during the season 1918-1919. The contract is one of the biggest, if not the biggest, ever signed in Montana by an exhibitor. The Rialto is the Jensen and Von Herberg house in Butte. Mr. Wilson is just back from Missoula, Great Falls and other larger cities of the state. He reports every town booking Paramount-Artcraft 100 per cent.

In Portland and Vicinity

F. A. TIPTON has been placed in charge of the Portland territory for the Parex Film Corporation, Seattle, and will establish an office for the Wm. L. Sherry service in Portland. Manager L. A. Todd and Mr. Tipton were in Portland recently with "The Romance of the Underworld," which was booked to Walter Armstrong of the Strand theatre, and several other productions.

SEVERAL instances of film bicycling—shooting of a film from one theatre to another for two exhibitions at the price of one—have been discovered in the Portland suburbs, but quick action of the exchange men has eradicated the evil.

E. J. MYRICK, manager of the Liberty theatre, is back from a vacation which took him to San Francisco. He's primed for a lot of new stunts to pull on his patrons during the Fall months.

J. J. PARKER, owner of the Majestic theatre, has been hobnobbing with the boys on Seattle's film row for the past week.

"HEARTS OF THE WORLD" opened big in Portland. It will run for two weeks, jump to Astoria for four days to make way for a road show at the Heilig theatre, and then return to that house for a run of two more weeks.

"PERSHING'S CRUSADERS," shown at the Heilig, the "legit" house, "knocked 'em dead." Full page ads and a double-page spread in The Oregonian were paid for by patriotic merchants.

E. C. SMITH, of the American and Liberty theatres, Dayton, Wash., has taken over the Empire at Waitesburg, Wash.

G. T. HOLTZCLAW, of the Circle theatre, Portland, Ore., is going to show all Paramount-Artcraft pictures, or a selection of them, during the coming season. He's going to boost the admission price for former five-cent houses to 15 cents on nights and Sundays, with ten cents for matinees. For the showing of "Cleopatra" he broke all price records and charged 20 cents. The Circle is a downtown theatre.

CLYDE GAGE will open a theatre at Coquille, Ore., about September 1. The former Coquille theatre was burned down some months ago.

THE JEFFERSON THEATRE, at Jefferson, Ore., has been reopened with Paramount-Artcraft pictures.

HERMAN WOBBER, Western manager for Famous Players-Lasky, and D. K. Shank, auditor, were in Portland recently visiting C. M. Hill, the local manager.

MR. HILL has booked all Paramount-Artcraft subjects for the following season, the People's, Liberty, Columbia and Star getting all of the product. The Peoples Amusement Company operates the People's and Star theatres, while Jensen and Von Herberg operate the Liberty and Columbia.

H. H. HURN, Triangle manager in Seattle, and Manager Hill of Goldwyn, have been recent Portland visitors.

W. A. STONE, of the Service Film Company, recently made a round-trip motor tour from Portland to San Francisco.

CLIFF WORK, Spokane Orpheum vaudeville manager, is spending his vacation putting "Boy Scouts to the Rescue" in Oregon theatres.

BERT LATZ, the Jewel genius in the Washington territory, dropped into the Portland office the other day to talk things over with District Manager Sol Baum.

ELSIE BRINN in very active in the management of the Gem theatre, St. Helens, Ore. Her dad, A. M. Brinn, is the big chief at least in name.

BEVERLY GRIFFITH, former Universal official, is now a sergeant-major in the aviation branch of the Signal Corps. He underwent an operation at Vancouver, Wash., recently, but is now fit for service and will be stationed at Seattle.

D. F. MARKOWITZ, brother of M. L. Markowitz, manager of the Universal Exchanges, San Francisco, was a visitor in Portland last week. He's up in the Northwest putting over a couple of private picture deals.

F. P. WITTENBERG, manager of the Grant and Brooklyn theatres, Portland, has closed the Grant to have it remodelled. He will spend $3000 and increase the seating capacity to 500.

N. E. LEIGH of Parma, Idaho, has almost completed his new house in Parma, and also his theatre in Nyssa. He is also having his Wilder house remodelled.

E. J. REYNOLDS has bought the Liberty theatre, Pasco, Wash.

THE KAM THEATRE at Ephrata, Wash., is closed.

N. B. PETERSON is opening a theatre at Ukiah, Ore.

JULIAN BYRD has taken over the Liberty theatre at Burns, Ore., formerly managed by C. B. Smith.

E. T. SCHULER is the new boss of the People's theatre, Joseph, Ore. The house was formerly operated by C. C. Ghormley, manager of the People's at Enterprise.

W. J. WHITE, manager of the Arcade theatre, Cottage Grove, Ore., and Mrs. White were Portland visitors recently.

ALEX. TAGG, manager of the Sunset, Astoria, spent a day or two in Portland recently.

F. A. SHERWOOD, of the Primrose theatre, Sultan, Wash., has enlisted in the Naval band, and Dick and Frank Hasty of Coupeville, Wash., are in charge of the house.

GUST BERGSTROM has succeeded C. M. Dunn in the management of the Mason, Wash., theatre.

CHRIS CAMPEN has closed his Herron, Wash., theatre and has moved to Iowa.

C. W. SHOWALTER has succeeded E. Struxell in the management of the Othello theatre, Othello, Wash.

THE ORPHEUM THEATRE, Seaside, Ore., is open for the Summer.

MIKE LYONS, formerly of the Palace theatre, Seattle, was in Portland recently en route to California on a motoring trip. His car broke down near Central, but he bought a new one.

WALTER ARMSTRONG, manager of the Strand theatre, is now piloting a new Oldsmobile Six. Sure he's the owner.

E. E. COLESTOCK, manager of the Cloverdale, Ore., film theatre, has closed the theatre for the Summer and is enjoying a vacation motoring with his family.

E. R. SAUNDERS, manager of the new theatre at Ilwaco, Wash., is doing a big summer business.

R. G. PERKINS, son of C. F. Perkins, who owns the Silver Star theatre at Freewater, Ore., spent a day in Portland not long ago.

E. S. BAIR, well known and successful exhibitor, has opened the Royal theatre at Newport, Ore.

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OTIS SMITH of Dallas, Ore., reports that the shipyards have drained Polk County of many of its inhabitants, and that business is below average.

RAYMOND, WASH., is to have a new theatre about September 1, in the Stenzel building. It will seat nearly 1000.

A NEW motion picture theatre is being erected at Dime, a new Seward Peninsula Camp in Alaska, near the Arctic Circle. An admission fee of one dollar will be the rule.

THE NEW LIBERTY THEATRE at Chehalis has been opened by T. K. Metz, formerly in charge of the Empress.

MANAGER BRADLEY of Wheeler, Ore., was in Portland a few days ago.

C. P. SCATES, of the Paramount theatre, Okanogan, Wash., cleaned up when a Chautauqua came to town by booking some big features and competing with the orators.

T. S. HUME has leased the American theatre, Arlington, Wash., to F. C. Hausafus.

G. M. NORTON, manager of the Arctic theatre, Nezperce, Idaho, has been called in the August draft. He has placed the theatre on the market.

HERMAN J. BROWN, theatrical boss of Boise, Idaho, has lost his bookkeeper by draft, will soon lose his publicity man, and then an operator will be called.

W. S. HUMPHREY of Eugene, Ore., is closing his Savoy theatre, according to report.

JOE LUCTS, exhibition boss of Centralia, has been vacationing in California.

A. H. MC DONALD, Eugene showman, has been spending several weekends at Newport, a coast beach town.

MRS. LEITER has closed the Star theatre, La Grande, for the summer.

C. T. HUNTINGTON has succeeded "Doc" H. H. Owens as manager of the Bungalow theatre, Oakland, Ore.

THE MOTION PICTURE EXHIBITORS' LEAGUE of Oregon has moved its Portland headquarters to the Commonwealth Bldg., Sixth and Burnside streets.

Short News of Spokane

SPOKANE photoplay houses will feature big films during the Interstate Fair week, September 1 to 7. For fair week, the Clemmer will present D. W. Griffith's big production, "The Great Love," and on Wednesday, September 4, the Clemmer will present "The Geezer of Berlin," said to be a burlesque on "The Kaiser, the Beast of Berlin."

MANAGER C. E. STILWELL of the Casino has completed arrangements to show the latest Metro war special, "To Hell with the Kaiser," for fair week, beginning Saturday, August 31. The Casino has also booked "The Prussian Cur." Theda Bara in her spectacular production "Salome" is an early fall booking at the Casino. Manager Charles W. York of the Auditorium theatre has booked the second U. S. Government official war film, "America's Answer," to be shown here early in October.

TWO WELL KNOWN Spokane young women figure in the supporting company with William Farnum in "Rough and Ready," a Fox production at the Majestic. Violet Palmer, the leading woman, in private life is Pearl Palmer, an orchestra leader in Spokane until two years ago. Jessie Arnold, who plays the part of the adventuress, was the leading woman most of the season with the last stock company to play at the American theatre in Spokane.

"EVE'S DAUGHTER," featuring Billie Burke, played to big business the first of the week at the Liberty.

THE CASINO played to capacity houses with that typical Western photodrama, "Hell Bent," featuring Harry Carey. Fatty Arbuckle and Charley Chaplin work together in a comedy film at the Casino.

"THE BRAVEST WAY," with at least five Japanese screen actors playing important roles, including Sessue Hayakawa, was the Lasky offering at the Clemmer.

SCOTLAND YARD, the English detective organization, furnishes the punch for "High Stakes," a Triangle production at the Class A.

CHARLES RAY in "The Hired Man" headed the program at the Lyric, the film having its second run in Spokane.

In and Around Denver

W. C. RICORD, formerly in charge of the Ford theatre at Lead, S. D., is now permanently located in Denver.

F. W. NORMAND, the popular Fox road salesman, was in last week from a trip covering western Nebraska and Wyoming and has returned again to the same territory.

R. J. CHURCHILL has returned from a farewell visit with relatives at Hastings, Neb., and will leave here for a training camp in about ten days.

G. K. NERNES, owner of the Grand theatre in Deming, is in Denver arranging fall service.

JAMES STRATTON, until recently booking clerk for Paramount, has accepted a position as booker for Metro.

N. M. KRAVATZ has just returned from a Big Circle trip and reports having placed "To Hell With the Kaiser" in every town between Denver and Grand Junction, as well as in the towns on the Big Circle.

J. H. CUDDY of Lewin & Cuddy, owners of the Newell theatre at Newell, S. D., is in Denver looking for a better location in this territory.

CHARLES R. GILMORE of Select has returned from a trip covering southern Colorado and New Mexico and reports a 100 per cent business.

EARL RADCLIFFE, also of Select, who recently enlisted in the aviation service, expects to be called for training very shortly.

W. L. GULLETT, former proprietor of the Paris theatre in Santa Fe, has accepted a position as road salesman for Goldwyn.

H. E. TOMPKINS of the Liberty at Colorado Springs was a visitor on Film Row this week.

E. C. KIRKPATRICK, until recently with Pathe in Chicago, and H. L. Hartman, formerly with the World in Minneapolis and also former exhibitor at Mandan, N. D., have accepted positions as salesmen for Fox in Denver territory.

JULIUS FRANKEL, president of Supreme Photo Plays Corporation, has practically recovered from a recent illness and is spending a few days at Manitou Springs.

EARL P. BRIGGS, formerly connected with the local World headquarters, recently tendered his resignation and has accepted a position as manager for the American Film Company, with Denver headquarters at the local Pathe office. Briggs is already off to a good start by closing on a star series contract with both the America and Strand in Denver. He is now meeting the exhibitors in northern Colorado.

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NOW BOOKING

THE EYES OF THE WORLD

A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.

THE AVENGING CONSCIENCE, with the Clansman Cast.

THE WARRIOR—Featuring Maciste, the Italian Fairbanks.

McClure's—Geo. Loane Tucker Production, **MOTHER.**

LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.

MARRIED IN NAME ONLY, with Milton Sills.

ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

SINS OF AMBITION—Featuring Barbara Castleton.

KALE-ALTA SLIDE CO.

B. O. Youngman

Theatre Slides of Quality
Excellent Assortment Stock Slides

1028 Market Street
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VITAGRAPH

R B. QUIVE
Branch Manager
985 Market Street
Fifth Floor

CONSOLIDATED FILM CORPORATION

90 Golden Gate Avenue, SAN FRANCISCO
2016 Third Avenue, SEATTLE

DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

What Seattle Exhibitors Say

THE PARK THEATRE, McKinley, New Mexico, has been taken over by Garrett & Garrett, to be run in connection with the Rex. The Empress has been closed.

THOMAS BURCY of the Lyric, Sterling, Col., has gone for a month's fishing trip.

MAX SCOFIELD, manager of the Film theatre, Vollmer, Idaho, has been drafted. It is not ascertained as yet who will take charge of his house.

THE JEFFERSON THEATRE, Jefferson, Ore., is reopening.

A. E. SPARKS plans leasing the Family theatre in Estacada, Ore., and having it reopened.

"SALOME," the great Fox production, has so pleased the people of Seattle that Managing-Director Levy of the Levy's Million Dollar Orpheum has put it on for a second week.

D. W. GRIFFITH'S production, "The Great Love," went over the top at the Strand. In fact it brought in more receipts than the management had seen for a long time.

FRANK STEFFEY, manager of the Coliseum, was almost compelled to call out the police force to keep the crowds away from this theatre while Victor Hugo's "Les Miserables" was being played on the screen. Steffey did it with the right kind of advertising and management.

CONSTANCE TALMADGE in "A Pair of Silk Stockings" brought down more than one house at the Strand. This play also did much better than the house expected.

J. CLEMMER is continuing to add popularity to his Clemmer theatre with his Pathe current events and his comedies. He recently made a wonderful success with "The Million Dollar Sisters."

GENERAL picture conditions in and around Seattle are reported good, especially for the summer months.

L. A. SAMUELSON, for the past four years with the Seattle Pathe office, has joined the U. S. merchant marine and is now on his way to the Philippine Islands, from where he will go to Europe. With him is W. W. Kofeldt, formerly manager of the Majestic, Portland, Ore., and before that manager of the Seattle Pathe office.

ASHLEY McGRAW, formerly booker at the Seattle Vitagraph office, will succeed Mr. Samuelson as Pathe booker.

ED. HUDSON, who for the past three years has been shipper with Pathe, has enlisted in the navy. He will be succeeded by W. H. Fletcher, formerly connected with the Puget Sound Electric Company.

ED. BARNHARDT, JR., employed as salesman for Pathe, has been given all the territory west of the Columbia River, that has its source in Canada, then flows down through the eastern counties of the State of Washington and enters into the Pacific Ocean in the states of the southwest section.

W. H. HILBOURN has closed his Twilight theatre at Sheeny, Wash.

MAX SCOFIELD of Vollmar, Idaho, has been drafted into the army.

P. A. GAUL of Cottonwood, Idaho, has taken over Scofield's theatre and has decided to run Paramount service in it.

H. G. ROSENBAUM, manager of the Seattle Paramount and Artcraft offices, has gone to Spokane for a short trip, and G. Endert, the assistant manager, has gone in the woods for his vacation. In the absence of these men Guy Navarre, one of the company's best salesmen, has been placed in charge of affairs. As soon as Guy gets a chance to take a vacation he is going to Sea View and come back all tanned up.

AMONG the recent strollers along Film Row were Frank Stannard, owner of the Gem and Wenatchee theatres in Wenatchee, Wash.; Ed. Dolan of Aberdeen, and H. Newman of Hoquiam, Wash.

THE WEST COAST

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The West Coast" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the West Coast in

THE WEST COAST

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War
The Secretary of the Navy
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

Simplex

"LET THE Simplex TWINS COMMAND YOUR FILMS"



Your Films are your Soldiers in the war for success.

And your Projectors are their Officers, who should command them effectively.

Now, we've nothing to suggest about the picking of your Soldiers. You know your public, its tastes and preferences.

But we do say this: It's a losing fight you are waging if you pick the wrong Officers, and let your Soldiers run amuck on the screen.

But put the Simplex Twins at the head of your troops and you will win one important battle after another until victory is yours.

It will be the well earned victory that comes from presenting presentable subjects the Simplex way—the COME-AGAIN way.

Don't lead good films to failure. The Simplex Twins will lead them to success

THE PRECISION MACHINE CO. INC.
317 East 34th St. New York



EDUCATIONAL FILMS CORPORATION

OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

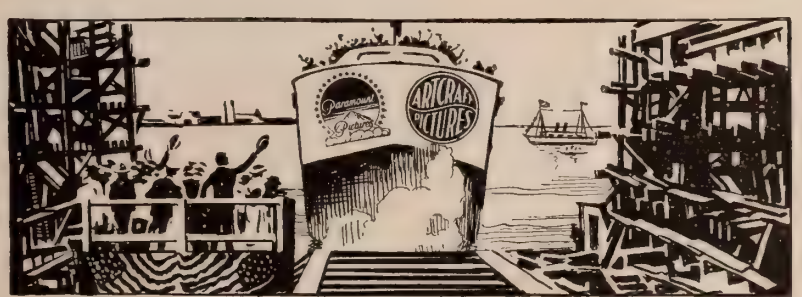
SEPTEMBER 14, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

The New Season Is Launched!



NATIONAL Paramount and Artcraft week was a tremendous success for America's exhibitors. Now make *every* week a Paramount and Artcraft week.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

VOL. XVIII-NO. 11 *Entered as Second Class Matter, October 13, 1915, at the Post Office at New York, N.Y., under the act of March 3rd 1879* PRICE 15 CENTS

A Bluebird Extraordinary
See it as soon as possible
at your Bluebird Exchange

BLUEBIRD
Photoplays, Inc
1600 Broadway, N.Y.

Stunning

PRISCILLA DEAN

IN

The BRAZEN BEAUTY



Paramount and Artcraft Specials

Paramount Pictures

ARTCRAFT PICTURES

FOR 2 WEEKS!
Paramount and Artcraft SPECIAL
"THE HUN WITHIN"
with
DOROTHY GISH and GEORGE FAWCETT

To Accomodate the CROWDS
THIS WEEK
DOORS OPEN 10 A.M.
"PRIVATE PEAT"
Paramount and Artcraft SPECIAL

Because the Public Demands It-
Henry Walthall in
"FALSE FACES"
Paramount and Artcraft SPECIAL
-Will Continue For ONE WEEK MORE

"The Silver King"
Paramount and Artcraft SPECIAL
We have to keep open until midnight this week to accomodate the crowds - - - -

When We Say "It's a Special" We Speak Webster's Language

"THE HUN WITHIN," the first Paramount-Artcraft Special, has been received with tremendous acclaim at its first pre-release showing, at the Rialto Theatre in New York City. It is one of a series of nine specials and is a sample of all nine.

When we use the word "special" we mean just what Webster's New International Dictionary means, namely: "Distinguished by some unusual quality; uncommon, extraordinary; especially distinguished by superior excellence, importance, power or the like."

That describes Paramount-Artcraft Specials.

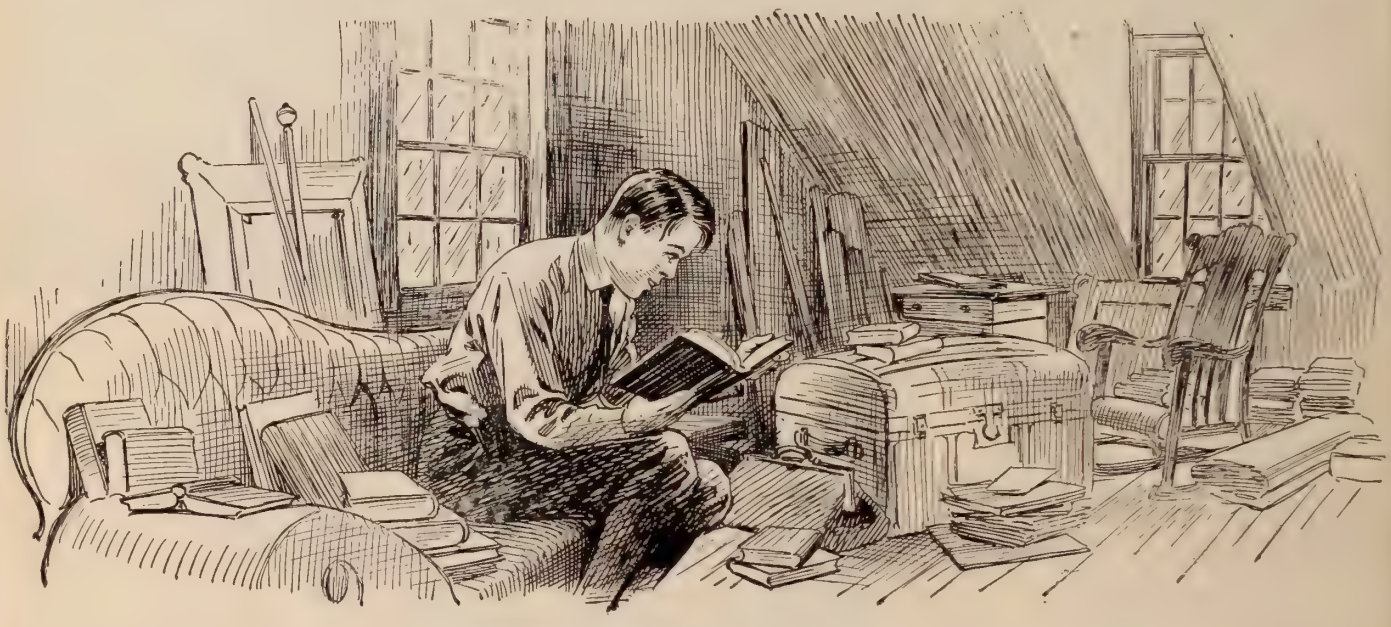
Each Paramount-Artcraft Special fills snugly the places in his schedule that the wise exhibitor has reserved for "something unusually big."

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Here's the Way to Advertise *"THE SUCCESS SERIES!"*



Up in the Attic on a Rainy Afternoon

REMEMBER those days? When you used to climb the stairs and rummage for magazines and books among the old furniture and the empty boxes that grandmother wouldn't *think* of throwing away, for they might come in handy some day.

Great times, weren't they?

You dug up some bully stories—only a year or so old—and they beat anything you had read in a long time. You went up right after dinner—you had it at noon, remember?—and it didn't seem but a minute before Mother was calling you to supper.

Those were the happy days!

How'd you like to do that again?

You can! Once a week. In our theatre.

The Famous Players-Lasky Corporation has gone into its vaults and has brought out the very best of the motion pictures produced in the last few years.

They've polished up these pictures until they're even better than they were when they were first shown. And we're going to show them once a week.

One night a week you'll have all the joy of discovering a bully picture you've never seen—just as you used to find a bully story you'd never read.

They're all Paramount Pictures and all masterpieces—motion pictures that you've often wished you'd seen. Here's your opportunity. Don't let it get away.

The first five we will show will be:

Mary Pickford in " The Eagle's Mate." **Marguerite Clark in " Wildflower."**

All Star Cast in " The Girl of the Golden West."

Pauline Frederick in " Zaza." **Geraldine Farrar in " Carmen."**

PARAMOUNT THEATRE

PHONE, 6496 ORCHARD

LEADING MOTION PICTURES THEATRES

OFFICE OF
M. & S. CIRCUIT
31 SECOND AVENUE
NEW YORK,

New York, August 20, 1918.

Vitagraph Co.,
1600 Broadway, N. Y. City.

Gentlemen:

Wish to congratulate you on your wonderful serial, "A Fight for Millions." I am running the sixth episode this Wednesday, and am looking for some extra help, as this wonderful serial has boosted my Wednesday business 100%. It has action, and thrills in every foot—I find that's what the public wants. It's very hard to keep the audience quiet when "A Fight For Millions" is flashed on the screen. I'm waiting for the next Vitagraph serial.

Very truly yours,
A. S. CRYSTAL,
Meyer & Schneider, Hopkinson Theatre, Brooklyn, N. Y.

—Hard To Keep the Audience Quiet While They See

WILLIAM DUNCAN *in*
"A FIGHT FOR MILLIONS"

Supported by An All-Star Cast Including
EDITH JOHNSON *and* JOE RYAN
by **ALBERT E·SMITH *and* CYRUS TOWNSEND BRADY**

VITAGRAPH
ALBERT E·SMITH
President

ALBERT E. SMITH *Presents*

HEDDA NOVA *and* J. FRANK GLENDON

in

"By The World Forgot"

An Unusual Drama of Love and Adventure in the Margins of Civilization.

by CYRUS TOWNSEND BRADY—*Directed by* DAVID SMITH

VITAGRAPH

(Use this as Program Copy)

Shanghaied—forced to work his passage aboard an old-fashioned sailing ship on a long tedious voyage—and a few hours before he had been Derrick Van Beeckman, millionaire New York clubman! Spite and a disappointed love had been the forces back of it all. Van Beeckman did not care for the girl he was to marry, "by arrangement". But there was a man who did, and he had seen that his rival was spirited away.

And in those waters of romance, the South Seas, Derrick Van Beeckman found a new existence—in Truda, the island queen, he met the woman of his dreams. But could he marry Truda? What would his friends, the friends who had made up his very life, say when he brought this South Seas damsel back to his Knickerbocker mansion?

But it is in this twist of the story that Cyrus Townsend Brady inserts his powerful "punch". And the subsequent events of this most *unusual* story make it one of the most entertaining ever released on the Vitagraph Blue Ribbon program.



Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

Goldwyn Pictures



Tom Moore
in a scene from
"JUST FOR TONIGHT"

"This is a Goldwyn Year"

EVERY Goldwyn branch office now has prints of this new star's first production. The story and the star justify everything Goldwyn has said about them in advance and everything that exhibitors themselves hoped for. In

"JUST FOR TONIGHT"

By Charles A. Logue Directed by Charles Giblyn

Tom Moore is launched with flood-tide success; a success that at once gives him the electric lights, the newspaper advertising and all the fine things that the critics say about a popular favorite.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures



Madge Kennedy
in a scene from
"THE KINGDOM OF YOUTH"

"This is a Goldwyn Year"

EXHIBITOR enthusiasm is now making this remarkable young star an even greater favorite than she has been for months. In every section of America she is now drawing top-capacity patronage.

"THE KINGDOM OF YOUTH"

By Charles A Logue *Directed by Clarence G Badger*

is—backed by Goldwyn's definite word and reputation—the best Madge Kennedy production Goldwyn ever made. "Friend Husband" was a nation-wide "hit." This one is bigger still.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH *President* EDGAR SELWYN *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES



"Smiling Bill" Parsons
in a scene from
"UP A TREE"

America's Best Liked Comedies

EVERY theatre, no matter how successful, *needs a tonic.* Programs, like the foods you eat, require sauces and dressings to *make them taste better to audiences.*

"SMILING BILL" PARSONS
in CAPITOL COMEDIES
26 a Year *Every Second Monday*

provides the "*pep*" and *dash* for 2,500 theatres' programs. He is booked because he is likable and popular—and because his stories are lively and clean.

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH, *President*
16 East 42*nd* Street New York City

Constance



CONSTANCE TALMADGE'S great success in the pictures of her First Select Series was one of the notable screen happenings of the season just closed. Have your patrons seen her in these great attractions, in which she is presented by Lewis J. Selznick?

"SCANDAL"

Cosmo Hamilton's story of the girl who claimed for a husband a man to whom she was not married.

"THE HONEYMOON"

in which the star hits the comedy curves at high speed in a screen drama of surpassing beauty. A honeymoon with a chorus girl hang-over! Do you get the idea?

"THE STUDIO GIRL"

"There are at least two miracles in this story," wrote the Moving Picture World when it was first presented. Your patrons will enjoy watching them come to pass.

"THE SHUTTLE"

The famous story by the author of "Little Lord Fauntleroy" in which Constance Talmadge impersonates the live end of an Anglo-American alliance.

"UP THE ROAD WITH SALLIE"

Clean as a whistle and swift as a wink!—is this story of a young adventurer who sought romance, with a bankroll, and found it!

"THE LESSON"

Here the star scores again in a laughter-plus-drama photoplay in which scenes of city life are delightfully intermingled with small town comedy.

"GOOD NIGHT, PAUL!"

A determined uncle from Canada, a scapegrace of a nephew caught in a big fib, an alarmed partner, and Constance Talmadge as his cleverly obliging wife—mix this and you have the swiftest of screen farces!

"A PAIR OF SILK STOCKINGS"

The last and perhaps the greatest of Constance Talmadge's First Series. A stage hit in England, a riot here—and perfect upon the screen.

Talmadge in "Sauce for the Goose"



presented by LEWIS J. SELZNICK

When your patrons see Constance Talmadge in this, the first of her Second Select Series, they will at once agree that the *sauce* is the best part of any dish. (Note—C. T. serves the sauce!)

Scenario by Julia Crawford Ivers
Directed by Walter Edwards

From the stage success by Geraldine Bonner and Hutcheson Boyd.

SELECT SP PICTURES



Quality Pictures *for* Quality Houses

HODKINSON SERVICE is a selected program based upon quality only. Each individual section is graded and priced according to its box office value. Each exhibitor can secure a product that is eminently suited to his own needs at a fair price, and on an equitable basis. The proof that Hodkinson Service consists of Quality Pictures for Quality Houses is very clearly evidenced by the roster of "first run" houses throughout the country using Hodkinson Service as follows.

California Theatre . . San Francisco	*Metropolitan Theatre . . Cleveland*	*Rialto Theatre . . . . Des Moines*
Portola Theatre . . . San Francisco	*Criterion Theatre . . . . Atlanta*	*Columbia Theatre . . . Pittsburgh*
Kinema Theatre . . . . Los Angeles	*Liberty Theatre . . . New Orleans*	*Colonial Theatre . . . . . Tacoma*
Plaza Theatre . . . . San Diego	*Walnut Theatre . . . . Louisville*	*Strand Theatre . . . . Washington*
Clemmer Theatre . . . . . Seattle	*Liberty Theatre . . . . Youngstown*	*Garden Theatre . . . . Washington*
Doric Theatre . . . Kansas City	*Colonial Theatre . . . Indianapolis*	*Picadilly Theatre . . . Rochester*
Strand Theatre . . . . . Denver	*Regent Theatre . . . Indianapolis*	*Windsor Park Theatre . . . Chicago*
Fay's Theatre . . . . . Boston	*Majestic Theatre . . . . . Portland*	*Columbia Theatre . . . . Dayton*
Kunsky Theatres . . . . . Detroit		

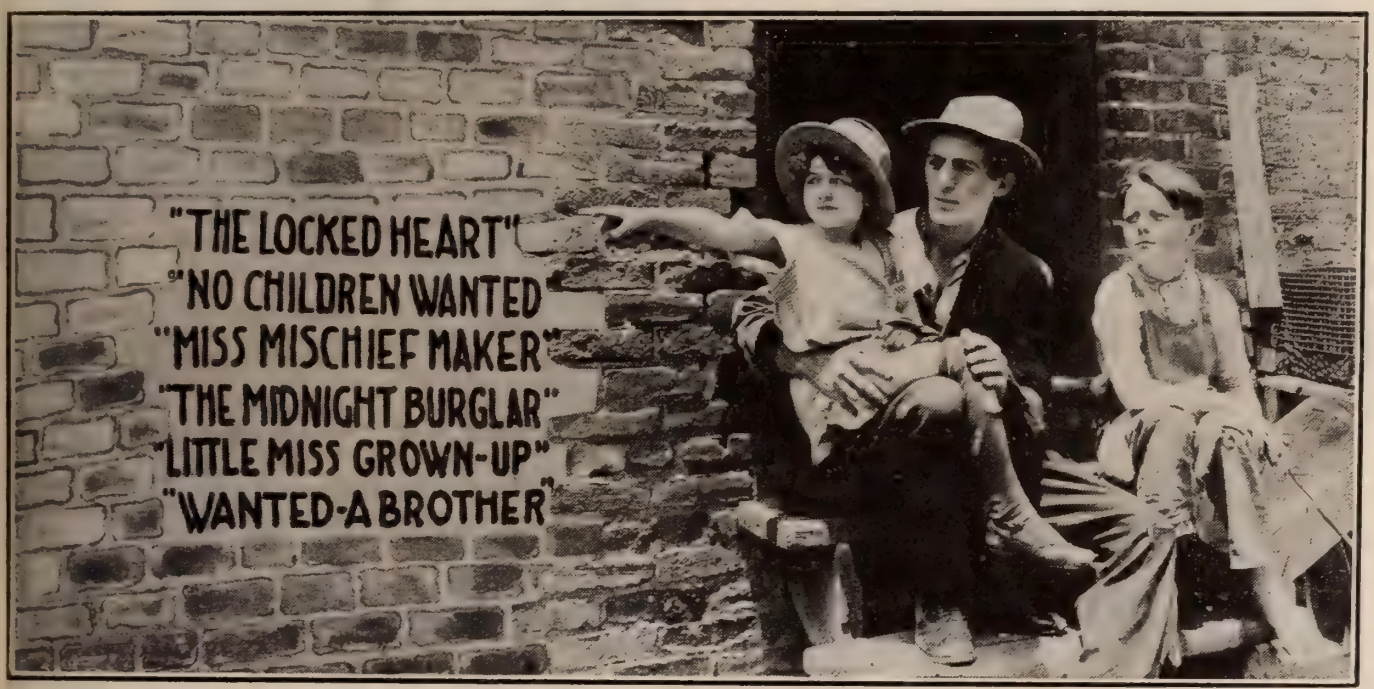
Remember that when you use Hodkinson Service you are helping to build up an Organization that will secure quality product for you on a reasonable and equitable basis, and eliminate the necessity of your using inferior and poor product to secure it.

Hodkinson Service and Hodkinson Special Representatives at all General Film Exchanges.

W·W·HODKINSON CORPORATION
527 FIFTH AVE., NEW YORK CITY

OAKDALE Productions

Six Human Interest Features



GLORIA JOY

A CHILD STAR OF TREMENDOUS CHARM

A SERIES:—Each subject a five-part drama feature—each subject filled with the popular appeal of youth—each subject splendidly cast and produced—each subject a consistent story, giving full play to the winning personality of Gloria Joy, in whom all audiences delight

OAKDALE PRODUCTIONS

Get This Series—It Is a Magnet!

GENERAL FILM COMPANY

Distributor

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"



JACK ABBE AND MARTHA TAKA IN "MYSTIC FACES"

Give and Take

This Triangle Play Is Mutually Profitable

Profitable to YOU from the status of earnings.

Profitable to your audiences from the status of entertainment.

And profitable to the U. S. because its proper presentation will assure YOU a surplus that you may invest in W. S. S.

Your patrons will welcome the return of Jack Abbe on the Triangle Program. A quaint little fellow this Japanese. Remember his appealing personality in "Who Is to Blame?"

Exhibitors—call your advertising knowledge into play and collect the profits on this Triangle play.

"Help Win the War"

TRIANGLE DISTRIBUTING CORPORATION

1457 Broadway New York



"STOLEN ORDERS"

WILL SHORTLY BE RELEASED IN THESE TERRITORIES BY THE FOLLOWING ORGANIZATIONS:

NEW YORK STATE	SELECT PICTURES CORP. NEW YORK CITY
ALABAMA, TENNESSEE GEORGIA AND FLORIDA	SPECIAL PICTURES FILM CORP. KNOXVILLE, TENN.
TEXAS, ARKANSAS AND OKLAHOMA	SOUTHWESTERN FILM CORP. DALLAS, TEXAS
COLORADO, WYOMING, UTAH AND NEW MEXICO	MIDWEST FILM CORP. DENVER, COLO:
WESTERN CANADA, INCLUDING PROVINCES OF MANITOBA, SASKATCHEWAN, BRITISH COLUMBIA and ALBERTA	COLE & NEELANDS EDMONTON, ALTA.

WATCH THE BOX OFFICE!

William A. Brady


J·A·BERST · President
1600 BROADWAY
N·Y·
Norma Talmadge

FLORENCE REED

the magnificent

in six massive modern
features of tremendous import
produced by
Tribune Productions Inc.,
direction John M. Stahl
will be seen henceforth in
UNITED PICTURE THEATRES
OF AMERICA
exclusively



J·A·BERST · President
1600 BROADWAY
N·Y·

An Apology

NO—I have lost no faith in the distributing machinery of the film business.

That I am offering—on behalf of this corporation—the first Triangle Special (The Mayor of Filbert) to independent purchasers of district rights and prints in a hundred districts at once is because the picture, for political, social and business reasons—must have instant country-wide release.

It isn't fair to ask that State Rights buyers disarrange their plans to put it out NOW—and there isn't a day to spare.

Yes—we would likely make some money—and save a good deal by going about this in the usual way—for Newspaper Advertising in hundreds of cities costs money.

But it gets Action.

State Rights buyers welcome, just the same—especially if they have time to put in on a big, quick job—

With a big, quick profit.

More especially if they know how to handle local committees and get the benefit of a live question.

Of course it's a great picture; 8 reels. Most people know the book—everybody knows the subject—"Wet vs. Dry."

The whole trade knows the Director, Christie Cabanné—famous for "The Lamb" and other big pictures.

H. E. AITKEN,
President.


The Western Photoplays Inc.
announces that the fifteen
episode serial of innumerable thrills, revealing the enemy within.
LEAH BAIRD
in
WOLVES OF KULTUR
with
SHELDON LEWIS
Will be distributed by
PATHE
and Released October 13th
Directed by J.A. GOLDEN



A Billboard Advertising Campaign that Covers Almost Every Town in The United States From 5000 Population Up Will give every exhibitor ready-made audiences on

LEAH BAIRD
in
WOLVES OF KULTUR
with
SHELDON LEWIS

This serial is as vivid as a flash of lightning in a midnight sky. It strikes high A in thrills, punch, story, acting & workmanship. Arrange today to see the first episodes at your nearest PATHE' exchange. Produced by Western Photoplays Inc. Directed by J.A. Golden

PATHE' Distributors

RICE /



The sort of enemy we are fighting

you may see him as he is in

OFFICIAL WAR REVIEW #10

Upon a German officer captured during the latest drive by the Allies in France, was discovered an order commanding the Hun armies to "destroy everything."

In Official War Review #10 is shown how thoroughly this damnable order was followed. Scenes of wanton destruction and murder are shown that would shame a tribe of head-hunters.

Official war pictures of the British, French, Italian and American Governments, issued one reel a week.

Committee on Public Information
George Creel, Chairman
Division of Films
Chas. S. Hart, Director
Distributed by

PATHÉ

You are wasting your opportunities if YOU ignore advertising.

Pathé

You don't have to be "on the fence"

when it comes to picking the BEST one reel comedies made!



Pick out at random any half dozen

HAROLD LLOYD

comedies from the Pathé program. Ask your Pathé exchange to screen them for you. Weigh them carefully for humorous situations, acting and quality of production. You'll no longer be "on the fence" as to what are the best one reel comedies made. Your own judgment will point unerringly to the Lloyd!

Produced by Rolin



AMERICAN FILM CO., INC.

Presents

MARY MILES MINTER

IN

"THE EYES of JULIA DEEP"

BY KATE L. McLAURIN

DIRECTED BY LLOYD INGRAHAM



This is the first of the American Film Co. subjects sold direct to exhibitors through Pathé exchanges. It has been seen, approved and booked by hundreds of exhibitors. Have *you* arranged to show it yet?

Romance, comedy and pathos abound in this human-interest story of department store life. It is light, dainty and entertaining—one of the kind of shows that send patrons home thoroughly satisfied. You can book it now—at Pathe exchanges.

DISTRIBUTED BY PATHE'


WILLIAM FOX
Presents
TOM MIX
in
Mr. LOGAN, U.S.A.
A story of secret service where grim duty outweighs the call of love
ROUTING OF I.W.W.
BLOWING UP OF MINE
TRILLING RUNAWAY
A "SLACKERS" HEROISM
FOX
FILM CORPORATION
BOOK VICTORY NOW!
VICTORY PICTURES

TOM MIX

doesn't camouflage

HE DROPS ON HORSEBACK OFF HOTEL BALCONY
RIDES OVER YAWNING CHASM ON TREE TRUNK

HE DRAGS SELF AND GIRL 300 FEET UP PRECIPICE
WHIPS FOUR MEN, SINGLE-HANDED

HE SHOOTS GILA MONSTER ATTACKING WOMAN
HURLS MAN LIKE FOOT-BALL IN DESPERATE FIGHT

HE MAKES

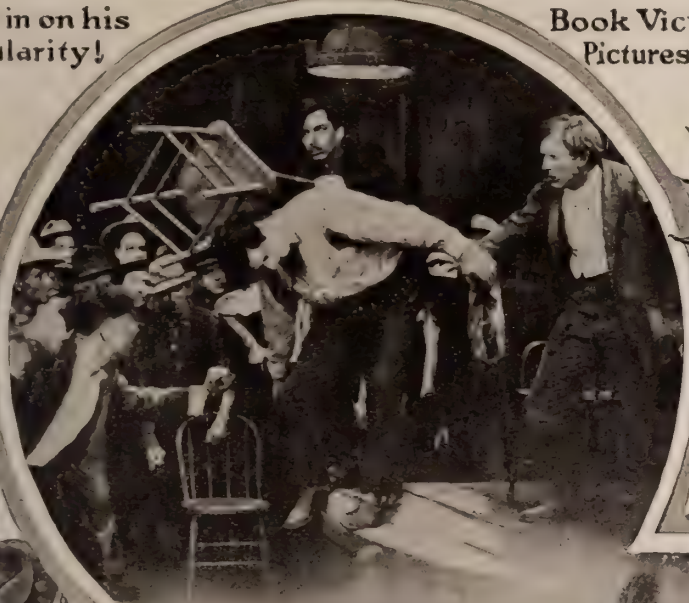
MR. LOGAN, U.S.A.

A BLAZING VOLCANO OF FIRE!
A MACHINE GUN OUTBURST OF ACTION!
REEL AFTER REEL OF DARING!

Cash in on his Popularity!

Book Victory Pictures Now!





VICTORY PICTURES







WILLIAM FOX PRESENTS
EXCEL PICTURES
XL

First Excel Release

William Fox presents

Peggy Hyland in

A love story of the war
Trench life revealed
Daring dash "over the top"
Base Hospital glimpses
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WHEN A WOMAN SINS



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IN THESE DIRE DAYS OF DEATH AND THE DRAFT

HENRY LEHRMANS

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WILL MAKE YOUR THEATRE
THE JOY SPOT OF TOWN.

ANOTHER AID
BUD FISHER'S

MUTT AND JEFF

ANIMATED CARTOONS.

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RELEASES

"THE DRIVERS LAST KISS"
"A TIGHT SQUEEZE"
"WHO'S YOUR FATHER"

MUTT and JEFF
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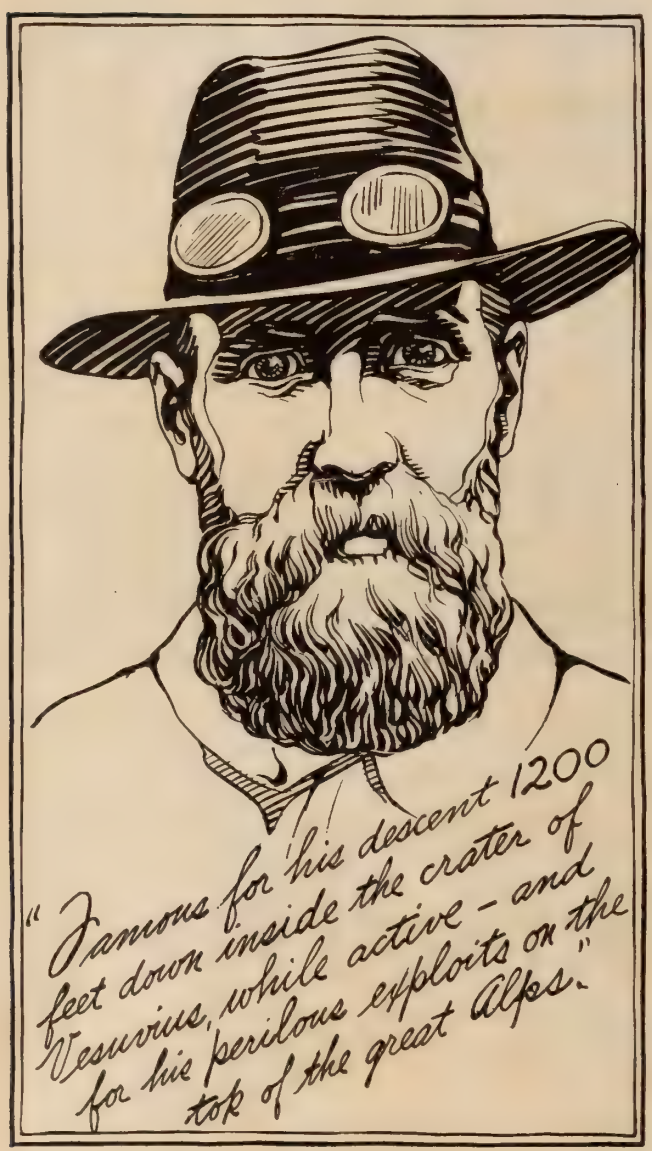
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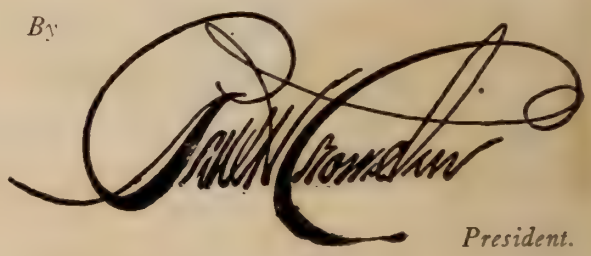
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No. 17

By



President.

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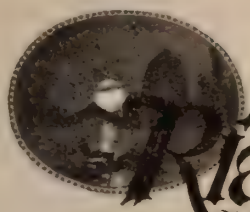
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The care exercised in the choice of a play or script for a RIALTO Production is second only to the artistic direction, brilliant casting and lavish investiture disclosed on its initial showing. Proof came with the first RIALTO presentation:—

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Screened immediately following its extended Broadway stage run this instantaneous hit is today a box-office attraction in the best photo play theatres throughout the country.

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The Heart Throbbing Drama of Love's Return

DIRECTED BY FRANCIS J. GRANDON

Powerful—sympathetic—with a golden thread of Love running through a drama of tense human interest—this picture should be featured to your limit.

COMING—NOW IN PREPARATION

GRACE VALENTINE

Oliver Morosco's Greatest Hit

UP-STAIRS AND DOWN

By Frederic and Fanny Hatton

Authors of "LOMBARDI, LTD.," "THE GREAT LOVER," etc.

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—CHICAGO EVENING POST

"BEHIND THE LINES IN ITALY" tells of the remarkable achievements of the Neapolitans in the brief space of three years.
—CHICAGO DAILY NEWS

A worth while subject handled in a worth while way—an hour's worth of pleasure that can be found nowhere else.
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It is a new Italy—one glimpse from "Behind the Lines in Italy" not the languorous, lyric Italy but the iron Italy—which her eternal enemy across the Alps has awakened into life.
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A RAPID FIRE PICTURE OF MAMMOTH ITALY—
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YOU'LL PLEASE EVERYONE AND THE BOX OFFICE RESULTS WILL PLEASE *YOU.*

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GEORGE KLEINE SYSTEM

Perfection Pictures
The Highest Standard in Motion Pictures

EXHIBITORS' OWN COMMENTS!!

From Motion Picture News, Issue of September 7th, Page 1520

AVERAGE OF EXHIBITORS' REPORTS—*EXTRA*

"RETURNED FOR A WEEK AND WENT BIG."
"GREATEST PATRIOTIC PICTURE EVER."
"VERY GOOD."
"FINE WEEK KNOCKOUT."
"GREAT PICTURE."
"GAVE BEST OF SATISFACTION."
"THIS PICTURE PROPERLY PUT OVER MAKES A BIG HIT, AND PULLS THEM IN."
"WONDERFUL PICTURE; PLEASED IMMENSELY—CAPACITY HOUSES."

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The Unbeliever

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GEORGE KLEINE SYSTEM



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Whether your town be great or small—

In—East—West—North or South—

These Figures Show wha

AMBASSADOR

My Four Year's

Produced by Mark M. Dintenfass and Harry M. Warner Directed b

TOWN	POPULATION	THEATRE	LENGTH OF RUN	RECEIPTS
Cincinnati	400,000	Grand O. H.	4 Weeks	$23,401.75
Boston	767,000	Tremont Temple	18 Weeks	49,247.03
Louisville	235,000	May Anderson	1 Week	5,487.25
Atlanta	180,000	Rialto	6 Days	2,138.00
Paterson	134,000	Regent	6 Days	8,100.00
Tacoma, Wash.	103,000	Apollo	8 Days	4,366.84

These Figures, like the Film

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

Return dates

BE PROUD OF

Whether your house be big or little—

A week's open time in a big theatre or a day's run in a little one—

ou May Expect from

JAMES W. GERARD'S
in Germany

illiam Nigh **Scenario by Chas. A. Logue**

TOWN	POPULATION	THEATRE	LENGTH OF RUN	RECEIPTS
Des Moines	97,000	Berchel	7 Days	$ 1,931.25
Dallas	112,000	Hippodrome	14 Days	10,726.29
Akron, O.	81,000	Colonial	7 Days	4,552.55
San Diego	49,000	Cabrillo	6 Days	1,874.81
Wheeling, W. Va.	42,000	Court	6 Days	1,658.00
Danville, Ill.	31,000	Fischer	6 Days	1,174.92

re <u>fact</u> *not* Fiction

are winners



The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

Have you go this mighty

AMBASSADOR

My Four Year's

Produced by Mark M. Dintenfass and Harry M. Warner Directed

These figures show average resul
Pick out a town the size of you

TOWN	POPULATION	THEATRE	LENGTH OF RUN	RECEIPTS
Lansing, Mich.	38,000	Empress	7 Days	$2,730.35
Ogden, Utah	26,000	Orpheum	4 Days	815.11
Washington, Pa.	20,000	Globe	4 Days	683.00
Lewiston, Idaho	6,000	Paramount	3 Days	304.50
Dennison, O.	4,000	Pictorium	2 Days	237.30
Ocean Park, Cal.	3,200	La Petite	3 Days	451.60

These Figures may be verified b

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTION

Ask the mar

yours out of Attraction

JAMES W. GERARD'S in Germany

Villiam Nigh Scenario by Chas. A. Logue

n towns of various sizes
—dope out your own profits

TOWN	POPULATION	THEATRE	LENGTH OF RUN	RECEIPTS
Porterville, Me.	3,000	Monarch	3 Days	$704.80
Fowler, Ind.	1,500	Dreamland	4 Days	384.40
Brewster, N. Y.	1,500	Town Hall	2 Days	209.00
Park Ridge, N. J.	1,400	Forresters	2 Days	181.98
Farmington, Me.	1,300	Music Hall	2 Days	406.25
Blackwell, Texas	500	Liberty	2 Days	280.50

a letter to any theatre listed here

who's shown it



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MARSHALL NEILAN
As Supervising Director of
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THE UNPARDONABLE SIN
by Rupert Hughes
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BLANCHE SWEET
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MARSHALL NEILAN
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In A Most Unusual Story
THE HUSHED HOUR

With The Most Important Cast Ever
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ROSEMARY THEBY — MILTON SILLS
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GLORIA HOPE — HARRY NORTHRUP
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Now Ready for Release

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A six part drama speaking the language of all nations
DIRECTION OF THOS. H. RICKETTS (M.P.D.A) OF DAMAGED GOODS FAME
INTERNATIONAL IN ITS SCOPE
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MANAGEMENT OF
Ernest Shipman
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DESIGNERS — ENGRAVERS

Lloyd Carleton Productions
Presents

"MOTHER I NEED YOU"

A picture story which begins in the Garden of Eden, passes through the Valley of the Shadow, bridges the Gulf of Time, wends its way among many hearts where tears and smiles abound and comes out at last upon the Sunlit Heights,
with
Enid Markey, Edward Coxen and a cast of screen celebrities

ERNEST SHIPMAN - 17 WEST 44th ST. NEW YORK
There's a reason for this picture



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Will be held at Madison Square Garden, New York October 5th to 13th, 1918

This will be the biggest and most successful Exposition ever held by the Industry.

A majority of the largest companies have already Contracted for Space.

New applications are coming in every day.

It is the first real exposition of the entire industry.

It is held under the joint auspices of the National Association of the Motion Picture Industry and The Motion Picture Exhibitors League of America.

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It is a WAR SERVICE EXPOSITION of the MOTION PICTURE INDUSTRY. For that reason alone it is the patriotic duty of every Company in the business to be represented among the space holders.

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TIMES BUILDING, NEW YORK

Motion Picture News

Vol. 18 No. 11. September 14, 1918

The Week in the Film World at a Glance

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Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

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Night Message	Nite
Night Letter	N L

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EDWARD J. O'KEEFE

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Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 11 September 14, 1918

Congratulations!—All Around!

CHICAGO, September 5th.—The only editorial comment that can be written on this week in Chicago can be covered in one word: "Congratulations!" Congratulations all around!

Congratulations to the old exhibitor organizations and the new exhibitor organization; congratulations to Frank Rembusch and his associates on the Chicago gathering; congratulations to Peter J. Schaefer on his fine spirit; and, above all, congratulations to William A. Brady.

To William A. Brady, the exhibitor and the nation owe a big debt. To William A. Brady is due the credit for the fact that the exhibitors of the nation can now work for Uncle Sam as a united organization; that they can now discuss their problems with Uncle Sam as a united organization.

Chicago offered the opportunity. The leading exhibitors of both factions were present—and present in a harmonious, open-minded spirit. Only the services of an "energetic harmonizer" were needed—and William A. Brady is that.

So, for once, we may return home from an exhibitor convention with satisfied smiles and renewed hope.

Let Chicago be the beginning of "above the table" exhibitor politics—or, rather, the end of all *politics* and the beginning of mutually beneficial exhibitor *organization.*

* * * * * *

Now's Your Chance—"Big Fellows"

THERE'S a postscript to the Chicago convention that deserves a bit of attention here.

Once in every blue moon we hear the complaint that the big exhibitors—theatre men of the First National type, let us say—do not show any interest in exhibitor organization.

The "big fellows" have heretofore needed no other reply to the accusation than the state of disruption existing among the organized exhibitors.

But there's no excuse now—"big fellows!" Chicago has given us a single, solid exhibitor organization. That organization will undoubtedly set on foot an immediate "100% Membership" campaign. It's up to you to respond, nay, to do more—to hurry up and climb aboard the band wagon *now!*

The organization needs you—and you need the organization. With every day of war and war's problems you will need it more.

* * * * * *

Writing Up To the Screen

THE New York Times' critic took a severe rap at the dramatic pictures shown recently at the Strand and Rivoli, featuring Ethel Barrymore and Elsie Ferguson.

Critical reviews of each week's new attractions have, by the way, become an accepted feature of the New York dailies. But on this occasion the *Times* critic says:

"When two of the theatre's leading actresses . . . appear in pictured versions of old plays that are only the padded skeletons of the originals . . . one feels impotent before those who charge that the manufacture of motion pictures is not an art, but an industry to which producers, authors and actors turn to make money."

All of which gives rise to two contentions.

One is that stage people—critics, actors and directors of immediate stage affiliations, are chronically inclined to look down upon pictures.

The critic would rather rap than praise. The actor and director do not give their best, their thoughts being concentrated on the pay envelope (Beg pardon, we mean the check!)

The other contention is that pictures are not made carefully enough to suit intelligent people; that if we are simply going to make pictures for the unexacting masses, all well and good: but if we are basing our industrial figures on a potential audience of at least fifty millions of people then pictures must be made up to intelligence and not down.

Our own thought is that the fault lies largely in the selection of vehicles. The stage will make a ghastlier failure of a photoplay success than the picture makes of those stage triumphs which are suited only to the stage.

We need *screen* stars for the screen—fresh creations for the individual art of the screen.

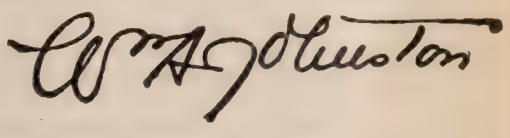
We are not making enough of these. Hence we rely upon stage and book stories which bring the screen into criticism unfairly because these vehicles were never written for photoplay presentation.

* * * * * *

The Screen Replies

AS if in answer to the New York Times critic, the screen, the following week, gave him three acceptable photoplays: "The Hun Within," "Till I Come Back to You" and "Wives of Men"—all written for the screen, not for the stage.

Also he was shown in "On the Quiet," that *some* stage plays lend themselves successfully to picturization.



Serving It with Speed and Ginger

BOY! Howdy! Didn't the Complete Plan Book go over with a bang! Didn't it set them talking up and down Times Square and even out to the Sherman House!

And wasn't there some midnight oil burned during the last seven days devising means of catching up!

Say—The Complete Plan Book caused more talk than any trade paper innovation we can remember. Even more than used to be created by the starting of a new trade paper—before that became monotonous.

Comment came so quick and often that before we knew it the event had developed into a real news story, and as such you will find it on Page 1675. And as we took up enough of your time and thought on this page last week with modest words on The Complete Plan Book, we'll let that page tell you what happened since then.

* * * *

Herbert Brenon seems to be running a little war of his own over there in England. First a fire destroyed considerable negative from his propaganda picture and then—last week—Herb broke into the New York dailies with a cabled story of a near-drowning when he attempted to rescue the bee-yu-ti-ful leading lady.

* * * *

SO harmony is with us—and peace is in our midst. It all happened out in Chicago. We have a new exhibitor organization and two old ones dying or dead. The new one, we are assured, is going to be very much alive.

They say that William A. Brady trained the peace dove and grew the olive branch.

And we're glad to hear them say it. William A. gets his share of criticism—mayhaps we indulge in our own share of his share, too—but every time we think it all over, weigh things up and down, we decide that William A. has handled a pretty tough job pretty well. Pr-ee-tt-y tough and pr-ee-tt-y well.

If William A. ever gets a real, solid exhibitor organization of the nation behind him, and gets enough cash in the National Association treasury to make a respectable showing and render the spending of time on side-shows unnecessary, we'll wager that he will make the accomplishments his energy has chalked up in the past take on peanut proportions.

He has surely marked up some ten-strikes since the Boston meeting that re-elected him to the presidency of the Association. First the securing of essential classification from the Priorities Board, and now the organization of a a united exhibitors' branch of the National Association.

Go to it—William A.

* * * *

Just after William A. Lochren, the Minneapolis film man, sends the boss an enthusiastic letter saying that this modest little page is the greatest thing there is in the trade field and urging him to "keep our car filled with gasoline," he follows with a membership card in the Anti-Bellyache Society. What does he mean?

The object of said society being "To Discourage War-time Bellyaching." No Dues; No Officers; No Annual Banquet. Emblem: Peppermint. Cure-all: Michelob."

* * * *

WHILE praising William A. Brady we don't want to forget Peter Schaefer and Frank Rembusch.

As the newly elected president of the Motion Picture Exhibitors' League Pete Schaefer could have stood on his dignity and done much to hamper the harmony drive at Chicago. But Pete measured up to the good words that everybody showered on him after the Boston convention and proved of big caliber all the way through the recent gathering.

With Peter Schaefer at its head the new exhibitor branch of the National Association holds out bright promise.

And as for Frank Rembusch—well, boy, bring up a large wad of credit for Frank on the faith he had through all the dark days that the Chicago gathering if put over right would clear up the exhibitor mess.

And if there is any of that credit still around hand a share to Louis Frank, Alfred S. Black, John Mannheimer, Ernest Horstmann and—oh, any number of others.

* * * *

You can't beat that fellow Rothacker. New York had a one-day barber strike recently and next morning we read in The New York American: "One shave that was started at noon at the Biltmore will be finished today in Chicago. After waiting three-quarters of an hour for a favorite barber, Watterson R. Rothacker, of the Rothacker Film Manufacturing Company, Chicago, got in the chair just as the strike whistle blew. Mr. Rothacker tried to shave himself but gave up the job in despair and rushed for his train."

Some press agent, boy!

* * * *

IT looks as though the next drive to engage our attention and trade paper space will be the tax situation at Washington.

The new revenue bill has reached the Senate—there to be pulled and torn and harried about. Public hearings will most likely be granted the various industries, but there is a threatening note in the fact that haste is sorely needed if the legislation is to reach the statute books before the Liberty Loan drive.

We hate to think of the howl that is going up within the industry if the tax schedule goes through as now planned. A tax of ten per cent. on the rental price for the big first run exhibitors will cause a noise like Vesuvius in eruption.

The seat tax is not causing much worry, but for the small exhibitor the doubling of the admission tax will surely have widespread effects. While prosperity has been felt by most large city exhibitors in recent months, and good news naturally gets the preference in trade conversations and publications, it is a fact that the smaller community house has already suffered severely through the drain on patronage by war service.

It isn't pleasant to think of.

* * * *

Personal Note: J. B. Clarke: Remember all that kidding you got last week in "What Kind of a Fellow is—Clarke?" We'll bet you accused W. A. J. of it.

Well, we'll let you in on a secret.. We are not quite sure but we think Arthur James and Richard Rowland—yes, none other—got together and cooked up that story. We imagine that when they got through W. A. J. was loathe to spoil any of the fun they were having and he just let Arthur write the whole thing.

Dick is some kidder, too, isn't he?

* * * *

DID you know that screen stories are real scarce? That a famine threatens unless some one digs up a new source for worth while adaptations or a new crop of writers?

We never suspected that the day would come. But if the conversations we hear at odd moments around Film Square are true—the day is here now. Maybe it's the war; maybe producers are more particular about quality; the reason is beyond us.

We recall that we felt a real interest in learning that a new DeMille version of "The Squaw Man" is under way.

It seems to us like a good idea to make entirely new productions along 1918 methods of the stories that were staged for the screen some four and five years ago when the flash-back was an experiment and the five-reeler an event.

The plan, from all accounts, seems to have got over well in the new version of "Pierre of the Plains," originally made by All-Star with Edgar Selwyn in the lead of his own story; "Leah Kleschna" and others. And surely the strength and fame of the play justifies it in the case of that other All-Star production, "Paid in Full."

Now, with DeMille behind the gun, we'll go a mile out of our way and give up two hours of our time to see a new "Squaw Man."

Rival Exhibitor Bodies Amalgamate

"National Association of the Motion Picture Industry-Exhibitor Branch" the New Organization—Brady Heals the Breach —Schaefer Remains President—New By-Laws, etc.

CHICAGO (Special).—It's all over but the shouting, boys—and you can shout as long and as loudly as you want. For out of this week in Chicago has come a brand new exhibitor organization—The National Association of the Motion Picture Industry—Exhibitors' Branch.

The Motion Picture Exhibitors' League is no more. The American Exhibitors' Association is no more. Peter Schaefer is now president of the new organization; Ernest Horstmann, of Boston, is treasurer, the same job he held in the M. P. E. L. Frank Rembusch is chairman of the new body's executive committee—which will include in its membership the members of the former M. P. E. L. executive committee and ten new men named by the A. E. A. as its last act. At the same time the A. E. A. names the secretary of the new organization—Louis Frank—and four vice-presidents to rank in the new organization with the vice-presidents chosen by the M. P. E. L. in Boston.

Thus is summarized the industry's first "Open Meeting" convention. The attendance of film executives was unusually representative during the sessions of the past week, and the leading spirits in both the A. E. A. and the League were on hand.

Brady the Healer

William A. Brady is given ungrudging credit by all present for his work in bringing about the amalgamation and formation of a united exhibitor organization.

The agreement to amalgamate and the terms of the union were reached shortly after midnight Wednesday morning, Mr. Brady and J. Stuart Blackton being the witnesses to the agreement. The papers were signed with all the formality of a European peace pact—and there is no danger of their becoming a "scrap of paper," for the president of the National Association has also been named as a court of appeal for any disagreements that might arise in the committee framing the new by-laws and constitution.

The resolution providing for this committee calls for a body of six, three members to be appointed from each of the former exhibitor organizations.

The convention opened Tuesday at the Sherman House, with Sam Atkinson, of Evanston, as chairman. Sam, who has fought many vigorous battles in the past against official censorship, was right on the job as chairman.

He sounded the keynote of harmony early in the session by reading a lengthy telegram from David W. Griffith, in which the master producer expressed his sympathy with the proposal to amalgamate so that the work of the motion picture theatre in propaganda ways could be furthered.

William A. Brady was then called to the platform. Mr. Brady took occasion to eulogize the work of the National Association, of which he is president. His challenge to any exhibitor to show that the Association was not the exhibitor's friend was met by opponents of the fifteen cent reel tax in the person of Maurice Choynski, and Herman Brown of Chicago, and the veteran Sam Bullock, of Cleveland. Mr. Brady countered with an explanation that such matters were not the fault of the Association.

Brady then sailed into a ringing speech on behalf of the amalgamation of both bodies and the fulfillment of constitutional affiliation with the National Association. He declared in no uncertain terms that only selfish motives could prevent complete harmony and if they did such motives should be exposed. "We must have an open, and non-political conference between the two organizations," he shouted. "Patriotism and the industry's best interests both demand amalgamation. Why don't you form one big new organization out of all your State and local bodies. Form them into one big national body with each theatre paying dues of a dollar a week—it's little enough—and then you will know what power is, then you will be able to do the exhibitor's share in 'building that bridge to France.'"

Peter Schaefer led the League members present. Others in the list included Lee Ochs, Lou Blumenthal, Alfred S. Black, Ernest Horstmann, Harry Brown, Tom Furness, Alfred Hamburger, and Hector Paszemoglu.

HE'S RIGHT!

This Exhibitor Admits He Would Be Lost Without NEWS

THE following letter speaks for itself more loudly and plainly than we could do for it, so we print it here just as it came to us. We get lots of letters like this:

"MOTION PICTURE NEWS has become a part of my theatre, and without it I would be lost. Your projection department is of great value and interest to me, and I look forward to its coming each week.

"I am, with all good wishes,
W. H. NEEDHAM,
Box 69 Courtland, Cal."

Aside from William A. Brady, the New York film men present included Hiram Abrams, Lewis J. Selznick, William Wright, Edgar Lewis, Frank Powell, John Shurtleff, J. D. Williams and Harry Schwalbe headed a First National delegation in town from all sections for a meeting of that organization at the Congress Hotel.

William Wright, of the Kalem Company, played a share in the amalgamation by a vigorous speech backing up Brady's plea on Tuesday afternoon. Mr. Wright, who was the only speaker in addition to Brady that afternoon, put harmony and affiliation with the National Association up to the exhibitors squarely as a debt owed the Government for the co-operation it has extended the industry.

"It is solely due to the National Association, ably backed by George Creel," he declared, "that Mr. Brady was able to secure recognition for the industry as an essential from the War Trade Board last week. The Committee on Public Information has steadfastly stood by the industry, worked for it and protected it—now, it's up to you. If you don't get together and work with the National Association then the industry is not going to be able to pay its debt to the Committee on Public Information."

Speakers at the Wednesday session included Medill McCormick, publisher of the Chicago *Tribune,* and back from the war front in officer's khaki, and Mayor William Hale Thompson, of Chicago. Numerous other picture magnates, including Frank Tichenor, of General Film, and Lewis J. Selznick were also on the card.

Real News Happenings

One of the big news events of the week occurred Wednesday morning at the College Inn following the signing of the peace pact. Real wine was opened! Poverty-stricken film magnates present declared that it was the first real wine they had seen since war was declared and since "them good old days passed."

But it was real! Pete Schaefer, president of the exhibitor organization, after laboring unceasingly for harmony since his election as league head at Boston, was so tickled when the deed was finally done that he popped the cork.

The joy over the healing of the exhibitor breach and the prospects for the future organization was apparent from the moment the representatives of both factions reached an agreement. It accentuated the spirit of the entire week's gathering. Patriotism was the keynote of every session and speech, and the exhibitors of both factions present seemed ready to bury all personal considerations to secure harmony. Booking systems received a cold shoulder as far as playing any part in the convention deliberations or steps toward amalgamation.

Advance Reviews on Page 1751

Fox Uses Both Coasts Alike

Aims to Produce in East and West in Same Proportion as Formerly—No Exodus from East Expected

FOLLOWING the statement from various companies to MOTION PICTURE NEWS of their producing intentions as regards the East and West Coast during the winter, William Fox has made public his intentions. They intimate clearly that all reports that the majority of producers aim to favor the Coast is wrong, and that the old stand-by, New York, will hold many companies and players during the cold weather.

In regard to his plans, William Fox said: "Fox Film Corporation expects to produce pictures both in the East and the West during the coming season. No definite announcement is available at this time regarding the exact number of productions that will be made on the two coasts, but it is probable that approximately the ratio of last year will prevail."

During the 1917-18 season, Mr. Fox released 105 productions, of which thirty-nine were made in the East and sixty-six in the West. William Farnum, Theda Bara, and other stars worked on both coasts, and it is likely that they will repeat this program in 1918-1919. The sixty-six pictures made in the West included all of comedies, most of the Standard Pictures and some of the "Special Features."

At the present time, Miss Bara is at Hollywood working under the direction of J. Gordon Edwards; and Mr. Farnum is making a picture with Frank Lloyd. The others now at Hollywood are Tom Mix and Gladys Brockwell. In the East are George Walsh, Virginia Pearson, Peggy Hyland, Evelyn Nesbit, Miriam Cooper and Jane and Katherine Lee. In addition Richard Stanton is working at the Eclair Studio at Fort Lee. There is no present intention so far as William Fox plans have been outlined to transfer any of these companies from the East to the West, or from the West to the East.

The Fox organization at the present time is using the Blackton Studio in Brooklyn; the Victor Studio on Manhattan; the Eclair and Wiliett Studios at Fort Lee. At Hollywood, Mr. Fox has a tract of twenty acres equipped with six large stages, and employing regularly from 500 to 1,000 persons.

Of the stages three are of the open-air type; one is enclosed; one is partly, and another completely covered with glass.

The number of pictures which William Fox anticipates releasing during the coming season is about 160, these including 26 Standard Pictures; 26 Victory Pictures; 26 Excel Pictures; 26 Sunshine Comedies; 52 Mutt and Jeff, and a number of big timely Pictures.

Carroll to Direct Plays for Soldier Boys

Richard Field Carroll will sever his connections with the Harry McRae Webster Productions, Inc., to take up work as dramatic director at Camp Sevier, S. C., having been appointed to this position by Franklin H. Sargent, chairman of the Department of Dramatic Activities among the Soldiers.

"Dick" Carroll, as his many friends call him, has had a widely various career as actor-author-producer and moving picture scenarioist and director, and is elated over his appointment, being eager to "do his bitterest." He claims to be the original Pooh-Bah of the Harry MacRae Webster Productions, of which he has been a valued member since its inception.

Besides having supplied the story of "Reclaimed," he wrote the continuity and sub-titles, cast the play in every character to the very "atmosphere," directed all the exterior scenes of the same, assisted in the assembling and cutting of the film, acted as office manager and took charge of the entire press department.

John Zanft Made Captain N. Y. Police Reserves

John Zanft, managing director of the William Fox Circuit of Theatres, has been made captain of the theatrical unit of the New York Police Reserves.

Nearly everybody in the office of the Fox Film Corporation, in West Forty-sixth street, has joined the unit, with headquarters in the Amsterdam Opera House.

World Actors Will Help War Industries Board

Actors regularly employed at the World Studio formed an organization to work in sympathy with the War Industries Board in conserving film and reducing wastage. The organization came about through the desire of the World actors to show their appreciation of the board's action in declaring motion pictures essential and to do their bit in complying with the board's demand that all wasteful methods be eliminated.

A system of fines was agreed upon, the fines to go to the Red Cross. Where retakes are necessary the footage is to be estimated by a committee and a fine of four cents a foot is to be assessed against the guilty party.

The agreement has been signed by all actors and actresses who are regularly employed by the World, including Montagu Love, Carlyle Blackwell, Evelyn Greeley, Louise Huff, Barbara Castleton, June Elvidge, Madge Evans, Johnny Hines, Frank Mayo, John Bowers, Muriel Ostriche, George MacQuarrie and Jack Drumier.

Farnum Company Migrates to the East

William Farnum is scheduled to leave the West Coast for the East on September 10, where his future production for William Fox will be made. The reason given for the transfer is the illness of Mrs. Farnum, who remained in the East. It is said that Director Frank Lloyd may remain on the Coast to make several subjects.

Honor Roll

Harry Hunter, assistant manager of the Famous Players-Lasky Exchange in Portland, left San Francisco on September 3 for Camp Bowie, Tex.

W. W. Kofeldt, manager of the Majestic Theatre, Portland, Ore., and former Northwest manager for the Pathe, and L. A. Samuelson, Pathe broker in Seattle, have enlisted in the merchant marine and are on the U. S. S. S. Dumaru.

Forest McManus, shipping clerk of the Metro Exchange, left for Liberty Army service at Camp Kearny September 3. Irving Lesser has been called to San Francisco to report for duty at the naval reserve training station near that city.

Walter R. Liebmann, manager of the Parex Film's Cleveland office, received information this week that his brother, Lieut. Col. M. N. Liebmann, fell in action on the 8th of August.

E. J. Drucker, former manager at General Film Company's St. Louis exchange, is now at Camp Greenleaf, Chickamauga Park, Ga., having been inducted into the Medical Corps since his recent entrance into army life. His station is in Detention Camp, Bn. 15, No. 10.

Tom Colby, who was city salesman for Universal, is now with Company B, 6th Ammunition Train, American Expeditionary Forces, in France.

A. Jules Benedict, salesman for the Fox Exchange at Dallas, has enlisted in the Texas Infantry Machine Gun Corps, with headquarters at San Antonio.

Theodore J. Liebler, of the publicity department of United Pictures Theatres of America, has joined the colors and left for camp last week.

Al Friedland, of the Unity Photoplays Company of Chicago, and formerly with Pathe and Fox Exchanges, has joined the Signal Corps.

Raymond Morris, head broker at the Famous Players Film Service Exchange, Cleveland, has received word to report for military duty.

John S. Bowen, traveling auditor for General Film Company, has resigned to enter the National Army. He has been with General Film Company for four or five years.

Victor Sutherland, leading man for Fox with Virginia Pearson, joins the army upon completion of his current picture.

Herman Bollak, formerly treasurer of the Cinema Exhibitors' Association of Bronx County, Inc., is now in the Motion Picture Division of the U. S. Army, and has been reported at Washington, D. C.

Crandall of Washington is on Fuel Committee

Washington, D. C.—Harry Crandall, president of the Crandall Amusement Company, which controls seven picture theatres in the Capital City, has been appointed by the Fuel Administration to look after all questions concerning fuel for the motion picture theatres, as well as all related questions that may arise in motion picture circles.

This will mean the apportioning and conservation of coal, electric lights, practical temperature for the theatres and hours of opeing and closing of shows where fuel conservation may be involved. It will be Mr. Crandall's duty to settle questions regarding unnecessary display of electric lights and all wastes of any nature will come under his jurisdiction. Mr. Crandall has pledged close co-operation with Fuel Administrator Garfield and the men of all fields of the motion picture industry have promised co-operation.

The appointment of Mr. Crandall to this post is but the logical outcome of his efficient assistance given the Fuel Administration last winter during the coal famine. By actual figures he convinced officials that by keeping the picture houses open in the evening fuel in the homes was saved, and that Tuesday was a more practical closing day for such an amusement.

He Wants Their Photograph

From Brazil Motion Picture News has received a letter in which the writer expresses a desire to secure photographs of some of the leading American stars.

P. Tellaetius, P. O. Box 81, Santos, Brazil, writes: "I am a great admirer of American artists, and I wanted to have their portraits, but cannot get them here. The ones I desire are those of Hele Chadwick, Pearl White, June Caprice, Tom Mix, George Walsh, Elsie Ferguson, Grace Darmond, Carol Holloway, Alice Brady, Grace Valentine and Mollie King."

Strike Fails to Affect Coast Plants

It was reported by wire from Los Angeles September 4 that the walk-out of union mechanics, carpenters, electricians, grips and property men has not affected production work at the studios to any noticeable extent. The matter, it is reported, has been brought to the attention of the Federal Labor Commissioner, Cornell, and a joint conference of labor leaders and members of the Producers' Association was called for September 6. It is said the working men continue at all studios except Lasky, Vitagraph, Triangle and Christie. The strikers have been temporarily replaced in all instances.

Following this, it was reported that managers of all Los Angeles theatres employing union operators have signed agreements, with but one exception, conforming to the demands of the operators, and providing that women operators will not be employed nor that theatres will support the school being conducted in Los Angeles to teach women to operate machines.

Industry to Aid in New Draft Registration

The National Association of the Motion Picture Industry has received a request from the United States Chamber of Commerce, of which it is a member, to aid in the distribution of all necessary publicity relative to the rules and regulations of the new Selective Service Law calling for the registration of all men between the ages of 18 and 45 on September 12.

This request was made as the result of a letter sent by Provost Marshal General Crowder to Harry A. Wheeler, president of the Chamber of Commerce of the United States in which he said: "The success of securing 100 per cent registration will depend largely on the vigor of our efforts to carry the news of this duty into every community and every group of citizens. For this purpose it is inevitable that I must rely upon the co-operation of every public agency having a nation-wide organization.

In pursuance with this request of the Provost Marshal General, the United States Chamber of Commerce has requested its members to call meetings of their organizations not later than five days before registration day for the purpose of arranging for ample publicity through the individual members of their respective concerns; that each individual concern employ such concrete measures of publicity for its own employes and customers such as posting in prominent places in his establishment a reminder of registration day; and that each individual member arrange to give all his employes the necessary time for registering.

The Committee on Public Information is preparing several posters giving full information relative to the draft regulations and these posters will be distributed to all of the members of the United States Chamber of Commerce for redistribution among their members. As soon as these posters are received by the National Association of the Motion Picture Industry they will be sent to all members.

Kleine Announces Move of Cincinnati Exchange

George Kleine System, Cincinnati Exchange, moves to larger quarters, on the entire second floor at 112-114 East Sixth Street, which will be furnished with a large reception room for exhiibtors and will give the Kleine System every convenience in the handling of shipments.

F. H. Schotenburg, former shipping clerk for Paramount's Cincinnati branch, has joined the George Kleine System, succeeding Mr. C. J. Callahan, who has been promoted to Cincinnati city salesman.

Metro Plans to Take Companies West

It was reported from Los Angeles September 4 that Richard Rowland and Joe Engle, of Metro, arrived there September 1 to complete plans for enlarging the Metro producing activities in Hollywood. The plans provide for transferring eight or nine companies from New York to Hollywood, and the studio will have to be tripled in capacity to handle them.

"Gasless Sundays" Helps Motion Pictures

That the "Gasless Sundays" will be a great help in bringing a larger attendance to the motion picture theatres is the firm belief of W. A. Bach, the Hodkinson representative in the General Film Exchange at Cleveland, Ohio.

Mr. Bach even went so far as to write to all the daily newspapers in that city urging them to encourage a larger attendance at the motion picture theatres, so that while gasoline is being conserved at the request of the United States Government, the people can be pleasantly entertained by films.

"I think it behooves all of us to be on the alert and try and build up as large a following of motion picture fans as is possible," declared Mr. Bach.

"We, who are interested, directly or indirectly, in the Motion Picture Industry, should welcome this 'gasless Sunday' move on the part of the Government, due to the fact that the Government has ruled that the Motion Picture Industry is an essential and has asked that all of us cooperate with the Government in spreading propaganda, etc. I believe the Government realizes, as we all should realize, the motion picture theatres as a whole throughout the United States make a wonderful vehicle for bringing before the American people educational points as well as enlightening the people on just what the Government is trying to accomplish in winning the war."

Liberty Theatres Report Many Entertainments

The Picture Division of the War Department Commission on Training Camp Activities is going to assist headquarters at Camp Halabard, Baltimore, Md., in securing equipment and films for their auditorium. Porter J. Johnston, formerly manager of the Paramount Exchange at Cincinnati, will relieve Henry Schoenstadt as Southern picture representative.

"Hearts of the World" played to big business at Camp Merritt last week. "Crashing Through to Berlin" and all big Jewel productions will play the Liberty Theatre circuit on a patriotic cost of delivery basis. E. L. Hyman, director of the Picture Division, is assisted at Atlanta by Division Director Matt Whitham.

First National Claims Mary Pickford

(*Special to Motion Picture News*)

Los Angeles, Cal.—Manager Tally, of the First National Exchange in Los Angeles, claimed on September 4 that Mary Pickford had signed a contract with First National Exhibitors' Circuit, but attempts to verify the claim proved unsuccessful. Rumor also has it that Douglas Fairbanks has closed with First National. He has yet two pictures to make for Artcraft, it is said. Mary Pickford has opened offices in Hollywood, and it is expected that she will issue an announcement through her attorney when he arrives in New York.

"America's Answer" in October

The Second Official Government Feature Will Be Released to the Regular Motion Picture Theatres Early in October

DENNIS J. SULLIVAN, manager of Domestic Distribution for the war pictures of the Division of Films, Committee on Public Information, makes an announcement that "America's Answer," the second of the "Following the Flag to France" series, will be ready for distribution to the picture houses early in October, and that it is to be released under conditions that will permit the public to see this important war film at regular motion picture theatre prices, and at the same time give the exhibitors a fair profit without raising their admission fees. Only theatres that agree not to raise their prices will be given the privilege of booking the Government's feature film.

"One thing must constantly be borne in mind by all concerned," says Mr. Sullivan. "The Government pictures are not issued as a money-making proposition. It is, of course, necessary that they should produce at least sufficient income to meet the heavy expense entailed in their production. The real purpose of the war film is to stir up interest in the war, and by showing what is being accomplished by our armies on the other side, to stimulate war production and a generally helpful interest in all the Government's war activities.

"To accomplish this it is not only necessary to secure the largest possible public for the pictures, but also to obviate any possibility of ill-feeling growing out of apparent overcharges. The aim of the Government picture is defeated when picture houses raise their prices, during the showing of the official war films, above their regular and recognized schedule. Naturally, if the exhibitor is compelled to pay a high price for the picture, he is going to pass the cost up to the public. And that is just what the Division of Films wants to prevent.

"It is proposed that 'America's Answer' shall have practically a 100 per cent showing in the motion picture houses of the United States, and to ensure that the price to the exhibitor will be based on a figure that will permit him to make a profit and at the same time show the picture at his regular prices.

"The Government will not permit profiteering in its official pictures through any over-ambitious efforts of exchange managers, and 'America's Answer' contracts will be made in such a way that the Government and the public as well as the exhibitors will be protected. The details for the new plan of handling the official war films are now being worked out and will be announced shortly."

Pasadena Theatre Helps Tobacco Fund

"My Lady Nicotine," Strand Comedy, released by Mutual, established a unique record at the Strand theatre, Pasadena, California. A total of $226.05 was subscribed by patrons of the Strand for "Our Boys in France Tobacco Fund" as a result of showing "My Lady Nicotine" two days.

The management of the theatre wrote: "We played Billie Rhodes in 'My Lady Nicotine' and had two young ladies in the lobby, who did not solicit funds, however, as my patrons knew what was expected of them. The amount in the two days was $226.05, which, as per your request, was sent to Bert Ennis, publicity manager for that fund in New York. Think this is pretty good for a town of this size in the summer time, when I am practically doing nothing at all. Anyway, would like to see some of the other managers in this section do as well or better, for it is a good cause, even if I do not use tobacco myself. I know the boys need it."

"My Lady Nicotine" contained an appeal to the American man to cut down on his 'smokes' and contribute to the tobacco fund for our boys in France, and has proved a most effective appeal for this worthy cause.

Red Cross Thanks Association Through Brady

That the American Red Cross fully appreciates the aid which has been rendered to it by the motion picture industry is shown in a letter which has just been received by President William A. Brady of the National Association of the Motion Picture Industry from Henry P. Davison, chairman of the War Council of the American Red Cross.

The letter is as follows:

My Dear Mr. Brady:

I have seen the resolution passed by the National Association of the Motion Picture Industry on the occasion of its conference with Mr. Johnson, Director of Publicity of the Red Cross.

I wish to thank you for this additional proof of your sympathy with and faith in the Red Cross. A tremendous responsibility has been placed upon us, and it is of the utmost importance that you aid us in making a proper accounting to the people of America, who have given to the Red Cross without stint.

It is our hope, at the same time, to lay no burdens upon the motion picture industry, but rather to lighten them by furnishing film which it will be glad to exhibit.

Please convey to your association our deep appreciation of its pledge of support and assistance.

Yours very truly,
(Signed) H. P. DAVISON,
Chairman of the War Council.

Hepworth of London, Eng., Produces "Tares"

The Hepworth Manufacturing Company, of London, England, has been very busy producing "Film Tags" for the British Government, but in addition to releasing "The Hanging Judge" they have also produced "Tares," written by Temple Thurston.

"Tares" is a war film and Alma Taylor, with Henry Edwards, plays the leads. This is the company that produced the Hepworth Royal Command picture, "Comin' Thro' the Rye."

Walker Buys Hayakawa Films for England

The British and Australian rights to the pictures in which Sessue Hayakawa is to be featured during the ensuing year have been sold. This announcement was made this week at the office of the Haworth Pictures Corporation in Los Angeles.

The rights to the Hayakawa productions in the British Isles have been sold to J. K. Walker, of London, and the rights to Australia have been sold to J. Williamson.

Both deals include the entire eight productions which Hayakawa will make for the Haworth Pictures Corporation. Negotiations are now pending and nearly closed for the disposal of the Japanese star's new photodramas in South America, and deals are also in progress for the rights to the pictures in Hayakawa's native land.

War Workers Entertained

Washington, D. C.—The using of the National Sylvan Theatre for the exhibition of motion pictures has been a great boon to the overcrowded population of the Capital City. The performance begins with mass singing under the direction of Prof. Dykama, of the Training Camps Service Commission, for about half an hour, after which follows a free picture show for an hour.

Thousands are thus given a pleasure three times a week on the grand expanse of the monument grounds. In this manner a great proportion of the war workers of Washington are entertained, elevated, educated and inspired with patriotic singing and home memories. The strangers are feeling less strange and a spirit of fellowship is being created, according to report.

Liberty Theatres to Show New Jewel Production

"Crashing Through to Berlin" is taking part in the entertainment provided for soldiers at the various camps before they leave for France. H. M. Berman, head of Jewel Porductions, Inc., has arranged with the War Department Commission on Training Camp Activities to show the big film at all the Liberty Theatres.

"Jewel Productions, Inc., can feel justly proud," writes Mr. Hyman, director of the picture division of the commission, "for being able to present to the men its superpicture, 'Crashing Through to Berlin,' as an inspiration just befor they are leaving the country to go over and drive out the Hun."

Christie Releases One Hundredth Picture

The Christie film plant has just released the 100th picture directed by Al Christie in as many consecutive weeks at the film plant in Hollywood where Christie comedies are made. "Does Your Sweetheart Flirt?" is the title bestowed by Al Christie upon his 100th offspring. And, to quote Al Christie, "it's a bear." Exchange managers already having received this particular comedy are said to agree with Al Christie as to this. Wires of congratulation were received by the company.

"Service" Discussion in Full Swing

Stir Created Among Film Company Executives and Publicity Directors by Inauguration of "The Complete Plan Book" —Loud in Praise of NEWS Service

FEW news happenings of recent months have created the widespread discussion in film circles that was aroused this week by the initial issue of the radical MOTION PICTURE NEWS service—The Complete Plan Book.

Heads of producing and distributing companies, advertising managers and publicity directors speedily found the innovation a factor to be taken into important consideration in all future plans for service to exhibitors in their productions. By telephone, letters and personal calls the NEWS office heard their words of praise for The Complete Plan Book and the value its service on each picture released will prove to all exhibitors.

One company—the First National Exhibitors' Circuit—came to bat quickly with concrete evidence of its recognition of The Complete Plan Book's merits through a request for ten thousand reprints of the page on "Italy's Flaming Front." These reprints—which the MOTION PICTURE NEWS gladly supplies at cost—will be placed in the hands of every exhibitor booking the picture as an aid in his exploitation.

Fox First Under the Wire

A remarkable point about the exhibition service discussion set in motion by The Complete Plan Book was that the NEWS idea was sprung without advance trumpeting in last week's issue. Yet the response was almost instantaneous. Copies of the issue had barely time to reach the various film company offices when J. E. McBride, formerly New York's Civil Service Commissioner, and now of the William Fox organization, phoned.

"Mr. Sheehan and I have just been looking over The Complete Plan Book," he declared. "To put it mildly—we think it's great. If there's a stray exhibitor who isn't on your subscription books now you'll get him surely when he hears of this new service.

"From the standpoint of the producer it is infinitely more valuable than paid advertising, because the readers of your paper will know that it represents the best judgment of impartial experts.

"From the standpoint of the exhibitor it is the most valuable feature I have yet seen in a motion picture publication. The exhibitor not only gets, in the review at the top of the page, what he knows is an impartial judgment on the picture, but in handy form right on the same page he gets invaluable suggestions on how to put over the picture and increase his profits."

'Crystallizes Your Service"—Hodkinson

"The Complete Plan Book is another step thoroughly in line with the progressive policy of the NEWS," summed up the comment of W. W. Hodkinson. "I feel that it should be a very valuable aid to exhibitors."

Later, W. A. Bach, Assistant General Sales Manager of the Hodkinson Corporation, declared:

"I have just been discussing The Complete Plan Book with Mr. Hodkinson. Our opinion here is that you have crystallized the work of your very efficient Exhibitor Service Bureau into a most practical and convenient form that will be of immense value to the exhibitor. Not only because it gives him the material he wants on each picture that he will run, but also it gives it to him in such form that he can file it and have it ready at a moment's notice.

"The advertising department of this corporation will take great pleasure in filing this section of your book separately as an addition to our Exhibitors' Aid Department."

JUST A FEW

These congratulations and expressions are but a small portion of those received.

Still coming **in as we go to press.**

Paramount Likes It

"I think the new Complete Plan Book service in connection with the important features is by far the most important step in motion picture trade journalism that has come to my notice," wrote John C. Flinn, Director of Publicity and Advertising, for the Famous Players-Lasky Corporation, to William A. Johnston. "I congratulate your foresight and courage."

"It's a wonderful idea," declared Jerome Beatty, advertising manager of the same organization. "The Complete Plan Book is just the thing for the exhibitor—it helps solve the big question that exhibitors are asking about every production—'How should I advertise it?'"

Cochrane Enthusiastic

R. H. Cochrane, vice president of the Universal Film Manufacturing Company, was enthusiastic in his appraisal of the new exhibitor service.

"You've done a corking good thing in adding The Complete Plan Book to the NEWS," he said. "The managers and advertising men of picture houses will find it a wonderful help."

The speedy response from the First National Exhibtiors' Circuit came in the following letter from C. L. Yearsley, advertising manager:

"We wish to congratulate you upon The Complete Plan Book, your latest department for exhibitors' service.

"Enclosed herewith is our order for 10,000 reprints of the pages on 'Italy's Flaming Front.' We intend to place one of these pages in the hands of every exhibitor who shows the film, as we believe that it will be of decided help in showing how the film should be handled. In our opinion the exhibitor needs, not only to be told how to advertise the release, but also the reassurance of responsible, disinterested parties that, if properly handled, it will prove profitable.

"The Complete Plan Book accomplishes both of these very desirable results so far as worth-while releases are concerned."

From World Film came a declaration by Ricord Gradwell, president of that corporation, that "This new permanent feature ought to be eagerly welcomed by every exhibitor in the country as a permanent and constructive asset."

Lee Kugel, publicity director for World Film, wrote, "Will you permit me to add my congratulations to the large number you no doubt will receive on the new department you have created—The Complete Plan Book.

"Its value to the exhibitor is apparent. It provides him with the very best tools in building a bigger business. It enables him to see at a glance just what kind of a picture he is getting and just how to put it over.

"It is a compendium of knowledge boiled down into the smallest possible space without losing any of its worth. To the producer it should be most welcome."

"Liberty Theatres" at Camps Getting Big Productions

"Hearts of the World," the Griffith spectacle, opened big at Camp Sherman last week. Special orders from headquarters were issued to Camp Jackson to the manager of the Liberty theatre to secure "To Hell with the Kaiser" for showing in the Liberty theatre there.

The Chicago representative of the Picture Division will be named early next week. E. L. Hyman, Director of Pictures of the War Department Commission on Training Camp Activities, announces that arrangements are being made to play in the Liberty theatres "The Prussian Cur," "Why America Will Win" and "Crashing Through to Berlin."

The Picture Division is anxious to have all film concerns who wish to render patriotic service notify E. L. Hyman, 1520 Broadway, New York. "The Beast of Berlin" played three successful days at Camp Devens last week, with Marguerite Clark in "Rich Man, Poor Man," to follow.

You'll Find It on Page 1751

Vanderlip Endorses Ray Plan

War Savings Stamp Campaign Linked with Craze for Picture Players' Photographs—Famous Players Promises to Help Out

THROUGH its chairman, Frank A. Vanderlip, president of the National City Bank, of New York City, the National War Savings Committee has approved a scheme to utilize in raising money to lick the Kaiser the latest craze, which is the collection of photographs of "picture pets," which is slang for stars in photoplays.

The plan was originated by Charles Ray, the screen actor, and Thomas H. Ince, producer of Paramount and Artcraft photoplays. Mr. Ray receives several hundred requests a week for his autographed photo. The aggregate of such requests to all picture play stars is estimated at 10,000 a week. Messrs. Ray and Ince agreed that if these photo collectors were as zealous in buying Thrift Stamps as in hunting free photographs the Government would profit materially. So they proposed that hereafter no motion picture stars should give their photos unless the applicant enclosed a Thrift Card with four Thrift Stamps attached to show that he was lending the Government his savings. The Thrift Cards were to be returned with the photo requested. That is, stars were to offer their autographed photographs as prizes to Thrift Stamp buyers.

The only thing lacking to make the plan 100 per cent. effective was some way for the public to get in touch with the stars whose photographs are wanted. This lack was supplied by the Famous Players-Lasky Corporation, which not only undertook to enlist the interest of all its stars, but has also offered to forward all letters to stars, whether under its management or not, that may be addressed in care of its main office, 485 Fifth avenue, New York City.

Mr. Vanderlip was so pleased with the plan that he wrote the following letters to Messrs. Ray and Ince:

TREASURY DEPARTMENT
WASHINGTON

National War Savings Committee
July 31, 1918.

Mr. Charles Ray,
Care Paramount Pictures,
Famous Players-Lasky Corporation,
485 Fifth Avenue, New York, N. Y.

My Dear Mr. Ray:

May I congratulate you upon your unique plan for furthering the distribution of Thrift Stamps? I am sure that any one requesting one of your photographs will feel it is a privilege to accompany such a request with a card showing four Thrift Stamps, and that the result of your idea will be a very real factor in helping the Government to reach the goal it has set. In fact, I feel that you are performing a noteworthy patriotic service, which I shall be glad to commend to other photoplay folk. For myself, and in behalf of the National War Savings Committee I thank you for your co-operation.

I enclose a card with four Thrift Stamps, and I shall be happy if you will be good enough to send me an autographed photograph of yourself.

Sincerely yours,

(Signed) FRANK A. VANDERLIP,
Chairman National War Savings Committee.

TREASURY DEPARTMENT
WASHINGTON

National War Savings Committee
July 31, 1918.

Mr. Thomas H. Ince,
Care Famous Players-Lasky Corporation,
485 Fifth Avenue, New York, N. Y.

My Dear Mr. Ince:

I have learned of the ingenious plan which has been conceived by Mr. Charles Ray and you to assist in the wider distribution of Thrift Stamps through having requests for photographs of Mr. Ray honored only when they are accompanied by a card showing four Thrift Stamps, which shall be returned with the photographs. It seems to me that any of the photoplay folk who adopt this plan will be rendering a really patriotic service, and I am glad, indeed, to commend it. For myself, and in behalf of the National War Savings Committee I thank you for your co-operation.

Sincerely yours,

(Signed) FRANK A. VANDERLIP,
Chairman National War Savings Committee.

Strand Musicians Play at New York Camp

Through the co-operation of Harold Edel, managing director of the Strand theatre, New York City, it has been made possible to secure the Strand's soloists at the camp near New York when pictures are being played.

The following artists have offered their services gratis: Grace Hoffman, coloratura soprano; Rosa Lind, dramatic soprano, formerly with the Grand Opera Company of Brussels, Belgium; Alys Michot, coloratura soprano; Herbert Waterous, basso, formerly with the Metropolitan Opera Company; Cora Tracy, contralto; Mary Zentazy, violinist.

Contracts for "Hearts of the World" have been signed for Camps Upton, Custer, Lee and Meade, and confirmation for the camps in the Southeast is expected to be received any day.

"To Hell with the Kaiser" has been meeting with success at all the Liberty theatres. Official orders were issued by General French at Camp Jackson to the War Department, Commission on Training Camp Activities, to secure this picture for free showing to the men.

"Pershing's Crusaders" has been the big hit in the following camps: Grant, Custer, Pike, Travis, and will be played on the entire Liberty theatre picture circuit.

Douglas Fairbanks in "Say, Young Fellow," opened recently at Camp Upton (Buffalo) theatre as a picture feature on the vaudeville bill. William Hart in "Shark Monroe" will play the last half of the week.

"Crashing Through" Shows Heroes and Villains

Universal declared this week that never before in the history of motion pictures has there been so great a collection of international figures shown in a single motion picture as those revealed in the seven-reel war drama, "Crashing Through to Berlin." All the rulers of all the countries on both sides of the world conflict are said to be included. Also there are shown most of the generals, admirals, diplomatists and government leaders.

Rochester Shows Friendship for Film Salesman

ROCHESTER, N. Y.—Film salesmen are not always popular with moving-picture men of Rochester, N. Y. Many of them are not encouraged to visit the Rochester territory any oftener than necessary. One big exception to that rule has been "Bill" Allen, who was the Vitagraph salesman for the Buffalo to Syracuse territory until the call of Uncle Sam became too strong for him to resist and he threw up his traveling job to get in shape for a German hunting license. For the last six months he has been in training at Camp Devons, Mass.

Two weeks ago there was a gathering of Bill's best Rochester friends in the Hotel Hayward. The old gang got to talking about various friends and then somebody wondered what had become of old Bill Allen. "Gee, I'd sure like to see old Bill," said he.

With that somebody else suggested a novel stunt. It was to take up a collection and raise a fund sufficient to pay Bill's fare back home to Rochester and all his hotel bills and other expenses and leave enough to give him a glorious time while he was here. The rest of the gang fell into the idea immediately and before the meeting broke up enough spot cash was in the hat to put the scheme into execution. They wrote a letter to Bill and told him that they were pining for a sight of his happy face again and had arranged to bring him back home for a lark. Bill was mighty tickled and lost no time in getting a furlough long enough for him to make the trip back to Rochester, enjoy everything that his old friends could do for him there and recover from the effects of it all. Everybody vowed the stunt was the best ever pulled off in Rochester, but Bill really believed it, judging from the letter of gratitude that came back to Rochester a few days later.

Cleveland Gives Party to Leon D. Netter

CLEVELAND, O.—One of the biggest film parties ever arranged in Cleveland took place at the Winton Hotel last Saturday and was given in honor of Leon D. Netter, manager of the Masterpiece Film Attractions, who left town Monday of this week for San Francisco, to join the U. S. Navy. There were fifty film men present, all prominent in the releasing and exhibiting branches of the industry. After an elaborate dinner, the guest of honor was presented with a beautiful wrist watch as a memento of the many friends he has left behind him.

Cleveland Exchange Passes Tax Along

CLEVELAND, O.—After championing the exhibitors of Ohio for a year, the Standard Film Service of Cleveland was finally forced to make the announcement that it will no longer be able to carry the 15 cent per foot per reel tax. This tax will have to be borne by the exhibitor on and after the first of September, and includes all unexpired contracts as well as new contracts.

West Coast Plans Loan Campaign

Committees Representing Every Walk in Film Colony Get Plans Under Way for Whirlwind Drive—Central Park to Be Center of Activity

DEFINITE plans for making the Fourth Liberty Loan campaign in the West Coast film colony successful have been adopted, it was announced from Los Angeles this week, and the committees in each studio, film exchange and in the theatres have been named to carry on the work to insure that film people will go over the top in fine shape on a $5,000,000 basis, or quota.

J. C. Jessen, West Coast representative of MOTION PICTURE NEWS, is a prime mover in the campaign, and is leaving no stone unturned to accomplish his share of the work. All film people will take part.

Tank Called "Victory"

The big open-air stage on which is to be placed a mammoth tank named "Victory," has been designed by Wilfred Buckland, head of the art department of the Famous Players-Lasky Studio, and contract for the erection of this in Central Park, Los Angeles, has been let. The stage will be of sufficient size to accommodate a big orchestra on a special platform, with sufficient room on the tank and lower platform for 100 people.

Elevated runway five feet wide will extend far out into the audience section. Ten other speaking platforms on the outer edge of the open-air ampitheatre, so that it will be possible to conduct eleven meetings at one time. All propaganda films prepared for the Government by various film stars will be projected on a mammoth screen, which will drop in front of the stage. Projection booth will be furnished by J. Slipper & Co., of Los Angeles.

The Liberty Bond drive is to be extended to the theatres each evening except Saturday and Sunday, when players and directors will make sales talks of four minutes each in the theatres, following the four-minute man's speech. Later they will sell bonds in the lobbies of the theatres as the people pass out.

The receipt will be a work of art, and with it will go autographed photographs of all screen celebrities whose signature appears on the receipt. The photographs and receipt will be made into book form, handsomely bound. Bids for the recipt are to be accepted from people at the opening meeting, or by telegram or letter, the latter to contain certified check for 5 per cent. of the amount, and telegrams to be in the form of check endorsed by bidder's local bank. Bids should be addressed to J. C. Jessen, 429 South Figueroa street, Los Angeles. The unveiling, or dedication meeting, will be held at 2 o'clock September 28.

D. W. Griffith, president of the Motion Picture Directors' Association, has been invited to pull the unveiling rope, and Lois Weber, vice president of the association, will christen the good tank "Victory." Women of the War Service Association will conduct the only concessions in the park during the drive, when they will sell refreshments of all kinds, the net proceeds to go for the various war activities being carried on.

The first night meeting has been placed in charge of the Motion Picture Directors' Association. There will be at least seventy-five of the directors present, many bringing players from their respective producing units. Victor Hermann, former Sennett director, now in the naval reserve at San Pedro training station, has arranged for the Submarine Base Band of forty pieces to furnish the music on this occasion.

Up to this time a greater portion of the committee necessary to carry on the campaign have been named by Charles H. Christie and J. C. Jessen.

Committees Named

The committees named, which may be enlarged at the pleasure of the chairman of each, are as follows:

Publicity: W. E. Keefe, G. P. Harleman, E. C. Thomas, Guy Price, W. G. Colvin, Richard Willis, Monroe Lathrop, Grace Kingsley, Florence Lawrence and all publicity men of the West Coast studios.

American Studios: J. R. Crone, William Russell, Mary Miles Minter, Margarita Fisher, Stephen Fox, Lloyd Ingraham, Edward Sloman, Henry King and A. J. Heimerl.

Robert Bhunton: Robert Brunton, J. J. Roth, Howard Hickman, Bessie Barriscale, Louise Glaum, Wallace Worsley, Mme. Yorksha and Helen Keller.

Charles Chaplin: Charles Chaplin, Sid Chaplin, John Jasper and Thomas Herrington.

Christie: Al. E. Christie, Francis Ford, Billy Mason, Fred Porter and Scott Sidney.

Clara Kimball Young: Harry Garson, Marshall Neilan, Clara Kimball Young and Blanche Sweet.

Comique: Roscoe Arbuckle, Lou Anger and "Scoup Conlon."

Clifford Photoplay: William Clifford, "Shorty" Hamilton and W. J. Gilmour.

Doraldina: Mme. Doraldina, Frank Saunders, Clifford Horn, Jack Pratt.

Douglas Fairbanks: Douglas Fairbanks, John Fairbanks, Bennie Ziedman, Alan Dwan and Albert Parker.

Eltinge: Fred J. Balshofer, Julian Eltinge and Tony Gaudio.

Famous Players-Lasky: C. B. de Mille, Fred Kley, M. H. Hoffman, Kenneth McGaffey, George Melford, Donald Crisp, W. C. de Miille, Robert Vignola, Wallace Reid, Ethel Clayton, Bryant Washburn, Lila Lee and Jeanie MacPherson.

Fox Shudios: Sol Wurtzel, J. Gordon Edwards, E. J. Le Saint, Frank Lloyd, Lynn Reynolds, William Farnum, Theda Bara, Gladys Brockwell, Tom Mix, J. J. Lane and Al Selig.

William S. Hart: Wm. S. Hart, E. H. Allen, Lambert Hillyer and Gerald Duffey.

Hampton: Jesse D. Hampton, Jack Kerrigan, Ernest C. Ward, Lois Wilson and John Blackwood.

Haworth: Sessue Hayakawa, William Worthington, George Stout and Tsuru Oaki.

Ince: T. H. Ince, John E. Kelly, Bert Lennon, C. Gardner Sullivan, Charles Ray, Dorothy Dalton, Fred Niblo and Enid Bennett.

Lois Weber: Lois Weber, Phillips Smalley, Mildred Harris, Ethel Weber and Arthur Ford.

L-Ko: Louis Jacobs, Alice Howell, Charles Parrott and Hughie Mack.

Metro: Joseph Engle, Clifford B. Butler, George D. Baker, Viola Dana, Bert Lytell, Edith Storey, May Allison, Mme. Nazimova and Ralph Robinson.

Morosco: F. A. Garbutt, Charles Eyton and Walter Edwards.

National: William Parsons, H. M. Ruby, Isadore Bernstein and Wilfred Lucca.

Mary Pickford: Mary Pickford and Wellington Wales.

Pathe: Frank Keenan, George Fitzmaurice, Fanny Ward, Ruth Roland, James Horne, Leon T. Osborne, Frank Beresford, William Bertram, Hal Roach, Harold Lloyd and Bebe Daniels.

Sunset: D. W. Griffith, W. E. Keefe, S. E. V. Taylor, E. C. Bidwell, Elmer Clifton, Robert Harron, Lillian Gish, Dorothy Gish and William Bitzer.

Sennett: Mack Sennett, J. A. Waldron, Harry Carr, Charles Murray, Eddie Cline, Chester Conklin, Ben Turpin, Mary Thurman, Louise Fazenda and Ford Sterling.

Sunshine: Henry Lehrman, Helen Morrison, Lloyd Hamilton, Billy Ritchie.

Triangle: H. R. Hough, R. W. Lynch, Ik. St. John, O. L. Sellers, Bill Desmond, Roy Stewart, Olive Thomas, Taylor Holmes, Wm. Christy Cabanne, E. Mason Hopper, Alma Rubens.

Universal: William Sistrom, R. C. Millard, Ham Beal, Robert Leonard, Paul Powell, Joseph de Grasse, Henry McRae, Rupert Julian, Ben Wilson, Tod Browning, Douglas Gerrard, Alan Holubar, Mae Murray, Dorothy Phillips, Mary MacLaren, Edith Roberts.

Vitagraph: W. S. Smith, William Duncan, Earle Williams, Grace Darmond, Larry Semon, Montgomery & Rock, Roy McCray, Bessie Love, Hedda Nova.

Exchanges: Dave Bershom, Benjamin Fish and Charles Markey.

Laboratories, Organizations, etc.: J. M. Bloom, Clyde Slater, James Crosby, Gus Inglis, W. J. Reynolds.

Motion Picture Directors' Association: Frank Beal, Roy Clements, Victor Hermann, Ben Wilson, Walter Edwards.

Theatres: Oliver Kehrlein, Seymoure Tally, Sid Grauman, Harry Caulfield and Mike Gore, Frank Schaffer, H. S. Lewis.

Newsy Reports From All Sections

Orchestras Retained in Buffalo

Break Had Been Threatened; Exhibitors and Musicians at Buffalo Finally Reach a Compromise Agreement Through Arbitration Board

BUFFALO, N. Y.—Buffalo's large motion picture houses will retain their big orchestras. At a meeting of representatives of the local Musicians' Union and the Exhibitors' Association in Shea's Hippodrome, a compromise agreement was reached whereby the musicians get their increase in pay, which amounts to five dollars a man and the exhibitors get an arbitration board, which in the future will decide how many men a theatre shall carry in its orchestra. Heretofore managers had to employ as many men as the union decided should be employed making it almost impossible for the exhibitors to cut down their orchestras.

On this arbitration board are representatives from both the union and the exhibitors' association. Now that the exhibitors have consented to boost the pay of the musicians, the new contracts will be renewed September 2 at the scale submitted by Local 43 and printed last week in Motion Picture News. One of the leading exhibitors in discussing the proposition admitted that the musicians were entitled to an increase to meet the rising cost of living. All other professions are getting higher wages and according to this manager it is no more than fair that the pay of the music makers be raised.

At Shea's Hippodrome the increase will mean an increase in the payroll of $150 per week, four men having been added to the twenty-six employed at this big house. Other houses will have to come across with good sums. To meet this added expense, Shea's Hippodrome has led the way for the local exhibitors by increasing prices of admission and the first week with thousands of patrons attending, only a few complained of the boost. All seemed to think that the show given was worth it. So far none of the local houses have boosted their admissions but it seems it will have to come.

Harold B. Franklin has been appointed manager of the Features Bureau for the next Liberty Loan campaign in Western New York. This appointment comes as a recognition of Mr. Franklin's ability in putting over original ideas in recent patriotic movements in Buffalo. Shea's Hippodrome has always been the center of interest in previous campaigns.

The Strand theatre had the "Fighting Mechanics" training at Technical High School as its guests Friday evening when the boys saw themselves as screen stars in the News-Strand Local Events. Earl L. Crabb, manager of the Strand "shot" some excellent views of the mechanics at work and play and over 1,000 feet were incorporated in the Local Events. Other local activities pictured was the big Smokes' Rally at Lafayette square, the Raising of the Service Flag at Police Headquarters, the Motor Corps girls and Alfred Leroy, the armless and legless man, who was in Buffalo on the way to the coast with a motorcycle.

The Teck theatre has repeated its capacity record made with "Cleopatra," by presenting Theda Bara in "Salome." This big legitimate house was crowded at all performances during the week, the "best people" in town being noted in the audiences. The Teck is one of the big theatres of the country that thinks it good policy to present a big photoplay feature now and then and Manager John R. Oishei always seems to pick a winner.

A. C. Winegar, manager of the Central Park and Premier theatres is a busy man these days organizing entertainments for the departing draft boys. A program is given in the Central Park for every detachment leaving for camp, when in addition to the entertainment, gifts are distributed to the future soldiers.

Manager Arthur S. Hopkins of the local Universal branch has started the Yellow Dog campaign in Buffalo. He has linked up with the Buffalo *Courier* to take care of the publicity. So far several clubs have been formed.

The Lyric theatre reopened on Labor Day, under the management of Charles Bowe, with pictures and vaudeville. The Academy theatre, which has been offering pictures and musical comedy stock during the summer, will continue this policy into the fall and winter season and also add vaudeville acts, according to an announcement by Manager J. H. Michael. On Sundays a big bill of film features only will be offered. The Academy is showing the Pathe serial, "Hands Up," in Buffalo first run.

"Hearts of the World" closed a successful three week's run at the Majestic theatre Saturday evening, August 31, the longest showing of any film feature ever presented in Buffalo. Buffalonians gladly paid the big prices to see this Griffith masterpiece, and were it not for the coming of Otis Skinner in "Humpty Dumpty," it is probable that the picture would have been held another week.

Christie Day at Meeting

It was Christie Day at the meeting of the Exhibitors' Association in Los Angeles September 4, at a luncheon held at Hamburger's at which the acting and executive members of the Christie Company were present. The occasion was also made Ladies' Day, and each exhibitor and exchange man was invited to bring a feminine friend.

Griffith Film Arouses Interest in Dayton

Dayton, Ohio.—D. W. Griffith's "The Great Love" had a week's run at the Strand Theatre beginning September 1. Clay Brehm, the manager, planned special advertising and fitting music for the production. "The Great Love" was run at usual Strand prices.

Elsie Ferguson, featured in "The Danger Mark," was the main attraction at the Strand the first four days of last week, supported by "Fatty" Arbuckle in "His Canine Friend."

The New Dayton Theatre had one of the largest Sundays, if not the largest, in their history, last Sunday, when a line a block long both ways on Main street waited to see "The Still Alarm," featuring Thomas Sanchi. Special music was arranged by H. H. Thomas, the conductor. Mr. Mark Gates announces that he has also "Cleopatra" and "Les Miserables" booked. Special advertising and stage settings will be used for the showing of these productions.

John Seifert, at the Ideal Theatre, has been doing very good the last few weeks. This week "Merely Players," with Kitty Gordon and Irving Cummings, is showing to a capacity every performance. Mr. Seifert is planning great things in the way of advertising for the big "Bill" Hart picture, "The Hell Hounds of Alaska," which will see a week's run beginning September 1. William S. Hart and Charley Chaplin hold the record for drawing power at the Ideal. Mr. Lou Baum, from the Universal office in Cincinnati, was through Dayton the other day. He probably did some good at the suburban houses. "Innocent Eyes" was booked for the Dayton Theatre for the last three days of this week.

Work on the Auditorium is in full swing now, and from the looks of things now they will have some house by Christmas. "Gil" Burrows will manage the new house.

William Farnum, in "The Plunderer," is running at the Alhambra to a good business. Bert Fiala, the manager of the suburban house, is running the Fox specials at the rate of one a week.

Virginia A. E. A. Meeting Indefinitely Postponed

Richmond, Va.—For several reasons the adjourned meeting of the American Exhibitors' Association of Virginia, which was to have been held at Ocean View, has been indefinitely postponed, according to Secretary Harry Bernstein, who announced that it would be almost a matter of impossibility to secure a gathering of the Virginia picture men at present, due to the unsettled conditions that are not only existing in this State, but everywhere.

Many important questions which were laid over from the annual convention held in Richmond in June were scheduled to come up at the adjourned meeting. There is a probability that this meeting will be held later in the year.

Madison Square Garden Show Arranged

Arrangements are completed to hold the National Motion Picture Exposition at Madison Square Garden October 5th to 13th, inclusive. As soon as it was definitely decided that the Palace was not available Frederick H. Elliott, general manager of the exposition, obtained an option for the use of Madison Square Garden for the same dates.

Nearly $30,000 worth of space has already been disposed of to a majority of the largest companies in the business, and additional inquiries are coming in every day, according to report.

When William A. Brady, president of tre National Association, was informed that the lease for Madison Square Garden had been signed, he became wildly enthusiastic and stated that he would actively supervise all arrangements and make this the biggest show in the history of the industry.

In addition to the companies in the motion picture business, who naturally would subscribe for space, a large part of the main auditorium of the Garden will be taken up by the exhibits of the various administrative departments of the United States Government. For this reason this exposition will be in reality a war service exposition of the motion picture industry, as every attempt will be made to show every detail of the work of the motion picture in the war and the importance it has in the winning of the war.

One of the largest exhibits in the whole exposition will be that of the Division of Films of the Committee on Public Information. The material for this exhibit consists of three carloads of war relics that have been captured from the Germans on the battlefields of France. There are two or three battle-scarred aeroplanes and a wealth of other relics.

Any profits that may accrue from this exposition will be equally divided between the National Association of the Motion Picture Industry and the Motion Picture Exhibitors' League of America.

Cleveland May Increase Admission Prices

Cleveland, Ohio.—While other cities have already demonstrated the impracticability of operating motion picture theatres at prices that prevailed under the normal conditions existing before the war, the exhibitors of Cleveland have continued to run their shows with the average admission price ranging about fifteen cents. Every effort has been put forth to keep the prices down.

It is now conceded, however, that a first-run motion picture theatre cannot be run profitably at this time at the old prices. Nothing definite has been done as yet to raise the prices in Cleveland. The exhibitors, however, have had several meetings at which the matter was discussed, and it was agreed that some increase would have to be made by the 1st of September.

As soon as it is announced what the Government tax will be on the motion picture theatres, the exhibitors will determine upon an equitable price at which they will be able to operate their houses and make a legitimate profit, according to report.

Liberty Pictures Materialize

Various Stars and Companies Complete Reels to Help Boost Sales of Bonds—Some Unique and Some Novel

THE crop of Liberty Loan films, to help boost the sale of the new Liberty Loan bonds which will soon be passed out to fortunate Americans, is growing steadily, and latest reports are that every company and nearly every star has made, or is making, a Liberty Loan picture. These are described as both novel and unique, among the latter being one made by Essanay with animated dolls as the characters.

This picture is entitled "Two Bits for Uncle Sam." It is the first of a series of ten animated doll pictures, created by Howard S. Moss. Director Moss has been working on this series at the Essanay studios for many months and the entire number now are completed.

Goldwyn's all-star contribution to the thousand-foot motion pictures being made throughout the industry to stimulate interest in the Fourth Liberty Loan, holds unusual appeal for everyone. Not only does the cast boast of a startling aggregation of stars, but the novelty of the story and its significance to the great work about to be begun cannot fail to be appreciated by audiences everywhere.

Geraldine Farrar has been invited by the United States Treasury Department to make a picture to stimulate interest in the Fourth Liberty Loan and is meeting the emergency with her accustomed zest.

William S. Hart, Artcraft star, has been requested to tour three important districts of the East in behalf of the Fourth Liberty Loan campaign. The request came from the three chairmen of New York, Boston and Philadelphia districts, through the Liberty Loan Committee. These chairman are: Joseph Hartigan, New York; Philip Dalton, Boston; Harry Hodge, Philadelphia. Mr. Hart immediately agreed to accede to the request early in October.

In making his special Liberty Loan picture, which will be shown during the Fourth Liberty Loan campaign, William Farnum was obliged to produce the picture 100 feet of film at a time. The work on the special Liberty Loan production, which is of a striking patriotic nature, was sandwiched in between Mr. Farnum's work on "The Man of Power," the great feature film which he is making for William Fox at Hollywood.

The special Loan picture is now nearly completed, but it would not have been had not Mr. Farnum given up his vacation.

World Comments on New Draft

The Possible and Probable Effects of the New 18 to 45 Draft as Touching the Motion Picture Theatres Is Outlined by World Film

THE one condition that is giving theatrical managers more concern today than anything else is the effect of the "18 to 45" draft. It should be cause for great uneasiness among those who produce for the legitimate theatres, but the motion picture exhibitor will find that he will come through the ordeal practically unscathed say the officials of World Pictures.

"The advantage of the motion picture theatre lies in the fact that fully 75 per cent of these places of amusement are what might be termed neighborhood theatres and, being so, it is not necessary for women to call upon the male members of their families to act as escorts. On the other hand the legitimate theatres, located generally in a central section, draft their patronage from all parts of the city.

"No lady is keen to come and go at night without having the services of a male escort. The tremendous inroads made on those of military age by the new ruling, renders it difficult for our women to call on men either to pay for the tickets or to go along with them. The picture house, with its cheaper price of admission, makes slight demands on one's purse, and this being true the exhibitor will see but little effect of the 18 to 45 ruling.

"The American people are, by reason of disposition, education and temperament, an amusement loving class and, living as we do at high pressure, the motion picture theatre provides an ideal safety valve to relieve our surcharged energy. After a strenuous day of mental activity it has been found that a few hours spent watching interesting scenes and situations disclosed on the screen, alleviates the tension and starts us off on the next day ready for whatever comes.

"When the first draft came the croakers saw all sorts of dire things happening to the screen drama. These things did not come to pass for the very reasons that apply to the new condition of affairs created by the 13,000,000 army requisitioned by Uncle Sam for the world war.

"Business as usual will be the slogan of the exhibitor and the public will continue to support the motion picture industry because it is an essential and necessary medium for keeping our spirits at a high degree of optimism. Motion picture amusement is utilized, unconsciously perhaps, to create a mental condition that makes for a better mental balance.

Pioneer Film Is Host

By special arrangement with the Mayor's Committee, the Pioneer Film Corporation will act as host four nights of next week at the Casino Theatre, New York city, to the boys in uniform, Allied visitors and Red Cross.

The attraction is "Wives of Men," with Florence Reed, a dramatic epic that has received excellent press notices. Tuesday night will be given over to the army, Wednesday night to the navy, Allied visitors, Thursday, and Friday nights have been allotted to the Red Cross.

Answering David Belasco : : : : *By Dick Willis*

IN the April number of *Munsey's Magazine* David Belasco discusses entertainingly of the movies. He writes many sensible things, he refuses to recognize the pictures as a deadly rival, and says that as long as good plays are presented the public will go to see them, that the pictures and the spoken drama are arts apart, both staple products of the amusement world, in all of which most of us agree.

It is when Mr. Belasco tells what he would do if he directed a motion picture drama that he shows he is out of his element. His theories are excellent, but they are neither commercially sound nor practical.

He writes, "I would insist that the scenes should be photographed consecutively and in the order of their development." He gives good reasons for this, the main one being that the artists would feel and live in their characterizations and be able to register their emotions more naturally. He would also "continue rehearsals until the actors were able to go through their roles without prompting or directing of any kind."

These things might be possible with highly trained artists and with an unlimited amount of money allowed for every picture produced; even then it would only be possible with the simplest of stories, with a minimum of locations and perfect atmospheric conditions.

Even a simple, straightforward story will generally call for scenes which must be taken at a distance from the studio; these scenes will occur at different times during the unfolding of the photoplay, and if Mr. Belasco's methods were adopted a number of persons and properties would have to make the trip between the studio and the location, which would entail a large expenditure of both time and money.

That is why scenes are not taken consecutively. A company, comprising the director, technical staff, cameraman, artists and extras will travel to a given spot and take all the scenes called for at that location at one time. Some of the scenes may occur at the beginning of the story, some in the middle and some at the end, according to the needs of the script.

Interior scenes running through the photoplay would have to be left standing, furniture and properties to be left iu place, because the camera will tell tales if anything is altered or misplaced. The stage space covered by these sets could not be used by other companies and their work would be sadly interfered with, and it is commercially necessary for more than one company to work in a studio in order to curtail the big overhead expenses entailed.

Most of the furniture is hired in order that the right periods may be used or that appropriate tables and chairs and so forth may be selected. It would be needless waste of money to purchase every item of furniture required and storage space would not permit it in any case. The rentals would run up enormously if Mr. Belasco's ideas held sway.

If any other method was adopted thousands of dollars would soon be added to the picture, and the commercial limitations, the cost of marketing and distribution and so forth would not permit this.

Again, it would be almost impossible to rehearse a five-reel photoplay and then film it without prompting or direction. This is possible with a stage play because it is presented to the public the moment it is ready. In the case of a motion picture anywhere from three weeks to two months may be consumed in the making, and the artists could never retain all the details, no matter how carefully rehearsed.

A stage play is rehearsed and presented within walls. Photography is more or less dependent on the elements and the presence of the sun. The work may be interfered with for a week, or even more, if the sun is shy, the atmospheric conditions not favorable, or during rains, and if the company continued rehearsals over too long a period their work would be mechanical, stagy and unnatural.

Then, again, on the stage there is a given space for the performers to cover, certain entrances and exits, everything which makes for precision and which can be adhered to. In pictures there must be far more license, and the camera work plays an equally important part with the story, direction and acting. A scene may be turned around or rebuilt to take advantage of some particularly beautiful vista or lighting effect, an added piece of business may suggest itself on locations which will materially add to the story value. Locations and spots cannot always be accurately determined beforehand, directors and cameramen must be permitted some license as long as their alterations of locale and little added artistic touches do not interfere with the author's work.

In his article Mr. Belasco evidently takes it for granted that the artists know nothing of the photoplay or the action until the scene is rehearsed. This is true in some cases, but not as a rule. Every capable and conscientious actor will study the script carefully so that he may get into the spirit of his part and also select his wardrobe. Some companies rehearse the story first and also rehearse each scene before the cameraman turns the crank, and this is the best method to adopt. It gets the principals into their characterizations and enables them to play their parts with more conviction.

The art of motion picture making is young and any number of improvements may be made, and are being made. Criticism is not to be derided and always serves a useful purpose and should be invited by all those who have the industry most at heart, and Mr. Belasco's article contains many truisms.

I am afraid that Mr. Belasco would have to be his own angel if he made pictures after his own ideals. I do not think he would make more than one or two; they would be artistic and beautiful, but surely they would hardly be commercially successful.

David Belasco is right in one thing. Although the art of the stage and that of the screen are closely allied, they are yet arts apart; each calls for its own methods and technique, each holds its own important place in the amusement world. The one cannot hurt the other.

LOTS OF GOOD THINGS!

¶ Even though you are busy, you do not want to miss anything in this issue. From first to last it's chock full of good things for the whole industry.

¶ Make use of the index to text and advertisements on Page 1667. File this page away from week to week in a separate binder and you won't be at a loss when hunting information.

¶ And don't forget the Complete Plan Book. It starts on Page 1751.

What Kind of a Fellow Is—Patch?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

SOME few months ago William Moore Patch broke into the Times Square section of "fillum sassiety" with the first Official Italian Battlefront Pictures.

Previous to that time the name always brought to the minds of trade paper readers a picture of Pittsburgh, and tales of unusual stunts in presenting pictures. He was an "exhibitor"—though the word seems out of place in describing a showman of William Moore Patch's type.

For William Moore Patch is one of the few men in America who early succeeded in elevating pictures to a plane level with that of the legitimate theatre. David Griffith did it—and still does it—by supplying the ammunition for showmen like Mr. Patch. George Kleine did it with "Quo Vadis."

But Mr. Patch was about the first theatre manager we can recall who got the idea that a real big picture presented in a real big way is just as big an attraction as any legitimate play—and he clung to his idea season in and season out.

And he clung to it successfully—despite the knockers who always expected him to change face with the next attraction.

For three years he operated the Pitt theatre in Pittsburgh as a high-class picture house, with two performances daily only, and admission prices ranging from 50 cents to $2.00. Many pictures that played for ten, fifteen and twenty-five cents, played to capacity business in the Pitt theatre at $2.00.

He is the most untheatrical-looking man in America. He wears no diamonds, dresses in dark blue or black entirely and is most unassuming and matter-of-fact.

Mr. Patch has never had his picture in a newspaper or magazine, and swears that he never will. THE MOTION PICTURE NEWS succeeded in getting the first sketch that has ever been made of Mr. Patch.

He is, at one time, one of the most serious and most humorous of men. He illustrates practically everything by a story, a striking phrase or a quotation from some well known author or philosopher sending his meaning home in no uncertain way.

He speaks three languages and is a book-fiend of the first order.

His personality is what one might call dynamatic.

He can work harder and longer than any one in New York: and never even becomes fatigued.

Unfortunately, Mr. Patch is very deaf and often has to use an ear trumpet. But he does not seem to mind this in the least—in fact has a great deal of fun out of it. He claims that he keeps his deaf ears for scandal and his ear trumpet for business.

He comes of an army family, his father and three brothers having graduated from the Military Academy at West Point. His brothers are all in France with General Pershing.

He is probably the youngest prominent producer and exhibitor in America—only being twenty-nine years of age.

Aside from these points, one of the most outstanding factors about William Moore Patch is the fact that he is a Roosevelt fan. He'll talk Roosevelt to you morning, noon and night—if you will let him. And if he is not talking David Griffith and big pictures.

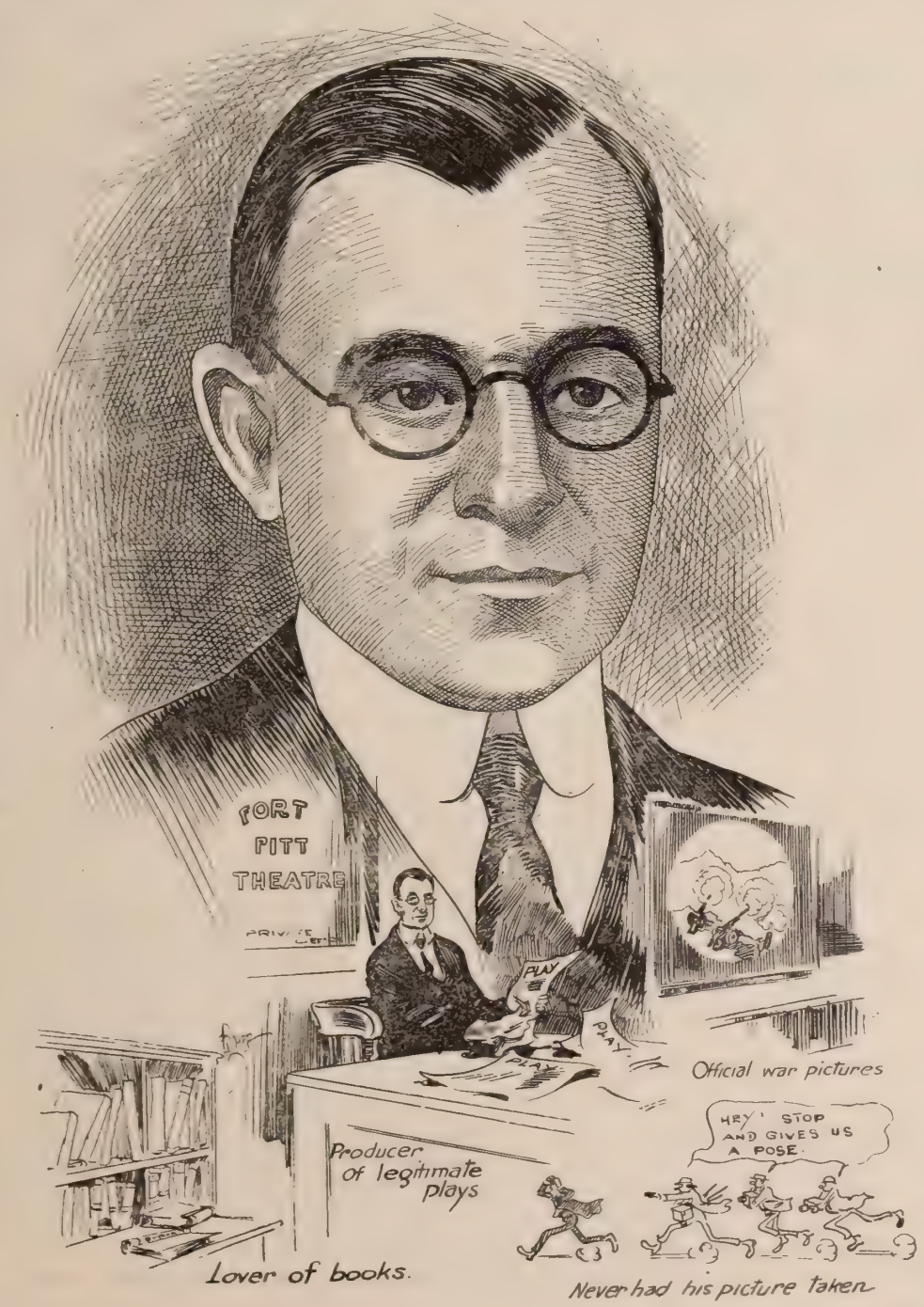
Mr. Patch is of the opinion that we ought to have a hundred odd Griffiths in this business—beg pardon, art.

He believes that too many broad-visioned creators are frittering their time away on the ten, twenty, thirty style of entertainment when they could be producing classics that would live in history.

And that would — incidentally — provide showmen with more attractions that could be blazoned "Two Dollar Top."

But truth to tell: Friend Patch is so anxious for more "Two Dollar Top" attractions that we strongly suspect one of these days will find him out on a studio lot staging a spectacle of his own.

And why not?



Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Great Love" (Griffith-Paramount)—"A 100 per cent picture, timely, well balanced; splendid cast; fine acting; great all around."

"Waifs" (Astra-Pathe)—"Clean comedy-drama."

"The Prussian Cur" (Fox)—"Admission increased from 25 to 50 cents; turned them away afternoons and evenings."

"Flower of the Dusk" (Dana-Metro)—"Average picture."

"Bread" (MacLaren-Universal)—"Went very big."

"Wild Primrose' (Leslie-Vitagraph)—"Picture went big; good picture."

"Romance of the Underworld" (Calvert-Sherry)—"Made a good start."

"Maid of the Storm" (Barriscale-Paralta)—"Good; pleased them all."

"Beloved Blackmailers" (Blackwell-World)—"Average story and average business."

Editor's Note: The Box Office Report chart includes all pictures released since June 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ACE HIGH (Mix—Fox).....June	Big	"Pretty fair." "Tom Mix beats out—for business here." "Splendid, gave satisfaction to all." "Just fine." "One of the best Westerns we have ever had." "This type of play outdraws all others."
ALL MEN (Morey—Vitagraph).....Aug.	Average	"Average picture."
ALL WOMAN (Marsh—Goldwyn).....June	Big	"A very good picture." "Best Mae Marsh picture since 'Polly of the Circus'." "Poor business; hot weather; fine picture." "This star's most interesting offering." "Pleased all patrons, especially the women." "Fair picture." "Good picture." "Only a fair picture." "They do not like Mae Marsh here." "Will help Marsh." "Star not popular." "Flops towards finish." "Good picture, drew well, star well liked." "Went big." "Not up to standard; didn't please my crowd."
ANNEXING BILL (Astra—Pathe).....July	Poor	"Fair."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	"Not bad; rather tame; got by, that's all." "All out door; rather thin story, but well produced."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big."
BLUE EYED MARY (Caprice—Fox).....June	Average	"Poor picture for her." "Poor title killed it." "Pleased." "Average business, but a poor picture." "June Caprice no drawing power."
BONDMAN, THE (Fox Standard).....June	Average	"Excellent."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	'Big drawing card, but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received."
BRAVEST WAY, THE (Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture." "Very good." "Fair." "Not his best. Poor business." "Average picture." "Average."
CABARET, THE (Blackwell—World).....June	Average	"Stars put it over." "Good acting; no plot. Stars all popular." "An all star cast; popular here." "Cast excellent; story impossible."
CECILIA OF THE PINK ROSES (Davies—Select).June	Average	"Well liked." "Did average or better three days, but picture was over-advertised." "Not Class A; too much death-bed religion for entertainment." "Quite different from general pictures, but took very well." "Give us more like this." "Fine picture."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet."
CITY OF TEARS, THE (Myers—Bluebird).....June	Big	"Best Myers picture up to date." "Good—one of her best." "Pleased." "Average."
CLAW, THE (C. K. Young—Select).....June	Average	"Very good; held up fine." "Miss Young not drawing as well." "Average picture." "Miss Young does not draw for us any more." "Poor picture for this highly popular star." "Very fine." "Clara should stick to 'Sassiety' plays." "Adverse comments." "C. K. Y. is not holding up." "Slightly better than average business." "Story disappointing." "Went big." "C. K. Y. draws, but picture did not please."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw."
DECIDING KISS, THE (Roberts—Bluebird).....July	Average	"Just ordinary."
DESERT WOOING, A (Enid Bennett—F. P.-Lasky).June	Average	"Very good picture." "A fine picture." "Very good, well liked." "Good." "Star great. Good picture." "Fine picture; second day did better business." "Very good." "Poor."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average."
EAGLE, THE (Bluebird—Universal).....June	Average	"Good story. Pleased." "Good."
FALLENANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw."
DREAM LADY, THE (Myers—Bluebird).....July	Average	"Average picture."
FEDORA (Fredericks—Paramount).....Aug.	Poor	"Rotten picture."
FOR SALE (Pathe).....June	Average	"Fair picture."
FIND THE WOMAN (Joyce—Vita.).....June	Average	"Nothing extra." "Drew well, but did not please." "Star very good; picture only fair."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FIREFLY OF FRANCE, THE (Reid—Para.)....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days." "Great." "Did big business with this one for three days." "Proved very popular." "Good." "Big."
FOR HUSBANDS ONLY (Mildred Harris—Jewel).June	Big	"Did fair business with this picture." "One of the season's best."
GAME WITH FATE, A (Morey—Vita.).....June	Big	Harry Morey becoming very popular here."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Average	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good."
GIRL IN THE HOUSE, THE (—Vitagraph).June	Extra Big	"Very good four days."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average."
GOLDEN WALL, THE (Blackwell—World).....July	Average	"Good picture."
GOOD NIGHT, PAUL (Constance Talmadge—Select) June	Big	"Pictures like this will put star across." "Went big." "Big."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times."
HELL'S END (Desmond—Triangle).....July	Poor	"Poor picture."
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor."
HER FINAL RECKONING (Frederick—F. P.-Lasky) June	Average	"This class of story is not one that will send you any patrons—she should have better stories." "Frederick line of pictures don't please here: poor business." "Good." "Too tedious and slow." "An excellent picture." "Very good."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Big	"Big City, High Class."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture."
HIS OWN HOME TOWN (Ray—Paramount).....June	Big	"He is a popular star; good picture." "Fine." "Good stuff." "Pleasing." "Good." "Broke all house records." "Not a good Ray picture; Charlie wants to stay in the Rube stuff." "Excellent." "Ray a favorite here; very good acting, story well done."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft).June	Average	"Some great picture. Cohan can beat them all if he stays in the game." "One week; business poor." "Good picture; no drawing card. Will never be a favorite here." "Average business." "Poor business." "A very good picture." "Women do not care for this style picture." "Big."
HOUSE OF GOLD (Wehlen—Metro).....June	Average	"Excellent picture." "Very good program picture." "Average." "Very fine, story well handled. Emmy Wehlen well liked." "Poor picture." "Well liked, but did not draw." "Good picture." " Too much 'drama.' "
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased."
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good." "Just a shade below Mary's standard, too much rough stuff." "One of the best." "Excellent subject, everybody pleased—came back strong second day." "Okay." "Well received." "Excellent." "Star always a big favorite here."
INSIDE THE LINES (Stone—World).....Aug.	Average	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	'Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels to tell the people that there was going to be a race."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture."
JOAN OF THE WOODS (Elvidge—World).....July	Average	
KAISER'S SHADOW, THE (Dalton—Paramount).June	Big	"Good for two days." "Good picture but title hurt." "Held average for three days." "Good picture; business poor. One week." "Big business for two days." "Catchy title; good picture. Talk of the town." "First class mystery picture, crowds well pleased." "Not generally liked—no punch to ending." "Public getting tired of propaganda pictures." "These Kaiser pictures are being overdone." "Star popular." "Very good." "Average."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card."
KIDDER AND KO (Washburn—Pathe).....June	Average	"Poor title kept them away." "Very good picture; star very popular. People like this kind; business but average." "Good entertainment." "Not consistent, but clean." "The people did not know what it was." "Poor." "Average."
LEGION OF DEATH (Storey—Metro).....	Average	"Fine production, but story poor—did not draw."
LESS THAN KIN (Reid—Paramount).....July	Average	"Very good." "Extra big."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor."
LOVE'S CONQUEST (Cavalieri—Para).....June	Poor	"My patrons voted it a treat. A splendid picture unsuitable for less than the best class of patrons." "Poor." "It can't be done with costume pictures at this house." "Why do they make this stuff?" "Fair picture; ought to give up costume plays." "Poor picture." "Did not draw."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Big	
MADAM SPHINX (Rubens—Triangle).....June	Average	"Good story, but morbid." "Average picture." "We did an average business." "Good, but name kills it."
MAN HUNT, THE (Clayton—World).....June	Average	"Fine clean comedy drama." "Program picture, but star popular."
MAN'S WORLD, A (Stevens—Metro).....June	Average	"Too suggestive." "Poor picture, poor photography; film bad condition as usual." "Not liked." "Didn't draw."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather."
MIDNIGHT MADNESS (Julian—Bluebird).....June	Average	"Average picture."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISSING (Blackton—Paramount).....June	Average	"This is one of the best pictures we have ever shown; a star in this picture would clean up for everybody. Some more like that, please." "Great; one of the best of the year." "Very good; best war picture yet." "Excellent." "Fine picture; everyone pleased." "Went big." "Good picture, but production don't draw without a star featured."
MISS INNOCENCE (Caprice—Fox).....July	Poor	"June Caprice gets no business." "Average." "Fair story."
MODEL'S CONFESSION, A (MacLaren—Univ.)..June	Big	"Mary MacLaren and Kenneth Harlin well liked." "Average." "Just fair." "Poor."
MORAL SUICIDE (Ivan—Pathe).....June	Average	
MORE TROUBLE (Keenan—Pathe).....June	Average	"Poor; too high brow." "Good big laugh; star A-1." "Good." "Average." "Great, but did not draw." "More pictures like this mean less trouble for the manager."
MORTGAGED WIFE (Jewel—Universal).....June	Big	
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open." "Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week. "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this."
NEIGHBORS (Evans—World).....July	Average	
NINE O'CLOCK TOWN, A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture."
NO MAN'S LAND (Lyttel—Metro).....July	Big	"Very good."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good." "Big." "Average."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture."
PAIR OF CUPIDS, A (Bushman-Bayne—Metro)...July	Average	"Picture went over fairly good." "Excellent comedy drama." "Best picture these Cupid killers have ever done." "Handled cleverly." "Why the producers continue making comedies I can't see. The public don't want them."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"One week to big business." "Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish." "Capacity business." "A great picture." "Extra big." "A good picture. "Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select).....	Big	"Star becoming more popular with each release."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week." "Great attraction; big business." "Average. Three days." "Suggestive of animated weeklies. Patrons said, 'Not enough action and romantic interest for a long feature." "Wonderful show." "Big." "Pleased."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Average	"Average picture." "Hokum De Luxe." "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather. "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." "Satisfied everybody." "Good story." "Too bad Jack leaves us." "Fair." "Big." "Went big."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture." "Extra good." "Good picture, big business." "Doug. is always good." "Big." "Went big."
SCANDAL MONGERS (Bluebird).....July	Average	"Average picture." "Average."
SCARLET ROAD, THE (Brockwell—Fox).....June	Average	"Good; star well liked." "Gave satisfaction." "Average business." "Very creditable." "Good cast."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Big	"One of Goldwyn's best." "Emphatically extra big." "Fine production." "Better than average Goldwyn. Madge Kennedy as good in drama as she is in comedy." "Well liked; Kennedy's best picture." "Very good picture." "Picture pleased; no big success." "Average." "Average picture." "Just a passable story."
SHARK MONROE (Hart—Artcraft).....June	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power." "Bill comes back strong in this picture." "Perhaps as good as he has done; two days to exceptional business." "Picture excellent, but star is not drawing so well for me as usual My patrons have been getting tired of the Hart type of pictures." "Extra big. Three days." "Beautiful photography and a relief from usual Harts. Star still popular." "Very good." "Too much booze in evidence." "Biggest house this season." "Fair." "Went big."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	"Average." "Big; extra big second day."
SOCIAL BRIARS (Minter—Mutual).....June	Big	"A very nice picture—well liked." "Very good." "A picture any exhibitor can boost." "M. M. Minter coming big." "A picture that will please any audience: it takes hold in the first reel, and don't let up." "Good bet." "Went big." "Average."
SOCIAL QUICKSANDS (Bushman-Bayne—Metro)June	Big	"Photography good; some very pretty settings." "A peach." "Average." "A swell picture." "Good; well liked."
SOUL FOR SALE (Phillips—Jewel).....June	Average	"Good average feature; not the knockout the exchange claimed for it." "Better than usual business." "Better than usual Saturday business."
SUCCESSFUL ADVENTURE, A (Allison—Metro).July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent."
STILL ALARM, THE (Pioneer—State Rights).....July	Big	"Went extra big solid week amid hottest weather in history of city."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
THE DREAM LADY (Myers—Bluebird).....July	Average	
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments." "One of the best Worlds."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather." "Extra big business for four days." "The best of them all—biggest money getter. Will hold over another week." "Fair business, pleased all." "Broke all records for the week despite the hot weather at the Strand, Allentown. Severe storm Tuesday, but big business anyway. You may publish this." "Four days to absolute capacity. Hundreds turned away every night. Final day largest of engagement." "Best war picture to date." "Business increased second day." "Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers."
TO THE HIGHEST BIDDER (Joyce—Vitagraph).July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her. Business rotten." "Poor picture."
UP ROMANCE ROAD (Russell—Mutual).....June	Average	"Very good story. Well done." "Average business for a week." "Good story, lots of action and pep—will go well with any audience. A good vehicle for the star." "Pleased all." "Average; extremely hot."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw."
UNDER THE YOKE (Fox—Standard.....June	Average	"Good picture." "Average." "Bara not strong in this; fighting put it over." "Fair picture; poor business."
VAMP, THE (Bennett—Paramount).....July	Average	"Fine picture, but name against it."
VENUS MODEL, THE (Normand—Goldwyn).....June	Average	"Pleased 99 per cent of patrons." "This star does not draw here." "Pleasing comedy; nothing wonderful. Mabel is O. K. in comedy but N. G. in drama." "Drew better than most Goldwyns." "Star better liked in this than 'Joan of Plattsburgh'." "Normand's best picture to date." "Fair light picture; failed to draw." "Very good; pleased everybody." "Just 'Fillum." Poor." "Very good." "Does not draw; star seems to be falling." "Good."
VIVIETTE (Martin—F. P.-Lasky).....June	Average	"Hot weather hurt a great deal but picture did not please." "Good picture." "Just program stuff; very little business here. Martin not a strong favorite." "Very good." "Excellent." "Out of the ordinary." "Average business." "Good, but not her best." "Fair." "Great." "The kind of picture that pleases."
VOICE OF DESTINY, THE (Osborn—Pathe).....June	Poor	"Fair."
WE CAN'T HAVE EVERYTHING (DeMille—Artcraft).....July	Average	"All star cast; great play; not satisfactory; too intricate for all to absorb it; too jumbled up."
WHICH WOMAN? (Universal).....June	Poor	Poor Picture, Bluebird's dropping."
WHIRLPOOL, THE (Brady—Select).....June	Big	"Very fine, and Brady is always a winner." "Audience liked." "Average."
WINNER TAKES ALL (Salisbury—Bluebird).....July	Average	"Went big; Salisbury good card."
YELLOW TICKET, THE (Ward—Pathe).....June	Average	"Very good picture." "Good film; poor business." "Average." "Not up to expectations."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"The Yankee Way" (Walsh-Fox)—"Good clean story, full of pep."
"Italian Battle Front" (State Rights)—"Went big, very good."
"Face in the Dark" (Goldwyn)—"Good, average business."
"Heart's Revenge" (Fox)—"Average picture."
"Playthings" (Universal)—"Average."
"Dawn Maker" (Triangle Re-issue)—"Average feature."
"Heart of Erra Greer" (F. Warde-Pathe)—"An average picture."
"The Barrier" (Rex Beach)—"Went extra big."
"Up the Road With Sallie" (Select)—"Pleased Immensely."
"Soul For Sale" (Jewel)—"Audience openly ridiculed this so-called picture."
"Madam Who" (Paralta)—"Average picture."
"Judgment House" (Paramount)—"Poor. Did not get much. Business dropped off."
"The Knife" (Select)—"One of the best this star ever made."
"Keys of the Righteous, The" (Paramount)—"Went over very nicely."
"Tempered Steel" (Petrova-First National)—"Average."
"For the Freedom of the World" (Goldwyn Special)—"Average Picture."
"Carmen of the Klondike" (Clara Williams-State Rights)—"A perfectly corking picture with a good star. Best fight in it since 'The Spoilers.' Good business for three nights but lightless night naturally showed decrease."
"Over There" (Select Special)—"Another war picture, but along little different lines, and, being a 'Select,' it went big. If 'Select' should decide to produce 'A Mother Was Chasing Her Boy 'Round the Room,' which is the same refrain for stanzas, they would, no doubt, put it over big. Next to Artcraft and Paramount, it has them all beaten to a standstill."
"By Right of Purchase" (Select)—"Norma Talmadge makes good money for us."
"Blue Bird, The" (Lasky-Artcraft)—"Very poor as a program picture."
"Redemption" (Thaw-State Rights)—"Second run, good picture, average business."
"A Rich Man's Darling" (Bluebird)—"Poor story and acting."
"The Trouble Buster." (Paramount)—"Fair satisfaction."
"Woman God Forgot" (Artcraft)—"Did not please at advanced prices."
"Moonshine" (Paramount)—"Some pleased, others not."
"Ghost House" (Paramount)—"Good satisfaction."
"By Right of Purchase" (Select)—"Went big."
"White Man's Law" (Paramount)—"Big."
"Sunshine Nan" (Lasky-Paramount)—"Very good picture."
"The Million Dollar Dollies" (Metro Screen Classics)—"Nice gowns, splendid sets."
"Playthings" (Bluebird)—"Extra big."
"True Blue" (Fox)—"Good picture, poor business."
"Arms and the Girl" (Paramount)—"Excellent picture, star O. K."
"Confession" (Fox Special)—"Great, everybody liked it."
"Face in the Dark" (Goldwyn)—"Good picture, fair crowds."
"The Trouble Buster" (Paramount)—"Average."
"Return of Draw Egan" (Triangle Re-issue)—"One of the star's best. The two-reel re-issues have hurt this star."
"Blindfolded" (Paralta)—"Only fair."
"Call of the East" (Paramount)—"Star not popular."
"The Million Dollar Dollies" (Metro)—"Nothing to rave about."
"Parentage" (State Rights)—"Fair picture, dragged a little."
"Her Boy" (Metro)—"Good program picture."
"Fall of a Nation" (Vitagraph)—"Pulled well second night."
"The Planter" (Tyrone Power)—"Not what is wanted in a first-class house. Very sordid theme, average production well acted. Poor business."
"Resurrection" (Paramount)—"Fair picture."
"The Light Within" (Petrova-First National)—"Fair, average."
"Eve's Daughter" (Paramount)—"Good picture."
"White Man's Law" (Paramount)—"Rotten, poor picture."
"Wild Women" (Universal)—"Don't show if you don't have to."
"M'Liss" (Artcraft)—"Good picture."
"Fall of the Romanoffs" (First National)—"Good picture."
"Old Wives for New" (Artcraft)—"Good offering and good box office value. Good business for three days."
"Huck and Tom" (Paramount)—"Good comedy drama, good business two days."
"La Tosca" (Paramount)—"Good."
"Tyrant Fear" (Paramount)—"Good picture."
"Flare-Up Sal" (Paramount)—"Fair western picture."
"Western Blood" (Fox Special)—"Fine picture and they eat it up."
"The Demon" (Metro)—"Poor entertainment."
"Hidden Pearls" (Paramount)—"Very good picture, the Jap draws well here."
"One More American" (Paramount)—"Beban does not get the business here he deserves."
"House of Silence" (Paramount)—"Very good picture. Reid a good bet in anything."
"Playing the Game" (Paramount)—"Very good."
"Prunella" (Paramount)—"Very poor."
"Mile-a-minute Kendall" (Paramount)—"Good picture."
"Fair Pretender" (Goldwyn)—"Good."
"Her One Mistake" (Fox Special)—"Very good picture."
"Fall of the Romanoffs" (Brenon-First National)—"Special good."
"Peg of the Pirates" (Fox)—"Very Poor."
"The Americano" (Fairbanks-Triangle)—"Very good."
"The Demon" (Metro)—"A very poor affair. Not even a picture."
"True Blue" (Farnum-Fox)—"The picture was well liked."
"His Own Home Town" (Ray-Paramount)—"Ray characterization pleases."
"Naughty-Naughty" (Paramount)—"Pleased most everyone. Enid Bennett well liked."
"Flare-Up Sal" (Paramount)—"Good interesting picture, O. K., everyone satisfied. Just average business."
"True Blue" (Farnum-Fox)—"Well liked but did not draw as well as other Farnum."
"Reaching for the Moon" (Artcraft)—"Only average; slipping."
"The Menace" (Vitagraph)—"Melodrama, fair."
"De Luxe Annie" (Talmadge-Select)—"Not liked here."
"Unclaimed Goods" (Paramount)—"Nothing of interest; poor."
"By Right of Possession" (Vitagraph)—"Good story and direction."
"House of Glass" (Select)—"Very good."
"His Majesty Bunker Bean" (Paramount)—"Jack Pickford falling back."
"Richard the Brazen" (Vitagraph)—"Melodrama; poor direction."
"Lovely Woman" (Triangle)—"Good story; bad title."
"Woman and the Law" (Fox Special)—"All that the producers claimed for it; a great picture."
"The Honor System" (Fox)—"Repeat date; pleased."
"Clemenceau Case" (Fox Re-issue)—"The exact thing that people expect to see this star in; pleased."
"By Right of Purchase" (Select)—"Went big."
"Beware of Strangers" (State Rights)—"Good play."
"Alimony" (First National)—"An A-1 play."
"Her Soul's Inspiration" (Bluebird)—"Ella Hall not liked here."
"The Demon" (Metro)—"Great; Edith Storey sure made a hit in this picture."
"The Secret of the Storm Country" (Select)—"Norma Talmadge great; picture very fine."
"The Public Defender" (State Rights)—"Average picture."
"Wild Youth" (Paramount)—"Fair picture."
"The Richest Girl" (Mutual)—"Fair picture."
"Business of Life" (Vitagraph)—"Good."
"Two-Soul Woman" (Universal Special)—"Very Good."
"The Risky Road" (Universal)—"Very good picture."
"Mating of Marcella" (Paramount)—"Good picture; very pleasing."
"Tempered Steel" (Petrova-First National)—"Average."
"The Floor Below" (Goldwyn)—"Went big."
"Resurrection" (Paramount)—"Class of picture don't get the money but picture is good."
"Old Wives for New" (Paramount)—"Good picture with a good name and good drawing card."
"His Robe of Honor" (Paralta)—"Good picture."
"Primitive Woman" (Mutual)—"Went big."
"Within the Cup" (Paralta)—"Average picture."
"Lend Me Your Name" (Metro)—"Went big."
"Hoops of Steel" (Paralta)—"Average."
"The Mad Lover" (Pathe and State Rights)—"Held this over Sunday and Monday from a three-day run previous week; corking good picture; something different. Warwick and Hammerstein both good."
"The Bondman" (Farnum-Fox Re-issue)—"Extra big."
"Reggy Mixes In" (Triangle Re-issue)—"Big."
"Vera the Medium" (Kitty Gordon-Select)—"Extra big."
"Damaged Goods" (Mutual)—"Second time extra big."
"Family Skeleton" (Ray-Paramount)—"Extra big."
"De Luxe Annie" (Norma Talmadge-Select)—"Hot weather; pleased."
"Blue Blazes Rawdon" (Hart-Artcraft—"Hart a favorite here."
"Cavanaugh of the Forest Rangers" (Vitagraph)—"Average picture."
"Triumph of the Weak" (Vitagraph)—"Went big."
"Rise of Jennie Cushing" (Artcraft)—"Big."
"By Right of Purchase" (Select)—"Went big."
"Heart of the Sunset" (Rex Beach-Goldwyn)—"They liked this one."
"A Fool There Was" (Fox)—"Third time in city; packed them in."
"Empty Pockets" (Brenon-First Nat.)—"Average."
"The Floor Below" (Goldwyn)—"Good work, keep it up."
"The Primitive Woman" (Mutual)—"Fair."
"The Girl from Beyond" (Vitagraph)—"Good picture."
"The Devil's Needle" (Boston Photoplay)—"Good."
"Peg o' the Sea" (Boston Photoplay)—"Fair."
"The Knife" (Select)—"Good picture."
"The Reason Why" (Young-Select)—"Big in large city high-class downtown theatre."
"The Manxman" (Goldwyn)—"Very good picture."
"The Cast-Off" (Foursquare)—"Good picture."
"Eyes of the World" (Clune)—"Well liked; good drawing card."
"Songs of Songs" (Artcraft)—"Every one plesed."
"The Cold Deck" (Wm. Hart)—"Went over O. K., film poor condition."
"Carmen of the Klondike" (Selexart)—"Second run, average."
"Shirley Kaye" (Clara K. Young)—"Average."
"A Fool There Was" (Fox Reissue)—"Extra big."
"Lest We Forget" (Metro)—"Extra big."
"Song of Songs" (Artcraft)—"Average."
"The Bride of Frar" (Fox)—"Average."
"Tom Sawyer" (Pramount)—"Extra big."
"The Spy" (Fox)—"Went big."
"The Escape" (Griffith-State Rights)—"Big."
"Woman and Wife" (Brady-Select)—"Second-run average."
"The Bondsman" (Reissue)—"Went big."
"Thieves Gold" (Universal)—"Too impossible."
"Shirley Kaye" (Select)—"Return engagement, good."
"Honeymoon" (Select)—"Star does not pull."
"Return of Draw Egan" (Triangle)—"Hart does not pull."
"The Plunderer" (Fox Reissue)—"Went big."
"The Knife" (Brady-Select)—"Average."
"Joan of Plattsburg" (Goldwyn)—"Average."
"Carmen of the Klondike" (Selexart)—"Average in medium size city."
"The Planter"—"Poor."
"The Hillcrest Mystery" (Astra-Pathe)—"Drew big, Mrs. Castle well liked."
"The Studio Girl" (Select)—"Very good."

Exhibitor Service Bureau

Problem of Small Space Ads

Punch Display During the Week Highly Important—How a Little Spent For Cuts Will Really Save

BECAUSE of a series of inquiries about smaller space newspaper advertising, we pause for a moment this week in the discussion of what the newspapers of various cities are doing in the way of co-operation with the motion picture theatres to offer a few suggestions as to how the theatre can get the most possible benefit out of the least possible space.

As we have said here many times we are mighty firm believers in the use of liberal advertising. And just as firmly do we believe that the exhibitor should keep eternally at advertising, not for one day of the week, but every day. Some exhibitors claim that they find that the two policies will not work together and that if they do big advertising they must confine it to one day a week.

But as a matter of fact these inquiries about smaller space advertising come largely from the principal cities, points where there are a large number of newspapers to be used and where the rates are high. We may volunteer the information here that the reason we have not discussed advertising in the New York newspapers is that conditions that attain here are applicable to hardly any other city in the country and that recommendations that would be made to New York theatres might be misleading to the rest of the country.

Writes one exhibitor: "The chief fault that I have to find with the material that the companies send out is that they prepare very fine advertisements so you can use eight or ten inches two or three columns, but it is ridiculous to expect me or any other showman to use such large material every day. When it comes down to the smaller advertising it appears careless and the designers seem to be of the opinion that because the exhibitor is using only a few lines it doesn't matter what he puts in them. In my opinion the smaller the advertisement the more attractive it has to be.

"Now if you come to preparing your own advertising you generally find that the smallest cut matter available is single column, though a few do provide thumbnail cuts (the majority of which are absolutely hopeless after they are reproduced). As a matter of fact, the engraving cost is one of the smallest items, for cases where a cut would cost me sixty cents and I could have as many mats made from it as I desired, the space that it would occupy in a single newspaper would cost me $6. The chief point is that the material is not available for the smaller displays. That it is impossible simply to reduce the larger advertising in the engraving process is shown in the reproductions you publish in 'Your Idea and Ours,' where you will see that by the time that many of the displays are reproduced down to what would be a newspaper column, most of the reading matter can scarcely be read."

Because of the fact that in big city advertising there are likely to be a large number of other theatres also using small space, it is all the more essential that the advertising be more carefully prepared and that they be made to stand out all the more by contrast. Obviously the way to do this is to have a series of drawings made for the different days of the week on each production and there isn't the slightest doubt that in cases where space is the expensive thing this is economy in the long run. An excellent example of this has just been afforded by the advertising on "The Geezer of Berlin" for the Casino theatre and "For Husbands Only" at the Bandbox, both in Chicago. Here the largest space used was slightly less than five inches single column, *yet the designer succeeded in making each of these as distinctive as if a page had been used.*

Two of these displays are reproduced in their actual size on the page opposite. It will be noted that the drawing of the winking girl was used in both of these, and that in the larger one there was the line "As tantalizing as a wink." It was proper to leave this out in the smaller display because it would have been in such small type that it would hardly have been legible. Omitting the background also adds to the attractiveness of the smaller display. Yet this latter proves that where you do have an attractive design as the main thing to catch the eye, you can then use smaller type and GET IT READ. We believe that the average reader of the Chicago newspapers, after once he got a glimpse of the girl's head went ahead to read the excerpts from the opinions of the two Chicago critics who are quoted. In other words, the theatre benefited practically as much from the small display as he would from a big one, but because he had the advantage of the attractive drawing that first caught the eye—the big thing to achieve.

Most of the large theatres in the bigger cities are content with having their special advertising drawn for the Saturday or Sunday issue and then resorting to the mere card system during the week. *In our opinion the manager who is doing this is not getting the most out of his productions and a change in policy which would result in advertising the picture every day and advertising it differently would bring more than enough business to justify the expense.* S. Barret McCormick of the Circle theatre, Indianapolis, rarely ever uses the same advertisement twice. Numerous accounts of his campaigns have appeared in these columns, and his experience has been that the increased patronage is well worth the trouble and the expense. But Mr. McCormick does not confine himself to small space advertising in these daily exploitations, the immediate subject of this discussion.

Casino theatre, Chicago, has just completed a campaign on "The Geezer of Berlin." Most of this advertising was 2¾ inches single column and all of these were different. They were combinations of line cuts and halftones with the illustration, the name of the theatre and the title of the picture made to stand out as the three things. Practically the only other reading matter was the statement that this picture is a travesty on "The Kaiser." In our opinion this was about a hundred per cent exploitation of this picture.

Now one must remember that the large advertisement in the Sunday issue generally has the result in convincing the reader that he does or does not want to see the picture, but especially in the large community where the pictures run for a week or longer and where there are lots of things happening that may make one forget good intention there has to be not only some reminder in the shape of the daily advertising, *but this reminder has to breathe the same spirit as did the larger advertisement.* This, too, adds to the cumulative effect, for one can well imagine a reader passing over the first display, but being convinced by the repeated daily and different ones that this is a picture that he cannot afford to miss.

For these reasons, in answering our inquirers, we strongly believe that it will pay theatres in the larger cities to have their advertising especially prepared for them with these objects in view—for the very reason that for every dollar they spend in engraving and artist's bills they will get back in the ten times more efficient exploitation than they secure in the smaller space.

In New York where some fifteen dailies, most of them with very high rates, must be used to cover the field the motion picture and legitimate theatre advertising comes down to the directory form. Yet even here specialized advertising with original designs has been used most effectively on large productions at some of the theatres.

The system of advertising followed in most of the larger cities generally results in the during the week advertising getting down to little more than an enlarged card. The name of the theatre is made the prominent thing and there is not much else used except the name of the star and the title of the production. It is valuable for the man who is using the newspaper to find a place to go, *but it is not efficient in persuading people who otherwise would not come to visit your theatre.*

Strand theatre, Omaha, is responsible for a system of small ad-

(*Continued on page* 1698)

Getting the Newspaper Punch Into the Smallest Possible Space

How several theatres have succeeded in putting over the wallop without paying out immense sums to the newspapers. These reproductions are actual size. See story opposite



For Husbands Only

Lois Weber's Big Dramatic Treat for the Whole Family

It's "FOR HUSBANDS ONLY" But Don't Forget to BRING YOUR WIFE.

NOW PLEASING CROWDS AT THE BAND BOX & STAR
127 W. MADISON - 68 W. MADISON



For Husbands only

Here's a film for summertime, a refreshing, fizzling, perfectly harmless and enjoyable novelty—*Says Kitty Kelly in Herald-Examiner.*

"For Husbands Only," is a crisp comedy and smart of the smart set—*Says Wm. K. Hollander in the News.*

Bring Your Wife, She'll Enjoy It Too!

BAND BOX & STAR
127 W. MADISON - 68 W. MADISON



(one of the Killing scenes in)

The GEEZER OF BERLIN

A TRAVESTY ON THE KAISER THE BEAST OF BERLIN

NOW AT THE CASINO
58 W. Madison St.

CASINO
58 W. Madison St.



STARTING SATURDAY

THE BIGGEST COMEDY SMASH OF THE SEASON

The GEEZER OF BERLIN

A TRAVESTY on "THE KAISER, THE BEAST of BERLIN"









HOMESTEAD Detroit and Hird

CLARA KIMBALL YOUNG in "The Reason Why."

Toto Comedy Travelog

HOME E. 105th at SUPERIOR

ETHEL CLAYTON in "The Bondage of Fear"
In 6 Acts
also MARGARITA FISCHER in "Impossible Susan" in 5 Acts

WIND-A-MEER
Euclid and Lake Front

MARGUERITE CLARK in "Uncle Tom's Cabin."

Pathe News. Harold Lloyd Comedy.

Record Run of "To Hell With the Kaiser" Confirms Horater's Belief in Advertising

"EVERY dollar I spent was for advertising and I find that is the way to do it."

This briefly sums up the success of H. C. Horater, who has just put over "To Hell with the Kaiser" for an engagement of two weeks at the Alhambra, Toledo, O. Toledo has been long known for a city of effective motion picture advertising, but Mr. Horater went a step further during the engagement of this picture, as the box office records show.

Immediately after he had seen this picture Mr. Horater decided that it was something so entirely different that he would give it a thoroughly "different" exploitation and there isn't the slightest doubt that he did this. When a manager succeeds in getting ministers and others writing to the newspapers—without any sort of collusion—the publicity plan is going some. And that is just what happened in Toledo.

The first thing that Mr. Horater did was to secure hundreds of the buttons supplied by Metro bearing the words, "To Hell with the Kaiser," and on the day that they were received he was asked to make a speech before the seven hundred members of the Toledo Commerce Club. Before the meeting was ended every one present was wearing one of the buttons and not a single one of the wearers knew that he was boosting a motion picture. The next day he also addressed the members of the Patriotic League and of the Red Cross.

His next step was to have a streamer, 12 by 28 inches, printed bearing the words, and these were given to automobilists for use on their windshields. The first lot was quickly exhausted, so great was the demand, and then a second and finally third lots were printed and every one of them was put to use. It is related that there was so great a demand for these streamers and for the buttons, after the supply was entirely exhausted, that they were sold and are still selling at from fifty cents to a dollar each.

With this start the frank exploitation of the picture, as a picture, was started. More than 10,000 sheets of paper were used and window cards were placed everywhere and then thousands of tags were placed on automobiles. Newspaper advertising which used quarter pages and which employed many of the aids supplied by Metro as well as including original matter was started. The result was that on Sunday morning, the day of the opening, there was an immense crowd in front of the Alhambra at 8.30 a. m. While the doors never open until 11 o'clock, there was such an insistent demand from the crowds that Mr. Horater was compelled to start the first show an hour and a half ahead of the scheduled time.

The succeeding four days were the hottest that had ever been known in Toledo, but instead of the crowds falling off they increased, and so insistent was the demand for the picture that the manager decided to do something that had never been known before in Toledo—run the same picture for a second week. "On the last two days of the second week," says Mr. Horater, "the receipts were bigger than on any previous days.

"'To Hell with the Kaiser' requires no special musical setting. My musical director put this over without an orchestra, simply using our two organists and our pipe organ had all the necessary effects. This pleased our patrons and did not divert their attention for one moment from the picture.

"Neither did I use any special stage settings or decorations. Every dollar that was spent was for advertising and I find that this is the way to do it."



One of the quarter pages used by the Alhambra, Toledo

Saenger Company Issue Monthly House Organ

Saenger Amusement Company, New Orleans, controlling some fifty theatres in Louisiana, Arkansas, Texas, Mississippi and Florida has just launched the publication of a house organ which is issued monthly. This is called the "Humdinger," and is edited by Gaston J. Dureau, Jr., manager of the booking department, assisted by representatives of the company in the varions cities where it is represented.

Two issues have so far been issued and one of these contains a sketch of E. J. Richards, Jr., the general manager, and the second tells "all about" W. H. Gueringer, the assistant general manager. There is a page of editorials, another of personals, and newsy gossip from the various towns. The Honor Roll of the company now bears 49 names.

Builds "Brass Bullet" on Theatre Auto

A. J. Laurie, publicity manager of the Midway theatre, Montreal, successfully exploited the Universal serial, "The Brass Bullet," by building on the theatre auto the reproduction of half of a bullet, many times enlarged. As the machine sailed through the streets it gave the appearance of a speeding bullet. On the sides it bore the name of the serial and the date on which the first episode would be shown.

Woman Designs Campaign on "To Hell with Kaiser" for Los Angeles

QUINN'S Rialto Theatre, Los Angeles, has just completed a twenty-day campaign on "To Hell With the Kaiser." The picture ran for three weeks and the exploitation campaigns were so well handled by Miss Eleanor Germo, who is director of advertising for one of the large Los Angeles banks, that she has now been engaged to take charge of all of the advertising for the Kinema Theatre.

In all of the copy Miss Germo employed large black and white drawings and little reading matter. This was all lettered much in the same style as was followed by Metro in the ready-made advertising that is supplied to exhibitors. In fact, the Los Angeles campaign was largely an elaboration of the same idea. The partnership of the Hun ruler and Satan was kept the dominant thing through all of the displays. The campaign cost $2,000, and one of the results was a three-weeks' run of the picture.

All five of the Los Angeles papers were used, the large displays being carried on



Clever coupling up of the notices with big advertising

alternating days in the various papers, so that some of the big displays would appear every day, and during the remainder of the time the smaller advertisements in the regular amusement advertising were used.

Lyceum, Orange, Added to Theatre Chain

Lyceum theatre, Orange, N. J., has just been taken over by the management of the Palace and Colonial of the same place and reopened on Labor Day with Nazimova in "The Toys of Fate." The bill will be changed every two days, there being no Sunday showings in Orange. Two performances will be given in the afternoons and two in the evenings.

Appreciation, More Service, More Plans

IN the first place here is a letter. It comes from A. C. H. Chamberlin who runs a theatre in Madera, Cal., a town of 2,404. It is all the more gratifying that an exhibitor in one of the smaller cities should find the Exhibitors' Service Bureau and the MOTION PICTURE NEWS in general absolutely essential to his success.

Within the past two weeks we have printed a number of letters that came to us after the annnouncement of our first birthday. One of the most successful managers in the country declared that he got his inspiration and education in exploiting pictures from this department. Another declared that the Bureau is "as essential to exploitation as the lens to projection."

A third told us that he likes it especially because "this department is unique because it eliminates all the 'bunk' literature—stuff that wastes valuable space and does no one any good." And another one, and one of the leaders of the country has this to say:

"It is a well recognized fact that there has been an almost inconceivable advancement in the production and presentation of motion pictures and I certainly have no hesitancy in saying that I attribute the most of this advancement to the Exhibitors' Service Bureau of the MOTION PICTURE NEWS."

AS we have said Mr. Chamberlin discusses other things than the department itself and we present this as a representative opinion of what the NEWS has been trying to do of late:

I have before me now two copies of the MOTION PICTURE NEWS, August 24, 1918, and August 25, 1917 (always keep a year's issue on hand in the office), and have been drawing comparisons in general, especially the Exhibitors' Bureau department which, of course, is the most interesting to me.

"A Year of a Pledge—Kept," and may I add, WELL KEPT! for surely you have given the exhibitors an unlimited amount of SERVICE along these lines. "SERVICE with a capital S"—quoting yours of August 25, 1917—SERVICE that really DOES mean dollars and cents to every exhibitor who conducts a motion picture theatre (of course he or she reads the MOTION PICTURE NEWS or they would not be CONDUCTING a theatre.

I cannot help but notice the many additions you have made to the MOTION PICTURE NEWS during the past year. It is remarkable indeed. You have added the Exhibitors' SERVICE Bureau, "The Reader Has His Say," the Equipment SERVICE, "Exhibitor to Exhibitor Review SERVICE," "Exhibitors' Box-Office Reports"—here is a service that should be a big help to the small town exhibitor—over 90 per cent of the reports printed on the different productions compare almost identical with the pictures we have shown that appear in the list. This is an excellent SERVICE and every exhibitor should profit by using it.

Then you added the "Pink 'Un," the Pacific Coast edition which is, of course, interesting to the Pacific Coast exhibitors. Would like to see a little more about the San Francisco territory. San Francisco will be a big motion picture producing center in the near future, in my estimation.

You have added so many different helps for the exhibitor that it will take a good many pages to talk about each one. I take my hat off to the MOTION PICTURE NEWS and congratulate you upon the success of the paper in general and especially the success of the Exhibitors' SERVICE Bureau at its first anniversary. Let us all hope to see many more successful years of MOTION PICTURE NEWS. We simply can't get along successfully without it.

I also wish to add that I more than enjoy reading the editorials written by Mr. Johnston.

WITH last week's issue there appeared a new SERVICE, and this the Complete Plan Book. It consists in gathering together intelligently the available material about each picture and presenting them so that the exhibitor may find what he wants to know at a glance and so that he can preserve this material for use when he begins to exploit the picture. It should be a most valuable department to everyone, and especially to the smaller exhibitor who cannot afford the office force and the equipment of the larger houses.

This department gives you the advance matter, gathers it for you and places it before you in a convenient form. It does not attempt to lay out definite policies but rather to show you the material that is available and the plans for the pictures that readily present themselves. In other words, it is an advance catalogue of the picture.

But that is not all that we offer to do. This department is very glad to give any exhibitor any where additional and personal details about the exploitation of any picture that he desires. This will come direct to the exhibitor by mail on his requesting it. Especially do we want to put the brains and the resources of this Bureau at the command of the smaller exhibitors—the men who cannot afford to employ others to do this work for them.

ONE of the most important phases of this work is in recording here what others have done with pictures—in setting new achievements. We are devoting pages to this each week, and we want to have more of these accounts from more exhibitors.

Especially do we want to hear from the smaller cities and to be able to print here representative experiences of all classes of exhibitors with productions. It is not only for your benefit, but your duty to aid others with the recital of the things that you have done.

SERVICE does not consist in mere promises, easy chair theories, or in praise of things done in the past. It consists in being up to the minute, in the fullest co-operation, in doing for each other.

Help us to help you and the other exhibitors the more.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
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Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
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G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

Your Idea and Ours

HERE is a case where an added column of white space on the sides makes what would have been an ordinary advertisement an excellent one. And it is one of the best arguments why the theatre should use ample space if it wants to get the most out of advertising.

We have already told you that the newspapers of Louisville, Ky., give two rates for motion picture advertising, the amusement rate which carries with it the reading notices and illustrations, and the commercial rate where the theatre pays for the space that it uses and gets nothing additional. This display, nine and one-quarter inches across four columns, was inserted at the commercial rate, which meant that the advertiser had to put his whole selling argument into that space, and it has been done so well that no reading notice is needed.



Another display in the dramatic advertising carries the same cut of the girl drinking a cocktail, but there is no explanation of what the illustration means and therefore the advertising is not good.

No use to have energy unless the public can see the meter that records it.

LOCALIZING the punch is quite an important element in advertising motion pictures because you are always sure that the public is going to "get" it.

Here is an excellent case of accomplishing that and it comes from the Grand theatre, Cincinnati. It is a specially drawn display, five inches, three columns, and the proof reproduced was made before the mortise at the bottom was filled in with the additional matter. Now the space used was not large, but the display was so balanced that everything worth while was gotten in and without producing a crowded event.

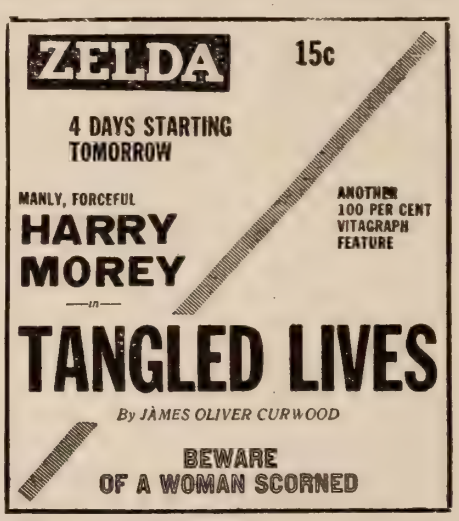


Now, of course, the greatest news of the day was the successful fighting of our boys in France, and this was one of the important things to link up with the pictures. Another important local event was the visit of the British aviation squadron to Cincinnati during the week. Note how the writer has brought both of those points into action. It's what we consider mighty good advertising.

Mighty good thing to have an honorable past, but we'd worry more about having a successful today and a glorious tomorrow.

THERE is one thing that may be said about this display and that is everything in it stands out. And, of course, that is one of the main things to accomplish in advertising. The Ben Day line across the center is something on the freakish order, but it accomplished its purpose excellently and anything freakish may be excused on that score.

As far as the display goes, therefore, we think that it is good advertising, but an essential point has been left out, and that



is the selling talk on the picture. The "Beware of a woman scorned" line is so frayed from use as to be meaningless. If the writer had devoted a couple of paragraphs in smaller type to telling what this picture was about he would have done well. He has a good point in the "hundred per cent" matter, and with Harry Morey, but he should have gone further and have given the public the reason why it ought to see the production. In other words the designer of this display got the eyes of his readers, but after he had done that he failed to tell them what they wanted to know. The display is five inches double column.



THIS advertisement, by W. S. McLaren of the Colonial theatre, Jackson, Mich., is pure breeze and a mighty good one for the summer season—and as simple as it could be. He uses a cut of the star in a bathing suit and then addresses himself to the public in her name. There isn't a thing told about the picture, and in this case there is none needed, for it is simply a case of arousing the curiosity so that the public will want to know why Mabel dons the bloomers.

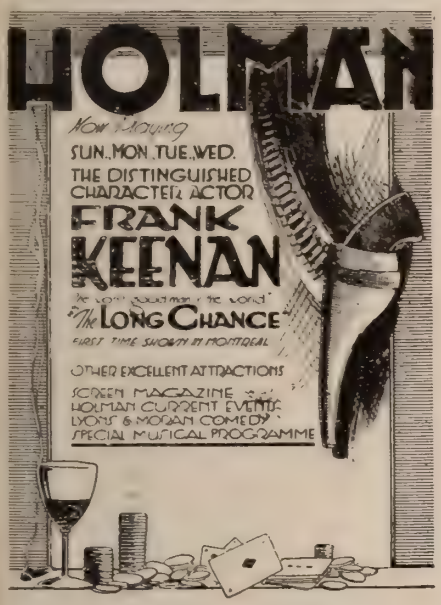
You will immediately get from this display that the picture is something that is going to please you especially by appealing to your funny side. It puts that over with more wallop than if volumes of reading matter had been employed. And this display simply goes to prove that there is nothing to set rules in advertising, and that the essential thing is to get into the spirit of a production and transmit it along to the public. The display in ten inches, three columns.

You who pass over these service pages, need not wonder why people pass by your theatre.

LAST week we commented on the use of a sketch of a drunken man in advertising and we repeat the warning to keep distasteful things like that and murder out of your displays. There isn't the slightest doubt in our minds that such displays keep more people out of a theatre than they bring in unless it is a pretty rank sort of a community.

Now this two-column six-inch specially drawn display of the Holman theatre, Montreal, has that same failing. Now it would have been all right to have retained the cartridge belt and holster in the display, but the addition of the cards, the poker chips and the half-drained glass and the cigar stub immediately gives one the impression that this is not a picture for women and children to see. It is the sort of a display that gives the few remaining

What Live Wires are Doing



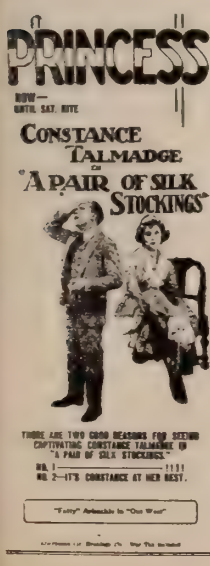
enemies of the motion picture a basis on which to work. Now had the holster been retained and had there been a sales talk this impression would have been avoided and the production made attractive to every one. As it is the whole meaning that it has is that of a sordid offering.

Do your moaning and sighing early—before you come to your theatre. The patrons will enjoy it a lot more.

THIS is a discussion of legs—but as they apply to motion picture advertising.

There isn't the slightest doubt that there is an appeal to the attractive human body, and that this can be put over without offense, providing attention is not called to the obvious. In other words "Don't rub it in."

Just to illustrate this we reproduce the advertisements of the Princess and the Palace theatres, Wichita, Kan., which are under the same management. It is another coincidence that the star in each of these pictures was one of the Talmadge girls. Now you get the appeal from both advertisements from the cuts and you expect some "pep" in the productions, but you don't need to have your attention called to it and there is where the writer made a misstep in the Constance Talmadge display with the two reasons for seeing her. Where the dash is used under the first reading, he might as well have gone ahead and sent it for the temptation that comes to the mind is apparent. If you want to get this real spirit in your advertising use the cuts all you want to, but don't then call attention to the point and then make it obvious.





The beaten path is easier, but it is well billboarded with old ideas.

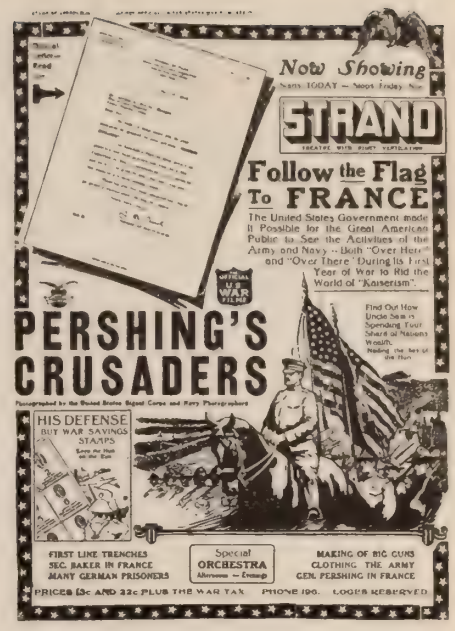
FOR probably the first time in motion picture history a page advertisement in which the producers and the exhibitors have united in advertising a serial Vitagraph's "A Fight for Millions" is the



chaptered story in question, and the display appeared in the Chicago *Herald and Examiner*. Nineteen theatres were represented in this tie-up including a number of the largest houses of the city.

Vitagraph, in the handling of its serials, has made one of its chief features a comprehensive plan book, containing voluminous press matter, advertising cuts, star cuts, stunt suggestions, etc. In its promotion ideas it urges exhibitors in large centers to combine their newspaper advertising in order to get a maximum display at minimum cost. The Chicago exhibitors followed this suggestion. The newspaper co-operated and not only gave them a very attractive display by using the ad cuts provided in the campaign book supplied by Vitagraph, but also included some clever pen and ink drawings by its own artists, which brought the high lights of the serial before the public in attractive fashion.

Courtesy is the yeast of the motion picture exhibitor; it brings up the dough.



WE have just returned from a vacation during which we get the news from a daily paper published in a city close by. One of the coming attractions at the largest theatre was "Pershing's Crusaders." The exhibitor in question believed that he had a picture of unusual appeal, for he did something out of the ordinary in advertising it in advance. But he confined his efforts largely to superlatives and so far as we noted he never used a cut. Now with some pictures cuts are not needed, but here is a picture where the pulling power depends largely on the way that it is linked up as "official." This cut of Gen. Pershing at the head of his army was used by S. Barret McCormick, of the Circle theatre, Indianapolis, and by others. It gets the official, genuine spirit into the picture, and Arthur G. Stolte, manager of the Strand, Cedar Rapids, Iowa, has gone still further with the idea by reproducing a letter from Mr. Beret. It's good advertising and convincing. There's not an adjective in it. Plain recital of what a picture contains is often the best selling argument—when you can deliver the goods.

NO MARKS

Keep Them Off Your Copy You Want Them Reproduced

RECENTLY we called attention to the fact that many of the specimens of advertising sent us for comment bore marks, evidently meant to call our attention to them, but that they prevented their reproduction here. Any sort of a mark except that of an ordinary lead pencil will reproduce and in the reduction that is necessary the result is often confusing.

We have had to discard ten specimens sent in during the past week for that reason. If there are ads from more than one theatre on the page, simply pin on your card and we'll get the right one.

Seeing Rialto and Rivoli with Rothapfel

ONCE more the motion picture shows the big, essential part that it is playing in fighting this war—not only in fighting it, but in seeing that it continues until the Hun thing is forever unable to raise its head to strike a peaceful people. Already there has been a fear expressed that the chief of them and his six uninjured sons may start a peace drive and that there may be some falsely led in this country who will ask for peace on the ground that "we should forgive our enemies." But there isn't going to be any kiss and make-up to it so long as the motion picture is able to put over the appeal as it wallops across at the Rivoli this week.

We have commented many times on the original methods that Mr. Rothapfel has given to the treatments of various issues of the Animated at these two houses, but this one is probably the most unique of all and as effective as any could be. It consists almost entirely of the Official War Review and the music, also, is most unusual in that there is only one war-time selection used, and then only the chorus of that. "The Trail of the Retreating Hun" is the main title of the showing the vast damage that the barbarians of the north have done in their retreats through France and Belgium. Now this is shown to crashing music, the "First" and "Fifth Symphonies" being used according to a special arrangement. Now there was a peculiar study of audiences supplied right here. First we had seen terrible instances of the destruction and then there came on the scene, walking through the ruins, some soldiers. Most people in the audience when we witnessed the presentation weren't sure whether these might not be Huns and there were only a few handclaps through the house, and then a few more when it appeared certain that they were Allies. But it is true that a great reason for this uncertainty is the music, for there were no patriotic bars brought in, as the people are accustomed to expect.

Now that effect is just the one sought after. For then we have views of the men at work immediately behind the battle line, clearing out the ruins, and some of these were evidently made so soon after the fighting had ceased that there come across the screen frequently groups of stretcher bearers with the wounded. There follows a very fine close-up of one of the Hun "traps" exploding near the advancing men and finally pictures of the ruined churches and of the hospital that was bombed by the Germans, also showing the huge Red Cross that they could not have failed to see. Now the terror of all of this is further brought home by showing the funeral of the English nurses and wounded who were killed in the raid. The audiences sit spellbound but stirred.

A moment later they are given an opportunity to break into applause with splendid shots of advance of the tanks in a large group, and finally a close-up of one charging down an embankment directly at the camera. Now, one who is familiar with the Animated weeklies would expect other war scenes or other pictures to follow, but as the orchestra turns into the chorus of "Over There" appears a cartoon showing Bill and his son being swept in a raft over the falls of oblivion, and then there appears the appealing lines, "Steel your hearts against the whines of peace from the Hun," etc. The audience certainly gets the punch as quickly as any has ever been put over, and there is a riot of enthusiasm on the part of those that a few moments before were witnessing pictures showing how the Hun fights, and why he wants peace of he can leave all this behind him and return to his unchastened country.

Now the whole of the bill at the Rivoli is essentially "happy," and this punch of the Animated stands out all the more on account of that fact. Although everyone goes away from the theatre delighted with life because of the pleasantness of everything, but the one thing and with laughter—but there is in every heart an unforgetable thing, a thing that all who visit the theatre during the week will remember when the pacifists begin to peddle their plaints.

"Dance of the Hours," from "La Gioconda," almost sets a record for applause for an overture, and then comes one of the prettiest of scenics that has ever been shown, "When Nature Smiles," a Post-Pathe made by Van Scoy. As was the case last week, the titles are all taken from well known poems, including a fishing scene with Isaac Walton verse. There is unusual lighting effect for this scenic, especially during the first half, when all are tinted in blue. The center dome is in blue and the inner proscenium arch in red, with the side panels in green. The red lights die out as the blue tints leave the picture. There are some striking shots of the pines at night, of the lake and of mountain streams. "Whispering Flowers" is the opening musical selection and it follows through "At the Brook" and "Woodland Whispers."

There is a striking setting for Helena Morrill's rendition of the title song from Victor Herbert's "Sweethearts." As the curtains part the girl is revealed seated on a rustic bench with a huge half circular opening showing the blue sky and stars, and immediately behind her is a large moon, this being the only lighting of the stage. Her figure is silhouetted here and she remains seated until the curtains close again.

Then comes the Animated, of which we have already told you, and then Greek Evans sings "Laddie in Khaki." The whole house is bathed in blue and the only decorations of the stage are the red inner curtains and an evergreen on either side of the stage. As the last notes of this die away, and with the tune still being played by the orchestra, the title of the feature picture comes on the screen.

Lila Lee makes her debut as a screen star this week and we agree with Mr. Rothapfel that, judging from her first picture, she is going to be a success, for she has one of the most distinctly pleasing personalities that we have seen, and the girlish charm to a great degree. The story is frankly impossible, but it is delightful, humorous and always interesting, while Raymond Hatton again contributes greatly to the delight. And the musical setting has no little share in the enjoyment of the audiences. "Sunbonnet Sue" is the theme and this is introduced, with chorus only, when she takes in her hand the cup that had held her savings, followed by "Who Is Who?" and then the theme again. "On a Summer Night" is used for the introduction of the hero, and as he appears on "The Make Believe" and salutes her we have the theme played once through, followed by "Pierrot" and "I Lost My Heart." "First Love" is played during the scene at the table d'hote restaurant with the theme again as the girl returns to her home. This next comes back when she is having the time of her life at the hero's country estate, and then we have a clever touch with the use of "Hot Time," while the father and his guests dining, played very softly during the time that the girl is present.

The organ then carries the music until the scene where the lovers are shown together at sunset, and then we have the theme, followed by "Dream Kisses" on the arrival of the Crane family, then with "Song d'Ete," "Volga," and finally at the end the theme, played slowly with one

THE BIG IDEA

Making Them Know that You Have a Good Show, No Matter What It Is

SUNDAY we overslept and we were so late getting into the subway that we failed to get a morning paper to read on the way down. So we found ourselves listening to what others said.

"Where are you going?" asked one man to another.

"Rialto."

"What's the show there?"

"I don't know," after a little hesitation.

"Then why are you going?" came back

"To enjoy myself. There is always a good show there."

And Mr. Rothapfel's publicity department couldn't have written as good an advertisement. It's because the big thing always in view at the Rothapfel theatres is in making the theatre the thing.

What does that mean to your house?

Rialto and Rivoli

verse and two choruses. It adds much to the reception that the picture is given.

The sunny atmosphere is retained when the orchestra plays selections from "Miss Springtime," and after that Rothapfel heaps up our fest of joy by giving us another one of those unsurpassable two-reel "features," O. Henry-General film. This one is "A Bird of Bagdad," and it is full of comedy with the delightful human interest, commonplace touches that get close home. An oriental selection is used for the opening and then "Sidewalks of New York," changing to "Good Morning, Zip," as we are taken to the bookkeeper's office. "Lure of the Night" is used for the introduction of the girl and then the chorus of the theme, "Magic of Your Eyes," as she runs back to her sweetheart. Then we have "Free and Easy" and "Syncopated Tune," without introduction, and then "Rooster," played twice through with the hero's search for the answer to the riddle. The theme is brought in as the girl is seen on the bridge in the park, then "Love Flies Everywhere" and "Keep Your Eye," the chorus played twice, is used for the solution of the riddle, with the chorus of the theme played slowly at the end. You ought to hear the applause that this picture gets.

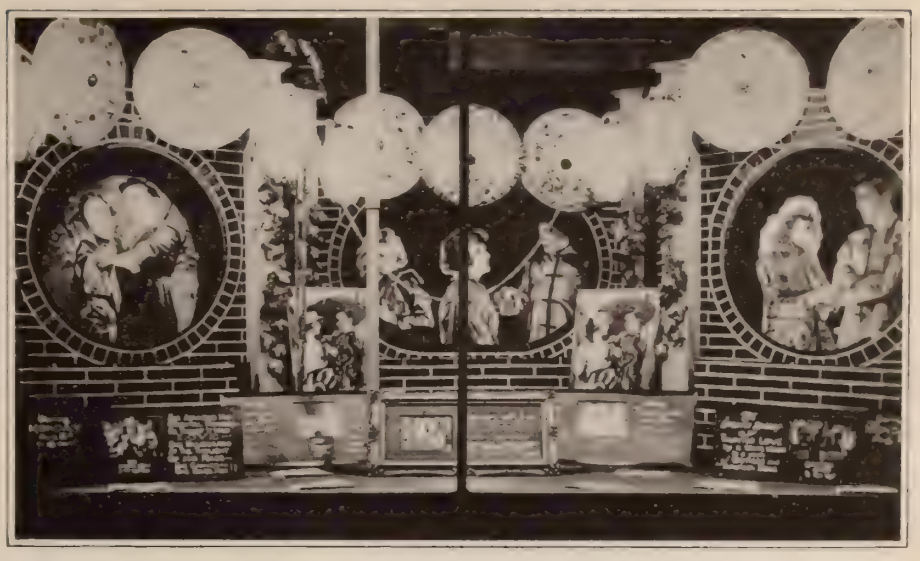
And every one goes from the theatre feeling a better human being, feeling happy with life, but bearing close in the heart the passion that the Hun thing must be wrecked before all is well in the world again.

There's a whole lot more pleasure in going to the Rialto this week, for Dr. Riesenfeld is back from his vacation and it means a lot to have Hugo leading the splendid orchestra again, for he is in a class by himself. "Francesca da Rimini" is the overture and this is played with the dome red, lined with blue, while the inside of the proscenium is in red with the orchestra in gold.

Then comes one of the Mexico pictures, released by Educational Films, showing the historic and architectural sides, including the Pyramid of the Sun and other relics of the Aztecs. This picture is a little marred by the bunch of sightseers going through the scenes. One of these men thinks he is hilariously funny and gives evidence of the fact several times, but the pictures are so interesting that one forgets this, especially with the delightful music. With horns and a crash of cymbals "Il Guarany" overture is played, then "Moorish Serenade," "Moriana," with a portion of it repeated, and finally "Jota Navarra."

Miss Gladys Rice is given a delightful setting for her rendition of Tosti's "Goodbye." At the right is the outline of a huge figure looking out into the panel where the sun is seen going down, and at the left a night rural setting in blue, while the center effect, the Byzantine drop, gives a weird effect in mingled purple and red. The number gets a great reception.

Screen Telegram opens the Animated with pictures of sailors in training, for which "'Jack Tar" is used, and then comes from the same source views of Colonel Roosevelt speaking at a town celebration, and here "Hail to the Chief" is used. Gaumont pictures the million dollar blaze at Revere Beach with a fire agitato used, and under the same brand are pictures of the launching of the "Miss Detroit III" with "Electric Galop."



Window display of Central Park theatre, Chicago, on "City of Dim Faces"

Now we get into the real war portion of the Animated, with all of its punches. Screen Telegraph shows pictures of the captured Hun guns brought here for the Liberty Loan campaign, and the music is first "Semper Fidelis" up to the point where the gun bearing the name of its captors is shown, then the tune swings into "Marine Hymn," with full orchestra effect—and it is needed to drown the great applause. "Entrance of the Guards" is played for the New York policemen at the reserve benefit, this bringing in views of a visit by forty war planes, and here the music changes to "Air Queen," and continues through Screen Telegram pictures of flying in the "sausage balloons" at Omaha.

Hearst-Pathe's "With the Stars and Stripes in France" starts out with the Americans and the French joining in a tribute for the Lufbery funeral and here the organ takes the impressive music, with the muffled drums and the sounding of "taps" on the bugles. Following this are pictures of Lufbery before he met his end and during this shot the orchestra remains silent, coming back with the decoration of American aviators when "Sambre et Meuse" counterpointed with a few bars of "Marseillaise" opens, and this continues through pictures of General Humbert, who captured Noyon. The final tribute is paid to the troops of Belgium, and here the music turned to "La Brabacombe," and at the title "His Last Reward" from the back of the stage Desere La Salle is heard singing it, and again the music changes with the silhouette views of the marching Belgian troops, which Pathe has used a number of times now, and the thrilling music of "The Watch on the Yser," leaving the audience full of enthusiasm at the end.

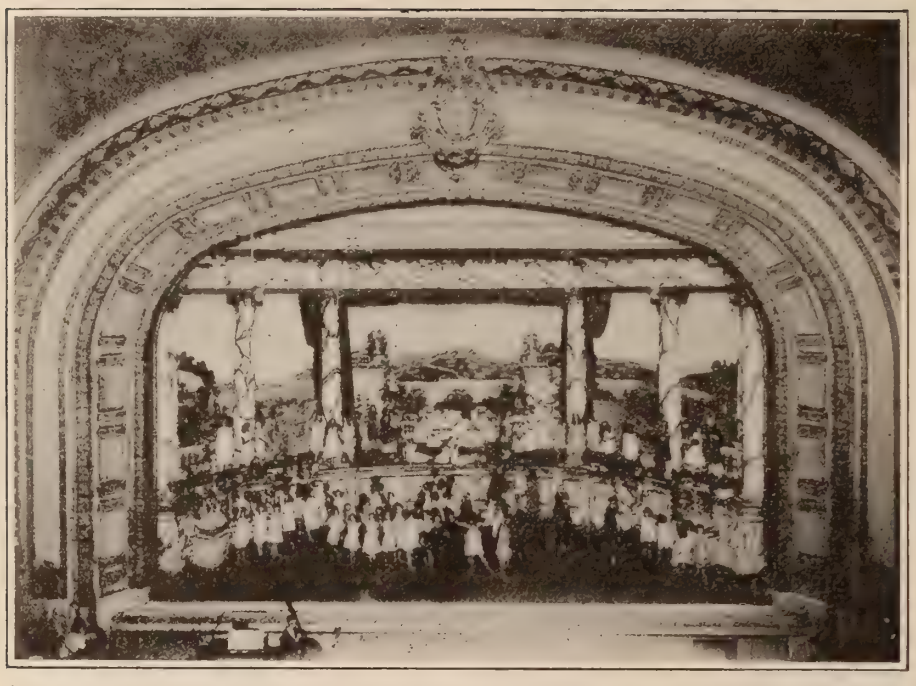
After Desere La Salle, baritone, sings the aria from Massenet's "King of Lahore" we have the feature. This picture was mighty, mighty frothy and gets by in hot weather largely due to the setting that it is given. "Flames and Fancies" is the opening number, followed by a barcarolle, and then "Bluebird," "Shadowland" fox-trot, the introduction from "Balkan Queen." From thence on we have a line of essentially energetic tunes, including serenades, popular numbers and action music that results in a lot of increased laughs from the film.

Selections from "Very Good Eddie," played by the orchestra, with all the lights in gold, follows, and then comes the comedy, "Mutt and Jeff at the Front." While Jeff is disguised as a pig and goes to lure the Huns back so that Mutt may shoot them, the latter goes to sleep and Jeff is captured, but he awakes from the respite just in time to bring in a bunch of prisoners. The music opens with "Hunting the Hun," followed by "Bugle Call Rag," "The Bee," for the stinging scene, and "The Kaiser Does the Goose Step."

Almost as successfully as does the bill at the Rivoli, the Rialto offering seeks to get the most possible amusement out of the week's offering. As a matter of fact those of you who have been watching the programs of these two houses of late have noted that pleasantness is one of the chief things sought.

Most of the producers are now trying to get away from anything of the morbid sort in their offerings, for they realize the great influence of the war on the public taste. *But be the feature what it may, a great deal can be done in giving the tone to the bill by the matter with which you surround it.*

More and more, in our opinion, the theatre managers are going to have to supply this sort of entertainment. It doesn't mean that the public shuns war pictures, for it doesn't, and it doesn't mean that your audiences are unwilling to help with propaganda if you put it over without the obvious and in good taste. *But it does mean that the jarring notes have to be taken out of the presentation and a smoothness substituted that will have the effect of leaving every one "pleased."*



Stage of the Chateau theatre, Chicago, during one of the children's dance pageants which are now being given regularly and which have scored a great success

Dance Pageants Prove Splendid Success at Chicago Neighborhood Picture Theatre

RECENTLY one of the most successful of the big theatre managers of the country and a man who is building now a magnificent new house, told members of the staff of the MOTION PICTURE NEWS that he believed that every really big theatre in the cities would find it good business to develop the side lines, or the settings of the picture, just as S. L. Rothapfel has been the pioneer in doing at the Rialto and Rivoli theatres.

That there are many developments yet to be made is apparent and one interesting one now comes from Ascher's Chateau theatre, Chicago, where the manager, Harry F. Beaumont, is accomplishing great things through the co-operation that is being afforded him by Mrs. Jean Van Vlissingen and her Dance Pageant club. While this is being carried out on an elaborate scale at the Chicago theatre there is no reason why a modified adoption of it could not be found valuable to many theatres all over the country.

Mr. Beaumont has heretofore opposed special children's programs of music and films because it has been his experience that they aroused little interest among the children and practically none among the parents. Now when Mr. Beaumont first discussed the question at her studios in The Lessing, Mrs. Van Vlissingen says that she doesn't believe that he had any idea that this work would get into his heart. But further conferences established the interest and the result was that the first pageant of dances was given at the Chateau, which is located at Broadway and Grace street, on July 20th, and from the first it has grown in favor until they are now regular Saturday features of the theatre, when the pageants are given between the two regular shows. More than 200 children from all parts of the city of Chicago are now taking part.

Here are some of the ideas of Mrs. Van Vlissingen, who is giving her services because of her interest in developing the children: "My children gave the first pageant of dances on Saturday, July 20th. The following Saturday as many of the neighborhood children as could be used were incorporated in the pageant. As the children grow and develop in the work they will be used in a fairy story pageant. After further work they will be taken into the park and a motion picture will be made of them, to be shown at all the theatres.

"In this way we hope to teach the children a new interest—a new love for all beautiful things. As a child becomes interested in the meaning of how they move, why they move, what the result of motion is, and feel the joy of success in their efforts, the child's education will be an easy process. Give the little ones something to be a part of, and they are alive to their finger-tips. Their minds are wonderfully fertile ground in which to plant the seeds of beauty of thought and a big love for rhythm. Music, color, form—the story—must get into the imagination. I allow the child all the freedom of expression it will take; then mould it to the desire of truth in Art. These beautiful young people are an ever repeating happiness to work with. I hope to reach the older young set through this work—and get them interested in everything we are doing in self-expression.

"I hope to get these young people into being 'fit' in every way—every girl should be physically perfect. I hope this work will find its place in every theatre in the country. The conservation of health in our youth is a great preparedness plan. This training, besides being a great enjoyment for all concerned, will build up the physical endurance of any one—man, woman or child. I wonder if the American mother has ever stopped to think of the suffering her children endure in being left behind in the race of life. No human being can afford to not go into training for perfecting the body for self-expression. The resentment—humiliation—that a child is allowed to suffer in stumbling along untrained in every muscle of its body—is never known outside of that child's mind."

The methods used by this teacher are very simple. She doesn't believe in the "Don't" method of instruction, but in encouraging the little ones to think of beautiful things, things that are constructive, and to make them part of themselves. In taking up a story to be put into a dance she tells the children the story and then they listen to the music. Then she selects individual children to help her interpret it and fills in the smaller parts.

These pageants have already attracted a great deal of attention in Chicago and both Mrs. Von Vlissingen and Mr. Beaumont are sure that they are only at their beginning. The teacher is now giving the members three lessons a week and after school has been resumed there will probably be only one pageant a month, but these will be on a bigger scale than anything that has been attempted.

A result so far as the theatre is concerned is that the Saturday receipts of the Chateau have been quadrupled and that great interest has been aroused among the children and their parents. The dances are the rage in the neighborhood and there is competition from all parts of the city for places in the pageant.

Mr. Beaumont believes very strongly that this will be a great idea for the smaller city managers who can generally secure the services of a local dancing teacher who would welcome the chance for the publicity. Probably the dances could not be given at such short intervals, but they would be all the greater events in the community life for that reason. Their application to neighborhood theatres in the larger cities is very apparent, and the idea is likely to spread rapidly.

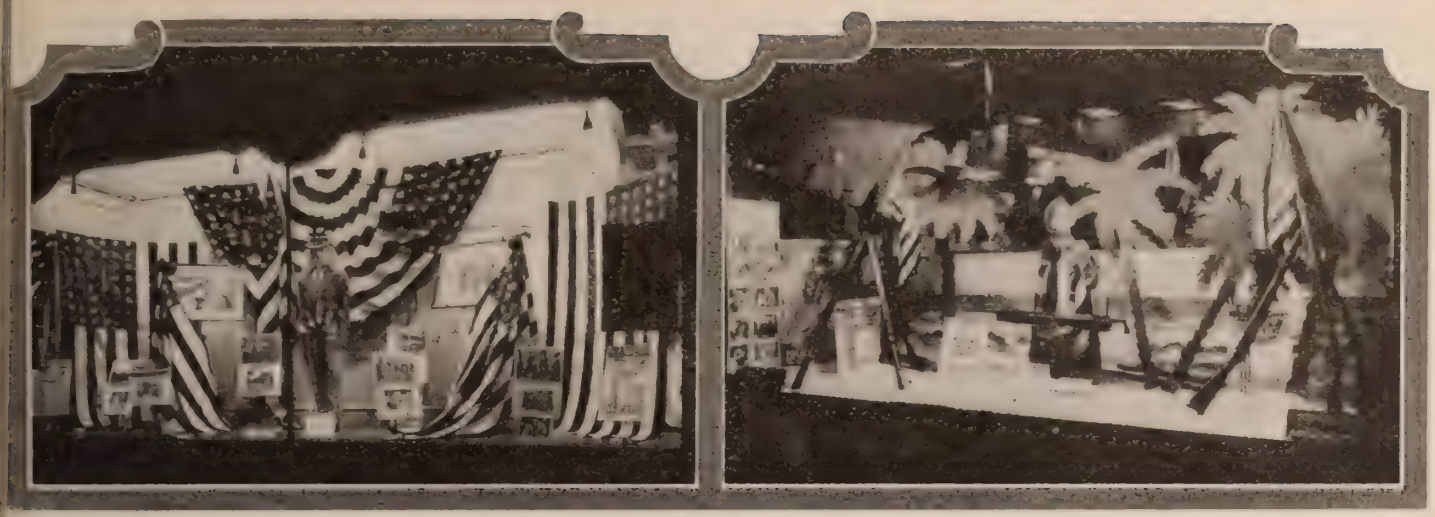
The dance is simply another of the things that can be develped along with the motion picture.

Community Singing Scores Hit in New Jersey

Manager D. J. Shepherd, of the Palace theatre, Orange, N. J., has just launched a program of community singing that is making a great hit at that theatre. On certain evenings the words of popular songs are thrown on the screen and the singing is under the direction of a local chorus director. Such selections as "There's a Long, Long Trail," "Keep the Home Fires Burning," "Over There," "Pack Up Your Troubles" and "The Star Spangled Banner" have been used.

Children's performances which have been conducted so successfully during the fall and winter months for the past three years will be resumed on September 14.

The fellow who says that advertising doesn't pay is in the same class with those who cried "They can't lick Germany." Both are traitors to their own interests.



Window displays of two of the leading stores in Seattle for "My Own United States" during showing at Majestic theatre

Former Exchange Manager Makes Fine Record in Exploiting Portland Theatre

ALTHOUGH W. W. ("Stunt") Kofeldt, former Northwest Pathe Exchange manager, was an exhibitor for but a few weeks, he bolstered up his reputation as a stunt man by staging a series of surprises that have had a most healthful effect upon the box office of the Majestic theatre, Portland, Ore., and are making J. J. Parker's photoplayhouse very much talked about in the Rose City.

Perhaps his biggest feat was the putting over "My Own United States." Not that the successful exhibition of this patriotic production is in itself a feat, but Kofeldt linked his theatre up with the Multnomah Guard, played the picture on a fifty-fifty basis of net profits, had more than 14,000 tickets, at 25 cents each, sold before the picture was publicly shown, and played to 25,000 people during the seven days' engagement.

Fifteen striking window displays greeted the public at prominent corners of the downtown district, ticket selling booths were installed at two of the largest department stores, men in uniform placed 1,000 window cards about town, 150 street cars bore 24 x 24 cards, department store delivery wagons and the automobiles of 200 members of the Guard sported banners, a bannered street car travelled business and residence section daily with drum and bugle corps, band concerts from a 100-piece squad were nightly features from 8 to 8:30 o'clock outside the theatre, and the showing was opened on Saturday with a parade participated in by 1,200 men in uniform. Traffic was ordered stopped by the mayor for the paraders and the city's chief executive and county commissioners headed the parade, and then stopped in front of the theatre to review the troops and deliver speeches calling upon citizens to aid the Guard by patronizing the patriotic picture.

Only the normal amount of newspaper advertising, which in Portland is always large, was carried for the show, with but twenty-four 8-sheets, thirty 4-sheets and seven 24-sheets, but receipts climbed far above the average good showing of the successful Majestic.



W. W. Kofeldt

Another stunt that attracted much attention was the engagement of the Foundation Shipyards Quartet for a one-week singing of popular songs. The boys appeared in working clothes, and this, together with their choice of song numbers, caused the innovation to go over big. The Foundation Company employs nearly 7,000 men in Portland and nearly 60 per cent of them visited the Majestic to hear their warblers in action. Incidentally, in a city where the total shipyards workers are estimated at 40,000, such a stunt was certain to strike the popular fancy.

"Stunt" Kofeldt seized upon the annual Bathing Girl's Parade, at Columbia Beach, to grab off some more publicity for the Majestic. He designed a nifty costume involving the Colors, placed shapely Dottie Probst in the outfit under the entry title, "Liberty," and copped off first prize in a field of forty entrants.

On July 14, French Independence Day, Kofeldt again proved himself a live wire by having soldiers in uniform on hand to pin the French colors on his patrons. It was a pleasant and much-talked-of surprise to his patrons.

FOR UNCLE SAM

Kofeldt Quits Theatre to Join Merchant Marine Service

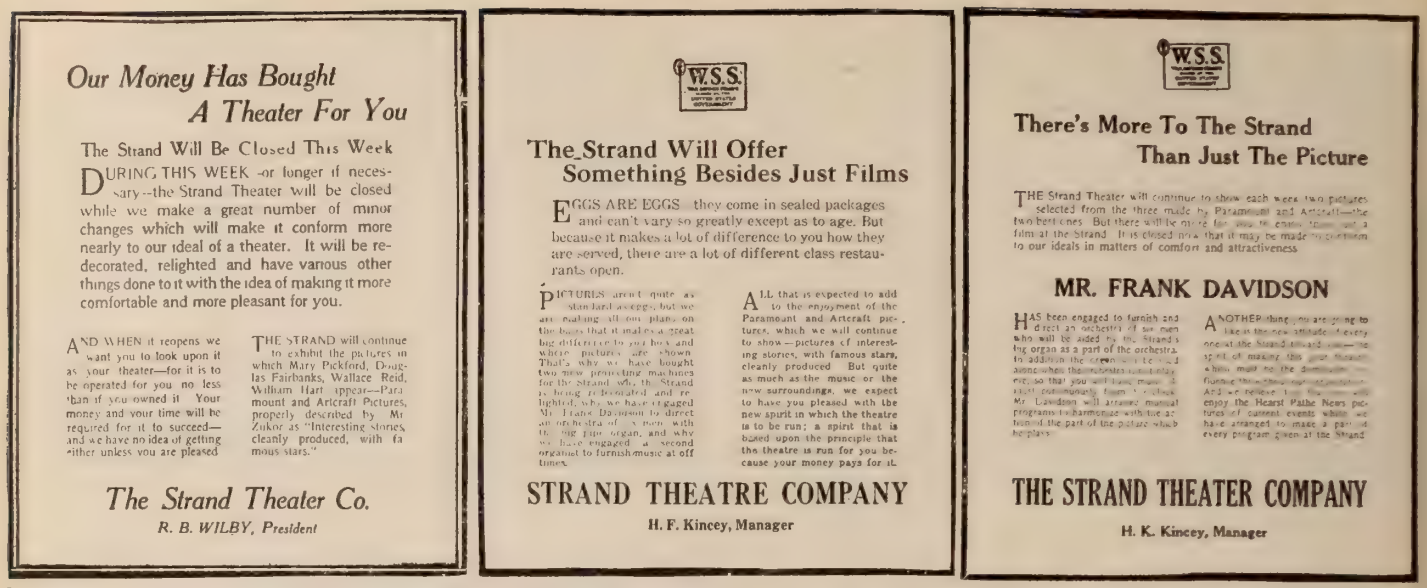
BARELY had the account of the success of W. W. Kofeldt as manager of the Majestic theatre, Seattle, been written than came an announcement that he had left that post to join the United States merchant marine service for the duration of the war.

Mr. Kofeldt started life in the hotel business and so now he is chief steward on the U. S. S. Dumaru. A rather peculiar thing about it is that at the same time L. A. Samuelson, who was associated with Mr. Kofeldt during the time that the latter was a Pathe exchange manager, is also on the same boat, in the capacity of an oiler.

Tombstone Is Erected in Cleveland Lobby

Graves for the Hun ruler are getting to be numerous through the country. The latest one was used by the Mall theatre, Cleveland, O., in conection with the showing of "To Hell with the Kaiser." There was a tombstone decorated with a skull and crossbones in the lobby and the whole thing fenced off with white plank.

Manager Tom Carroll reports that he has never played a picture that bronght greater enthusiasm from the audiences. "It's a mob picture," says Mr. Carroll. "All of the situations are played up so that they will excite the crowds. Its appeal is elemental and the result is a contagious expression of enthusiasm.



Our Money Has Bought A Theater For You

The Strand Will Be Closed This Week

DURING THIS WEEK -or longer if necessary--the Strand Theater will be closed while we make a great number of minor changes which will make it conform more nearly to our ideal of a theater. It will be redecorated, relighted and have various other things done to it with the idea of making it more comfortable and more pleasant for you.

AND WHEN it reopens we want you to look upon it as your theater—for it is to be operated for you no less than if you owned it. Your money and your time will be required for it to succeed—and we have no idea of getting either unless you are pleased.

THE STRAND will continue to exhibit the pictures in which Mary Pickford, Douglas Fairbanks, Wallace Reid, William Hart appear—Paramount and Artcraft Pictures, properly described by Mr. Zukor as "Interesting stories cleanly produced, with famous stars."

The Strand Theater Co.
R. B. WILBY, President

W.S.S.

The Strand Will Offer Something Besides Just Films

EGGS ARE EGGS—they come in sealed packages and can't vary so greatly except as to age. But because it makes a lot of difference to you how they are served, there are a lot of different class restaurants open.

PICTURES aren't quite as standard as eggs, but we are making all our plans on the basis that it makes a great big difference to you how and where pictures are shown. That's why we have bought two new projecting machines for the Strand, why the Strand is being redecorated and relighted, why we have engaged Mr. Frank Davidson to direct an orchestra of six men with the big pipe organ, and why we have engaged a second organist to furnish music at off times.

ALL that is expected to add to the enjoyment of the Paramount and Artcraft pictures, which we will continue to show—pictures of interesting stories, with famous stars, cleanly produced. But quite as much as the music or the new surroundings, we expect to have you pleased with the new spirit in which the theatre is to be run; a spirit that is based upon the principle that the theatre is run for you because your money pays for it.

STRAND THEATRE COMPANY
H. F. Kincey, Manager

W.S.S.

There's More To The Strand Than Just The Picture

THE Strand Theater will continue to show each week two pictures selected from the three made by Paramount and Artcraft—the two best ones. But there will be more than just a film at the Strand. It is closed now that it may be made conform to our ideals in matters of comfort and attractiveness.

MR. FRANK DAVIDSON

HAS been engaged to furnish and direct an orchestra of six men who will be added to the Strand's big organ as a part of the orchestra. In addition the organist is to lead audiences when the pictures call only for so that you will have music at each performance from 1 o'clock. Mr. Davidson will arrange musical programs to harmonize with the action of the picture which he plays.

ANOTHER thing you are going to like is the new attitude of every one at the Strand toward you—the spirit of making this your theater, who must be the dominating influence there. You are to enjoy the Hearst Pathe News pictures of current events which we have arranged to make a part of every program given at the Strand.

THE STRAND THEATER COMPANY
H. K. Kincey, Manager

Here are the three first advertisements used by the Strand theatre, Birmingham, Ala., telling of the change of management of the house, with the intimate talks on the future policies of the theatre

Intimate Newspaper Appeals to the Public Bring Regeneration of Birmingham Theatre

ONE of the cleverest and most successful advertising campaigns that has been recorded has just been completed by R. B. Wilby, president, and H. F. Kincey, manager of the Strand Amusement Company, Birmingham, making the taking over of the management of the Strand theatre in the Alabama city in addition to the other motion picture interests.

A series of advertisements, usually three columns by seven inches with some slightly larger, were used in the Birmingham papers for talks about the theatre. The whole atmosphere of this advertising was to establish in the public mind that everything about the theatre was to be changed and that a higher grade of amusement supplied. But very properly Messrs. Wilby and Kincey did not allow them to be led away from the intimate style of talking to the public. Here is a case where any attempt to have been too dignified would have weakened the appeal.

First of these displays was headed "Our Money Has Bought a Theatre For You," and then it went ahead to tell of the change in management and the fact that the house would be closed for a week so as to bring the house up to the scale that the new owners sought to reach in catering to the people of Birmingham. The second one carried the caption "The Strand Will Offer Something Beside Just Films," and then it went ahead to tell about the engagement of Frank Davidson to lead the orchestra of six. A third display was devoted to Mr. Davidson.

A fourth display referred to the new prices that would prevail at the house, but this was put a different way from merely lowering the admission and offering "more for the money." And here is the way that it was phrased: "It will be necessary that 1,142 more people come at these prices for our kind of a show than was the case before and at former prices. We believe that Birmingham wants and will patronize our kind of performance in numbers great enough to justify the reduction." The opening of the theatre was delayed a day and another advertisement appeared, but the striking thing about this one was the way that it appealed to the public confidence. Referring to the bill for the opening day the theatre said: "Maybe Fairbanks—Maybe not," and then it told about the picture that was booked but added that the Atlanta exchange has reported that the film was not in hand and that it might be necessary to substitute another picture. As it turned out it was necessary, but that didn't interfere with the success of the opening in the slightest. But the advance frankness was the reason therefore.



The Strand Has Opened

And Our Success Depends Solely On Your Pleasure

The Strand Theatre has been purchased by us for only one purpose—to make a profit on the operation of it during the next eight years. But in order to do this over such a period of time it must please you. That must, in fact, precede our profit or there will be no profit.

THE STRAND

is operated primarily for your pleasure. Anything you enjoy has its place as a part of the Strand's program. Nothing that mars the pleasure of your visit there should belong to it. And so we ask of you in all earnestness to complain to the doorman or to the manager of anything you do not like. He will not growl back at you, nor argue with you. He will be grateful to you for having called his attention to it—and if he can do it he will correct the matter then.

Maybe you don't believe theatres are run like that. Try it some time, you'll find that we are serious in our desire to make this a theatre

W.S.S. W.S.S.

This display appeared on the day of the opening of the Strand and on the following day another told of the crowds

On the day of the opening there appeared a display headed "The Strand Has Opened" and then it went on to say:

"The Strand theatre has been purchased by us for only one purpose—to make a profit on the operation of it during the next eight years. But in order to do this over such a period of time it must please you. That must, in fact, precede our profit or there will be no profit.

"The Strand is operated primarily for your pleasure. Anything you enjoy has its place as a part of the Strand's program. Nothing that mars the pleasure of your visit there should belong to it. And so we ask you in all earnestness to complain to the doorman or to the manager of anything you do not like. He will not growl back at you, nor argue with you. He will be grateful to you for having called his attention to it—and if he can do it he will correct the matter then.

"Maybe you don't believe theatres are run like that. Try it some time, you'll find that we are serious in our desire to make this a theatre."

On the following day there appeared a "proof" advertisement. It told that the belief of the management that Birmingham wanted such a theatre had been justified and referred to the fact that 2,762 people came to the theatre and went away pleased, and it added:

"They liked the fact that we seemed glad they came—they can never know just how glad we were!—that there was some one to see that they got seats as near where they wished as the crowds would permit, that the theatre in its new dress was attractive and comfortable, that there was real music with the film, and we believe you'll like these things too."

No, this is not a big city idea. It is a plan and at the same time a spirit that can be applied to any theatre. We hear every day that "such and such a theatre can never be made to pay because it has such a bad name." The answer to that is to take the public into your confidence, to tell the people what you are going to do, to be frank and intimate and honest. This sort of advertising will prove a panacea for many a failure of the past.

If electricity did all of their work, some people would not have energy enough to punch the button.



Two of the special scenes in the anniversary setting at the Circle, I ndianapolis. The scene at the left represents the vaudeville theatre, and at the right the Circle brings every element to the screen

McCormick Pays Tribute to Whole Stage in Celebrating Anniversary of the Circle

By Davis Hampton

WITH the house bathed in a soft blue glow and muffled chimes echoing from the organ loft as though to call Thespius' devotees to his shrine the curtain of the Circle theatre, Indianapolis, rose on the second anniversary celebration performance to disclose the huge stage, graced with a setting of mammoth proportions and classic beauty. In the center, four huge square columns of stone seemed to pierce the sky as they reared their lofty heights into the flies and towered out of sight. Between them on a mammoth curtain rod rich draperies in lavender hung in graceful folds, while at the base of the temple shrine stood a massive stone seat, filling half the stage. In a semicircle from arch to arch a low stone wall extended around the setting. Against the deep blue of the great cyclorama the giant columns and walls, mellowed by the soft blue lights, appeared like a dreamer's image of a shrine of art, and such was it intended, and named "The Temple of Amusement."

Before the draperies, robed in purple and with a cowl over his head, stood the high priest and satirist of the "Temple of Amusement." With dignified tread he advanced to the footlights, and with hands extended spoke:

"From Nowhere I come, the prologue to
to this play,
To speak me lines—and move away.
'Tis true that all the worlds a stage,
And all the men and women players,
So needs be someone speak these lines,
So friends, Behold 'The Drama.'"

With orchestral accompaniment of selections from the opera the draperies parted and the audience beheld a picturesque scene and tableau of "Romeo and Juliet," and on the drop was painted the words, "English's, The Drama." For be it known that English's is one of the important dramatic theatres of Indianapolis and S. Barret McCormick, managing director of the Circle, chose his anniversary week not only for the aggrandizement of the photoplay but for the glorification of all the branches of the theatre.

The draperies closed, and Prologue stepping again to the footlights, paused in thought, then with diabolical cunning said:

"Wives', Wives', oft upon a stormy night
you've wondered
why lodges meet so frequently
—and sick friends never flounder.
Hist', Old Prologue will tell a tale
of terrible deception,
'tis not the lodge nor illness, wives
—but the Burlesque of a nation."

and with music of the Jazz vintage the draperies parted to disclose a typical scene from burlesque, with its colorful scenery, and girls in the most approved of front row costumes, and the drop bore the magic legend, "Majestic, Burlesque," so that any uninformed male in the audience who liked the sample could find the source of supply.

Vaudeville was the next, and Keith's theatre received its share of applause and appreciation after Prologue had had his say, which ran thus:

"Realm of the dog and pony show
and the 'Allar' acrobat,
—the song and dance, oh, not by chance,
the monologist.
Home and shrine of the old Ford joke
and Eva Tanguay's haven
—they'll never go—they're with us still,
'Amber Spot in One'—in Vaudeville."

At the Murat theatre, another legitimate house, the Winter Garden Show, "Doing Our Bit," was the attraction and Prologue's comments, no doubt, aided the advance sale:

"Now friends, remember the annual event,
a thing of no small moment,
with its old runway—and its girl at play,
—and Jim Corbett, he's a wonder.
A sight for the eyes, is the Bridge of
THIGHS,
where Mr. T. B. M. must meander.
—need I mention names? Why, 'The
Winter Garden.'"

The tableau and setting for this was a rich oriental stage picture with beautifully gowned show girls and the kind of "broilers" the press agent likes to write about.

Then came the climax to the magni-

(*Continued on page* 1698)

ANNIVERSARIES

They Mean a Lot When They Mark Milestones of New Successes

IN this issue appear accounts of the observation of the anniversaries of two of the most successful theatres in the country, the second of the Circle in Indianapolis and the fourth of Shea's Hippodrome, Buffalo.

They mean a great deal more than mere accounts of how the celebration was put on. They mean that these two big theatres have been growing with each week of their existence—that they have been doing more and more to raise the standard of the silent drama, with its embellishments of music and art.

What does your anniversary mean to you? Does it mean new accomplishments, a higher standard for the past twelve months? If it doesn't you should resolve that it will mean a new inspiration for the future.

You don't have to have a million-dollar theatre to entertain ambition.



How burlesque, the legitimate stage and musical comedy were represented in the Circle anniversary spectacle

Getting the Punch Into Smaller Space Advertising Problem of Many Theatres

(*Continued from page* 1686)

vertising that may be used during the week and which has the recommendation of being available for use over and over again. Two-inch, single column advertisements were prepared for the stars that are regularly played at the theatre and each one of these carried as large a head of the player as could be used, the name and then the title of the picture. This title could be routed out when the same player came along in a new production and so the cost of engraving would be reduced.

Naturally the criticism against this form of advertising is that the same advertisement with the same face of Chaplin, for instance, used every day in the week would come not to have a much greater appeal than the mere card system. But the hint that this method supplies is that the theatre which will equip itself for exploitation is going to have a big advantage in saving money for newspaper space. At first blush it would look rather foolish to suggest to an exhibitor that he should have several hundred dollars' worth of engraving done and then put the cuts away for future use. But that is not at all necessary. There is no reason why he could not have the small cut of the player that he is using today made, a slightly different one of the same player for tomorrow, etc. That would increase his expense on that particular picture, but practically every one of these would be available for use again.

Equipment and a system of filing where your material will be always available seems to us the chief suggestion for improving small size advertising in the larger cities. And though these references have been made to cities where pictures are playing week runs, the same suggestion could be applied, relatively, to the smaller cities and to the daily change houses.

A year or so ago there were mighty few theatres that were paying much attention to featuring the name of the house. Few were using name plates or anything distinctive. They allowed the newspaper to set the name of the theatre in any old type that came to hand and in many cases sacrificed the house appeal entirely to the picture or to some trade mark. There has been a wonderful improvement in this, and in some cases houses have gone to the opposite extreme and have made the name of the house the whole thing in their during-the-week advertising.

Now we have reproduced advertising of three of the Cleveland, O., neighborhood theatres here with the name of the theatre featured. These are neighborhood houses and we believe in that plan as applied to the daily change neighborhood theatre, because the first thing that the reader is looking for is the name of the theatre—the first thing that he wants to know is what picture is showing at a specific house. If he is satisfied he will go; if not he will look further until he finds a picture that he wants to see.

But the larger Cleveland theatres pursue the same policy. They use a larger space, but with the name of the house similarly brought out and all the rest devoted practically to the name of the star and the title. That is all right if you have the people wanting to come to your specific theatre, provided the bill is satisfactory, but that form of advertising passes up the opportunity of making them want to come. We do not believe that in any city of 100,000 or more a manager is getting the maximum business with that plan.

Naturally the solution of the small space advertising is going to come when the manufacturers do supply the material. We agree with the exhibitor we have quoted when he says that it appears that they seem to put forward all their efforts on big space matter and forget the smaller ones. In fact, a careful inspection of advertising from most distributors would leave the impression that the designer expects the exhibitor to advertise only on Sundays or to invest his whole receipts in newspaper space. In our opinion this is going to be one of the places where there is going to be a decided reform in exploitation methods and it won't be long before there will be various sizes of advertising supplied, and enough varieties to run over a week's time without duplication.

We do earnestly believe that this day after day advertising is highly important and we believe that most exhibitors could afford special designs on unusual pictures and also that practically every one should follow the policy of accumulating cuts and other material on the stars that they use regularly. With such material on hand and after they have followed the suggestions given by the producers and in the Complete Plan Book in the Motion Picture News they will be able to design small space displays that will really mean something.

Space is not the whole thing, but thought is just as important in a two-inch space as in a double page.

McCormick Pays a Tribute to Whole Stage on Circle Anniversary

(*Continued from page* 1697)

ficent set of tableaux. A gorgeous pageant of the screen, with fifteen people typical of every element that enters into drama, led by three muses, art, music, dance, in soft clinging Greek robes, holding aloft a miniature screen on which was projected The Circle's announcement, winding their way around a spiral path that encircled a huge globe on the top of which stood a cameraman in "location" dress, grinding industriously at the passing pageant of life, while Prologue spoke his tribute to the cinema:

"Omar, said of Life,
'For in, about, above, below,
'tis nothing, but a magic shadow show,
play'd in a box whose candle is the Sun,
'round which we phantom figures, come and go.
—Thus, friends, has the camera conquered all,
the worlds, its stage, its players—everything.'"

Shea's Hippodrome Celebrates Anniversary by Increasing Scale of Its Presentations

SHEA'S HIPPODROME, Buffalo, to which attention has so often been called in the MOTION PICTURE NEWS as one of the model motion picture palaces of the country, has just celebrated its fourth anniversary, during which Manager Harold B. Franklin arranged a program that brought capacity houses to every presentation.

Two changes on the anniversary consisted in augmenting the orchestra to thirty, making it one of the largest in the country, and the other in presenting a new and magnificent stage setting which Mr. Franklin has been planning for several months. And when it is said that this surpasses all the efforts of this man who has done so much in stage displays, the result can be imagined.

The setting is entitled, "The Spirit of America," and is in three parts. One



One of the attractive mahogany frames at the Hippodrome announcing the current attraction

panel represents the Niagara Falls, another the Grand Canyon of the Colorado, and the center shows the United States battle fleet steaming out from the Battery, New York, to sea. Massive onyx pillars support the dome which is made of transparent material, representing colored glass which, when illuminated from behind, presents a striking effect. Thick, red velvet curtains cover the three openings. The orchestra of 30 is enclosed with a low railing, with flower clusters every few yards. When fully illuminated, this stage setting is one of the most striking ever presented in a theatre. At every performance it was met with enthusiastic applause.

In the orchestra are some of the best musicians in Western New York. Alfred Fahlbusch, who acts as concertmaster, is former first violinist of the Buffalo and Rochester Symphony orchestras. Adam Federlein, first violin, is a former director of the big Star theatre orchestra; F. Duge, first trombone, is a former conductor of the Teck theatre orchestra of Buffalo Park band; Ferdinand Asmus, the new first tympanist, comes from Shea's Vaudeville theatre, he is also a former drummer of the 74th Infantry band and the Buffalo Park band. The conductor, Alfred Moulton, has been at Shea's Hippodrome for over a year now.

At the first showing of the new stage setting, the overture was "American Fantasie," by Victor Herbert, and the "B" number, "A Waltz Dream," by Oscar Straus. Enthusiasm was at a high pitch after the unveiling of the scenes showing the Grand Canyon of the Colorado, and the Niagara Falls, and when as the orchestra began the opening bars of the "Star Spangled Banner," at the end of the selection, and the center panel was presented, showing the U. S. battle fleet steaming out from the Battery to sea, the applause was deafening. This was true of every performance during the week, and audiences grew and grew until when Thursday came around, it was found necessary to stop the sale of tickets on several occasions.

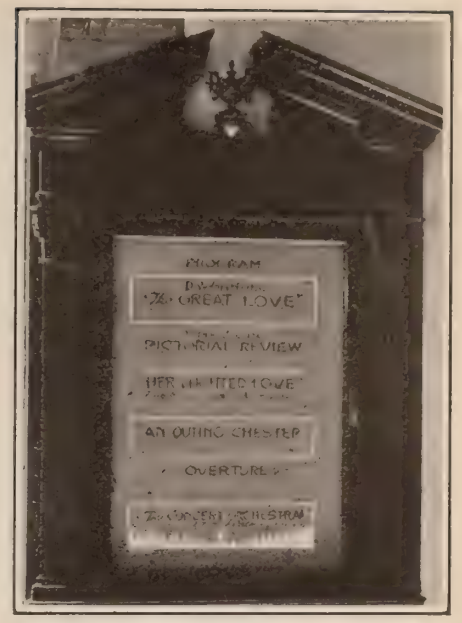
The program included Douglas Fairbanks in "Bound in Morocco"; a new Mack Sennett comedy, "She Loved Him Plenty"; an Outing-Chester travel picture, "Pines Up and Palms Down"; the Hippodrome Pictorial Review, for which a new title sketch was conceived by Mr. Franklin; and the Pictograph. For the last half of the week, commencing Thursday, Clara Kimball Young was starred in "The Savage Woman." Supplementary features were a Lonesome Luke comedy, the sixth part of "Pershing's Crusaders," the scenes of the American celebration of the Fourth of July in Paris, and the Hippodrome Pictorial Review.

It is interesting to note in connection with Anniversary week that prices were raised at Shea's Hippodrome, the boost amounting to five cents for balcony and orchestra seats, and ten cents for boxes. But with thousands attending the theatre, Mr. Franklin said that there were not over half dozen who complained of the increase. Others were so enthusiastic over the bill that they complimented the management.

It was the psychological moment to boost admission prices, because the program, big stage setting and augmented orchestra, were excellent arguments in favor of the rise, and patrons easily were convinced without an argument on the part of the management of the justice of the boost.

The stage setting now installed will be retained for several months, with Mr. Franklin's new ideas being produced in the middle panel. Here settings similar to those pictured in MOTION PICTURE NEWS will be shown weekly, and with the approach of the Fourth Liberty Loan it is expected that some stirring stage pictures will be produced, especially so as Mr. Franklin has been appointed manager of the Features Bureau of the local Liberty Loan committee.

Anniversary Week was a striking demonstration of the great advance made in the Fifth Estate since the Hippodrome first opened its doors four years ago.



Separate from the announcement of the feature, the entire bill is given in another mahogany frame at the Hippodrome

Small City Manager Scores Advertising Aids

Recently in the department "Your Idea and Ours," we criticized an advertisement on "The Unbeliever" which was sent in by H. R. Weber, manager of the Orpheum theatre, Chambersburg, Pa. One of the biggest faults we had to find that the only illustration that was used was one of a small boy, and we said that this certainly gave no idea of the character of the production.

Now Mr. Weber comes back telling why he used this cut and what he has to say should result in the distributors of big pictures seeing that the various exchanges are supplied wih the material for their exploitation. Certainly the small city exhibitor needs these more than any one else, and Mr. Weber says that just this thing is forcing him to reply on the future on program pictures. He writes:

I notice your criticism in the NEWS, and I am not a bit surprised. You do not understand why I use the cut of a small boy, and right here is the rub. You see pages of advice how to put the picture over, pages of boasting what the producer is doing to help the exhibitor, etc., and the exhibitor is getting pretty sick of promises.

The small boy is actually in "The Unbeliever," but he has no business in the ad, as it makes no impression. I ordered my advertising from George Kleine Philadelphia office, and ordered cuts as well, at the time to start the advertising. I received two cuts, and the small boy was one of them. In the country you cannot get cuts in a day, so in order to illustrate my ad I used the small boy cut.

Now, that is the kind of help we get right along from the exchanges. I wrote First National for cuts on "Pershing's Crusaders," and ordered two cuts in particular, four columns wide and eight inches deep. I got small cuts as follows: Double-column 1¼ inches deep, and a single-column cut of a soldier boy.

These are not the only exchanges that are helping the exhibitor that way, I find them all alike, I mean the exchanges that are marketing the special features. I am going to show more program stuff this season than ever, for the reason that you can't get the help that will put the special picture over big enough to pay the price these exchanges ask for them.

We repeat the small city manager needs these aids more than his larger brother, who can have his advertising especially designed, and the distributors who fail to provide the material are hurting themselves.

Live News from the Producers

Three Select Films This Month

There Will Be Three Select Star Releases for the Month of September, with Marion Davies, Alice Brady and Norma Talmadge

THREE releases for the month of September are announced by Select Pictures Corporation. These are Marion Davies in "The Burden of Proof," Alice Brady in "The Better Half" and Norma Talmadge in "The Forbidden City." The productions will be released in the manner named. "The Burden of Proof" will be the first release of the month. This will be followed by Alice Brady in "The Better Half," while Norma Talmadge in "The Forbidden City" will follow later in the month.

Marion Davies' picture, "The Burden of Proof," is a story based on Newport and Washington social life, in which there is found a flavor of the big war. Miss Davies is directed in this picture by Julius Steger, who has spared no pains to make it the greatest of the Marion Davies pictures to date. Miss Davies has the part of a young girl prominent in social circles, who is engaged to a man whose uncle is a member of the President's cabinet. Financial difficulties make it possible for German agents to approach the young girl with a proposal to betray her country. The story is cleverly directed and it is asserted that it will undoubtedly prove one of the best attractions in which this star has ever been seen.

The September release for Alice Brady will be "The Better Half," a film story of Miriam Michelson's novel, "Michael Thwaite's Wife." The story is one in which a young girl at last becomes the wife of the man she loves, although her twin sister has nearly ruined all three lives. Miss Brady plays the dual role of Louise and Trixie Thorley. The doubling from beginning to end is said to be little short of a miracle. One moment Miss Brady is the patient and lovable Louise and the fraction of a moment later is shown as her fickle and selfish sister. J. D. Robertson directed Miss Brady in this offering. The photography is by H. L. Broening.

The latter part of September will bring "The Forbidden City," in which Norma Talmadge is presented by Joseph M. Schenck, in a Chinese story by George Scarborough. This is the same author who wrote Miss Talmadge's latest production, "Her Only Way," which is now being distributed. In "The Forbidden City" Miss Talmadge is first seen as a young Chinese maiden. In the latter part of the picture she plays the part of an American Red Cross nurse. The picture gives this versatile star a wonderful opportunity for displaying her ability. Miss Talmadge is again under the direction of Sidney A. Franklin, who has assisted Miss Talmadge's technical director in the preparation of many beautiful settings.



Not Really a Fascinating Oriental—But Norma Talmadge In "A Tale of the Forbidden City," Select Picture

"Over the Top" Repeats Its Successes

The first week in September marked the beginning of "repeat" bookings on "Over the Top," Vitagraph's big patriotic special, which has as its star "Private" Arthur Guy Empey.

Among the houses which have asked for repeat dates are the Klock theatre, Pittsburg, Kan.; Broadway theatre, Muskogee, Okla.; the Strand theatre, of Salina, Kan., and others. The manager of the handsome new Doric theatre of Kansas City, Mo., who used "Over the Top" to dedicate the house, expressed regrets that he had only booked the picture for a week, declaring that "Over the Top" still stands as the record attraction at his house after several months of operation.

New Cast Announced by Metro

What is said to be a brilliant cast has been assembled by Director Ralph W. Ince to support Hale Hamilton in his initial Metro starring vehicle, "Five Thousand An Hour."

Raver's "Public Defender" Campaigns Heavily

That Harry Raver made no mistake when he picked upon Mayer Goldman's book, "The Public Defender" as suitable material for a motion picture has been evidenced by the splendid list of bookings recorded for the film by exchanges who purchased territory for the production, according to report.

Backed by pages of newspaper and magazine articles covering the nation-wide Public Defender movement, the Raver pictorial illustration of the theme is said to easily become one of the finest sort of attractions with which to obtain plenty of local press comments, to say nothing of the drawing power of Frank Keenan, Robert Edeson and Alma Hanlon, the three stars of the cast.

Among the representative distributors who are booking "The Public Defender," and the cities in which they are located, are First National Exhibitors' Exchange, Pittsburgh; Boston Photoplay Co., Boston; First National Exhibitors' Exchange, San Francisco; Celebrated Players' Exchange, Chicago; Elliot-Sherman, Minneapolis; A. D. Flintom-Yale Photoplay Co., Kansas City; Independent Theatre Supply Co., Montreal, Canada, and Modern Feature Photoplay Co., New York.

Consuls to Co-Operate in "Italy's Flaming Front"

The First National Exhibitors' Circuit, through an arrangement with Lieut. M. M. Prochet, of the Italo-North American Commercial Union, is said to have secured the co-operation of the Italian consuls in all the principal cities of the United States, to assist in every practical way in arousing the interest of the entire Italo-American population of the United States in the country-wide exhibition of "Italy's Flaming Front," the six-reel war spectacle which was released August 26th.

The exhibitors who have booked this picture are guaranteed co-operation from a source that is ordinarily beyond their command.

Fox Announces Title of Nesbit Film

"The Woman Who Gave" is the name of the first of the series of five pictures that Evelyn Nesbit, the actress, will make for William Fox. The picture will probably be released in October and will be a Fox standard picture. The four other pictures which Miss Nesbit is to make will probably be released at ten-week intervals. "The Woman Who Gave" is described as a powerful drama by an artist's model who hated her own beauty.

Chaplin's "Triple Trouble" Scores

Contracts for the new Essanay Charlie Chaplin picture, "Triple Trouble," are said to be pouring in faster every day, according to the George Kleine distributing system. It is reported that W. C. Patterson, manager of the Criterion theatre, Atlanta, Ga., after screening the picture, booked it for a six days' run and afterwards wrote, "second, third and fourth runs will be taken care of as suggested."

Edward J. O'Keefe wired to Essanay from Philadelphia: "Congratulate you on 'Triple Trouble.' I am glad to inform you I have broken all house records at the Cort and Criterion theatres on the Boardwalk, Atlantic City. Am holding the picture over additional days. Expect to duplicate at the City Square and Million Dollar Pier, which follow next week."

Mary Miles Minter's Latest

"The Eyes of Julia Deep," featuring Mary Miles Minter, is now being shown to exhibitors in the various selling territories of the American Film Company, and Manager R. R. Nehls says that he is receiving, in addition to large contracts, complimentary comments on the unusual picture.

It is said to be one of the most "natural" pictures made and devoid of sordid, unpleasant phases, although it deals with the life of a working girl. Northwest and Pittsburgh districts were almost completely covered with the Minter productions on the sales representative's first interview.

First Screencraft Picture "Flaming Ramparts"

The first feature to be offered exhibitors by Screencraft Pictures is a filmization of Edith Barnard Delano's story, "Flaming Ramparts," which was published recently in *Harper's Magazine*.

The picture title has not as yet been selected but will be announced within a few days. The feature was made under the personal direction of Frank Reicher.



Edward Earle, Who Has Scored With Agnes Ayres In Vitagraph's O. Henry Series



H. L. Orear, Central District Manager; H. E. Elder, of the Atlantic Division, and W. S. Rand, of the Western District, Appointed by General Film to Supervise the Distribution in Their Districts

General Places Districts Under Managers

GENERAL FILM COMPANY has made several appointments of importance in its sales organization, and at the same time instituted a districting or grouping of its exchanges throughout the country. Four supervising exchange executives or District Managers have been appointed, in accordance with this movement. Working under Sales Manager W. F. Rodgers, these District Managers are to coordinate and facilitate the film merchandising activities of the company.

The District Managers most recently appointed are H. L. Orear for the Central District, with headquarters at Cincinnati, and H. E. Elder for the Atlantic Division, with headquarters at Philadelphia. Mr. Orear's jurisdiction includes the exchanges at Cincinnati, Cleveland, Detroit and Indianapolis. Mr. Elder will supervise the Philadelphia, Baltimore, Washington, Wilkes-Barre, and Pittsburgh exchanges.

Appointments made shortly before these, were of T. F. McTyer for the Southern District, headquarters Atlanta, involving the Atlanta, New Orleans and Dallas exchanges, and of W. S. Rand for the Western District, headquarters Los Angeles, with the Denver, Los Angeles, San Francisco, Seattle, and Portland exchanges included.

An expansion and strengthening of its organization had been planned by General Film Company for some time. In fact, the announcements now made have logically followed a gradual realignment of the system in all the local branches which has been going on some months.

Mr. Orear, Central District Manager, is a General Film veteran, having been with the company for the last seven years and for the greater part of this time at Kansas City and Cincinnati. The latter branch is now to be conducted by George Davis.

Sherry Service Swings Into Its Stride

THE William L. Sherry Service, organized in June, has swung into its full stride with a vigor that speaks well for the future of the organization. As announced in MOTION PICTURE NEWS last week, Sherry Service is now releasing on regular schedule a continuous line of features, with an array of feminine stars well known for their talent and beauty.

Mr. Sherry, as everyone in filmdom knows, was for many years one of the guiding minds of the Paramount Pictures Corporation in several capacities.

Four feminine stars have thus far made their appearance under the banner of the William L. Sherry Service, all four sponsored by producers considered able and reputable. These four are Jewel Carmen, Catherine Calvert, presented by Frank A. Keeney; Doris Kenyon, presented by Theodore C. Deitrich, and Vangie Valentine, presented by Harold J. Binney. In addition to these there has been brought into Service the Burlingham Travel Pictures, an array of thirty scenic subjects taken in various parts of the world by the American globe-trotter, Frederick Burlingham. These five form the nucleus of the William Sherry Service. It is announced there will be more stars added to the list in the course of a few weeks, until a full series of fifty-two productions for the coming year is arranged for.

Jewel Carmen is the most recent star in the Wm. L. Sherry Service. Her engagement has been so recent that her first play has not been selected. Vangie Valentine is the new star discovered and exploited by Harold J. Binney. She is considered a rare "find," and an example of Mr. Binney's faith in her is the fact that he is advertising her as the "most lovable creature ever seen on the screen." Miss Valentine will be presented during the next year in eight productions from plays and novels. Mr. Binney will personally supervise all the productions.

The DeLuxe brand is the name of the series presented by Mr. Deitrich.

Perret Starts Another

Leonce Perret announced this week that he has started the production of a second patriotic feature, with a "war" side to it.

Goldwyn Begins Second Year

Samuel Goldfish Declares That Goldwyn Starts New Year With a Volume of Exhibitor Support Without Precedent in Industry

SIGNALIZING the second year of a producing and distributing organization that has grown with great rapidity, Goldwyn released throughout North America this week its first production with Geraldine Farrar, "The Turn of the Wheel," which likewise is the first picture to be distributed by the organization under its new policy of star series releasing and the first of the company's doubled output.

"The Turn of the Wheel" has simultaneous presentation in sixty cities of the country and has been made the subject of powerful publicity and advertising campaigns by practically all of the Goldwyn first-run exhibitor customers.

Opening its early fall sales campaign as far back as last June by announcing the company's increase in productions from twenty-six pictures annually to fifty or more, Goldwyn throughout the warm weather months has been successful in engaging the interest and obtaining the patronage and support of many big exhibitors.

Since early spring the Goldwyn studios in Fort Lee, N. J., have been the scene of redoubled activity to permit of the enlargement of production to the present ambitious and constantly expanding scale.

Both in studio and producing facilities Goldwyn was equipped to make fifty productions in its first year, but Samuel Goldfish, its president, insisted upon the smaller output for the first year to enable Goldwyn to build a shockproof organization and create in the public mind throughout the country a definite impression of what Goldwyn production stood for.

"We have in Goldwyn," says Mr. Goldfish, "a dependable and trustworthy organization, both in its producing and selling subdivisions. We have gained in strength and in production; we are still gathering around us in our scenario and continuity departments men and women from whom we are obtaining the best literary material to be found in this country.

"Our second release of the new year, on September 9, is of Mabel Normand in 'Peck's Bad Girl,' a rollicking, happy-go-lucky, broad comedy in which Miss Normand is once more the personality known to her own particular audiences.

"Tom Moore, our newest star—and our first man star, by the way—is a star of great expectations both on our part and on the part of the exhibitors whose insistence caused us to star him. His first picture is a lively romantic drama, 'Just for Tonight.'

"Madge Kennedy has justified all the predictions we made about her a year ago. Her first production this season is 'The Kingdom of Youth.'

"Rex Beach helps Goldwyn make this a still bigger year by consenting to provide us with six Rex Beach productions instead of one annually as heretofore.

"Mae Marsh begins her second Goldwyn season in 'Hidden Fires,' a romantic drama in which she reveals all of her wistfulness and charm.

"Pauline Frederick in a few days will be working on her first production, the release date of which is not yet scheduled. This firs story is by Willard Mack, who is to play a conspicuous role in shaping the development of Miss Frederick's future screen activities."



Tom Moore's First Goldwyn Starring Subject Is "Just for To-Night," by Charles A. Logue

Douglass Natural Color Praised by Exhibitor

Mr. Whitson, proprietor of the Plaza theatre at San Diego, Calif., writes the Los Angeles office of the General Film Company, through whose exchanges Hodkinson Service is distributed, as follows: "We believe 'Cupid Angling' will go down in history as marking an epochal advance in the industry of motion pictures. The public gave it a great reception and expressions of admiration were unbounded. Financially it was as great a pleasure to us as it was in an artistic sense to our patrons.

"It is an unusually artistic and pleasing picture and the process of actual photography in nature's own colors seems little short of the marvelous. We predict an unusual success for these natural color pictures. Let us have more of them."

"Her Quickening Flame"

Montagu Love and June Elvidge are to be co-starred by World Pictures in "The Quickening Flame," an original story by Elizabeth R. Carpenter, and made into scenario form by Giles R. Warren.

Travers Vale will direct the picture, and the filming began last Monday at the World Studio, at Fort Lee.

General Reports Success on "The Hypocrites"

Elizabeth Risdon's problem play, "The Hypocrites," is said to be finding motion picture house managers fully alive to the importance of the star and the story, the latter being the screen version of Sir Henry Arthur Jones' stage play. The George Loane Tucker production of the film seems to be lending it additional interest, General announces.

Out of the more recent bookings, that of a six-day run at the Boston theatre, Boston, is recorded, as well as a similar run at Fay's, Providence. New England business on this picture is described as most gratifying. Similar popularity for it is chronicled in the New York City territory of General, with dates in Loew and Fox houses leading the list. The Chicago district shows up with important downtown and suburban dates, with an echo of the same condition in Cleveland and the surrounding country.

Elizabeth Kennedy in the Legitimate

The stars and actors employed by World Pictures are watching with no little interest the production of "Phoebe Pretends," a new play by Eleanor Gates, the author of "The Poor Little Rich Girl." This grows out of the connection with it of Elizabeth Kennedy, who plays the title role and who for some time has been employed by World Pictures, more lately in "The Road to France," with Carlyle Blackwell and Evelyn Greeley, in which she played the role of the little O'Leary girl.

Little Miss Kennedy is ten years old, and in "Phoebe Pretends" is called upon to memorize a part of eighty pages. This, in the parlance of the profession, has the length of a star role.

The premiere of "Phoebe Pretends" takes place in Philadelphia at the Broad Street theatre on Labor Day, and after two weeks comes to New York for a run.



"The Silent Woman" Is the Next Subject in Which Metro Presents Edith Storey

Greene Emphasizes Value of "Success Series"

"A picture you have never seen is as new as a book you have never read." This catch-phrase, according to Walter E. Greene, managing director of the Famous Players-Lasky Corporation, in charge of distribution, tells the story of the Success Series of photoplays, which will be released, one each week for one year, beginning September 1.

"In releasing these masterpieces of the screen a second time," said Mr. Greene, "we believe we are gratifying a public desire, just as producers of plays have been doing when they have been putting out great stage successes of other years. A play is produced in New York one season and it is so good that it runs perhaps for a year. Later it tours the country.

"Suppose when it reaches a certain town it is seen by ten per cent of the people there. If it is especially good, that ten per cent will want to see it again and the other ninety per cent, having heard so many good things said about it, will wish they had seen it. So it is good for a return engagement, and another and another."

Triangle Stars Jack Abbe in "Mystic Faces"

Adela Rogers St. John wrote "The Secret Code," which is offered as the first release on Triangle's program for September 8th. J. Barney Sherry, whose last appearance with Triangle was in "High Stakes," will be co-starred with Gloria Swanson, under the direction of Albert Parker, in this production. Catherine Carr wrote the scenario and Pliny Horn was the camera-man.

Those who enjoyed Jack Abbe, Triangle's little Japanese star, when he appeared last Spring with Jack Livingston and Maud Wayne in "Who Is to Blame?" will welcome his return as a Triangle featured player in "Mystic Faces," the second release for the week. He was co-author of this production with E. Magnus Ingleton.



William Russell is Presented by American in "Hobbs in a Hurry"

Pathe Gets "Wolves of Kultur" Serial



Leah Baird, In "Wolves of Kultur," a Serial Which Pathe Is to Distribute

PATHE EXCHANGE, INC., made known this week that it will release "Wolves of Kultur," the fifteen-episode serial produced by the Western Photoplays, Inc., with Leah Baird as the star and Sheldon Lewis as a featured player. This fact was established by an announcement sent out by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc. Several weeks ago Western made the statement that it had arranged for the distribution of the serial, but the name of the distributing organization was not announced until now. The first episode will be released October 13, according to the Pathe announcement.

In regard to the picture, Pathe said: "'Wolves of Kultur' not only possesses a strong title, one that in itself is a box-office attraction, but has a story that is timely, powerful and strongly dramatic. It deals with the activities of a body of German propagandists and spies, domiciled in the United States, and stopping at nothing to further their ends. Miss Baird plays the part of a young girl whose uncle falls victim to their murderous methods and who then devotes her whole time to running them down. Sheldon Lewis is a private investigator whose personal investigations cause him to be continually involved in the same trails which Miss Baird is following. Charles Hutchison is the young man who escapes from the band of spies through the assistance of Miss Baird, and from then on is her devoted follower and aid. Mr. Hutchison, by the way, shows himself in this serial to be a stunt man extraordinary.

"A very extensive line of advertising and publicity helps has been prepared for exhibitors' use. There will be one, three and six-sheet posters for each episode and a very striking 24-sheet."

Hutchinson Enthuses Over Sales Force

PRESIDENT SAMUEL S. HUTCHINSON of the American Film Company, Inc., believes that he has at present the strongest sales organization that has ever been organized to exploit the productions of his company. As already chronicled in past issues of MOTION PICTURE NEWS, the American Film Company is now selling its releases direct to exhibitors through personal representatives of Mr. Hutchinson, stationed in each of the Pathe Exchanges, and arrangements which exhibitors make with these representatives are the same as though they were in direct personal contact with President Hutchinson himself.

"Our line-up of salesmen in the Pathe Exchanges," said Mr. Hutchinson, "contain the names of a great number of exchange men, who are well and favorably known to the exhibitors of the country and in whose business judgment exhibitors repose confidence. At present we have representatives in twenty-four of the Pathe Exchanges and reports they are making to the home office show that the exhibitors in each territory are absolutely sold on the merits of the Mary Miles Minter, Margarita Fisher and William Russell features as box office attractions second to none."

President Hutchinson submits the following list of his personal representatives in the various exchanges: Mark Nathan, New York City; N. E. Mallouf New York City; F. J. Leonard, Buffalo, N. Y.; Paul B. Elliott, Indianapolis, Ind.; L. D. Brown, Dallas, Tex.; Geo. L. Stiles, Milwaukee, Wis.; J. Russell Brett, Detroit, Mich.; L. D. Lyons, Newark, N. J.; W. A. Hoffman, Cleveland, Ohio; David G. Rodgers, Minneapolis, Minn.; C. J. Crowley, Los Angeles, Cal.; Frank O'Neill, St. Louis, Mo.; Dick Roach, Cincinnati, Ohio; Fred P. Sulzbach, Philadelphia, Pa.; E. E. Reynolds, Kansas City, Mo.; W. Rhea Johnson, Pittsburgh, Pa.; Louis H. Bell, Washington, D. C.; Walter Coughlin, Spokane, Wash.; Jos. Hopp, Chicago, Ill.; A. M. Bowles, San Francisco, Cal.; Sam Brunk, Oklahoma City, Okla.; Morris Fox, Omaha, Neb.; Earl P. Briggs, Denver, Colo.

News Weekly Services Show Big Growth

Reports from Universal exchanges reveal that the various news weekly services are having enormous growth. The exchangemen declare there is scarcely a film theatre in the country now that does not run some sort of news pictorial on its program every night.

It has become a task of great magnitude to supply the demand for news pictures, and to cover the news through the camera's eye as fast as it happens. The Universal is said to have 300 camera men in its employ scattered over the country.

Jack Cohen, in charge of the department, believes he has a more collosal task than any feature film director because of telephone calls from distant points notifying him of some occurrence that required camera work.



This Snapshot of Geraldine Farrar and Her Goldwyn Company, Filming "The Hell Cat," Was Secured Fifty Miles from Cody, Wyoming. Five Weeks Were Spent In That Country on This Production

First Runs of "Hick Manhattan"

Al Lichtman Reports That New Paramount-Flagg Comedies Are in Great Demand as Evidenced by Initial Release

REPORTS from the exchanges of the Famous Players-Lasky Corporation indicate that the first-run showings of the initial Paramount-Flagg comedy, "Hick Manhattan," released September 1, have given a decided impetus to the already heavy bookings recorded for this series of sixteen comedies, according to Al Lichtman, General Manager of Distribution.

"These comedies, written, titled and supervised by the master humorist, James Montgomery Flagg, and produced by Town & Country Films, Inc., Jack Eaton and Eltinge F. Warner," said Mr. Lichtman, "are proving irresistible to exhibitors, just as we expected they would. With such a combination of talent, success for the output was inevitable.

"In the first place, James Montgomery Flagg stands without a peer in his particular kind of humor. For years he has been writing witty, satirical short stories for the leading magazines and they have been characterized by a punch. In addition, Mr. Flagg has made use of his rare gift as an artist in so embellishing the films with art titles as to make them delightful to look at.

"When we undertook the distribution of the Flagg comedies we did so largely on the strength of the success achieved by his former series, 'Girls You Know,' and the integrity and reputation of the men composing his producing organization. In direction, photography and every other essential they are as near perfection as it is possible to make them.

"The Flagg stars are the best obtainable. In 'Hick Manhattan,' the first release, Peggy Hopkins, the Broadway favorite of musical comedy, is featured.

"In the second, 'Romance and Brass Tacks,' Peggy Adams, who recently played the nurse in Mr. Flagg's official Red Cross film, 'The Spirit of the Red Cross,' will be seen. In the third, Florence Dixon will appear; while in the fourth will be seen Beatrice Tremaine, who will be co-starred this winter with Norman Trevor in a new Broadway production. In all these comedies Olin Howland, the comedian of last year's musical comedy, 'Leave It to Jane,' will have the lead.

Ethel Clayton Film Announced by Paramount

Ethel Clayton makes her debut as a Paramount star in "The Girl Who Came Back," scheduled for release September 8.

The story has been builded by Beulah Marie Dix from "Leah Kleschna," C. M. S. McClellan's famous play in which Mrs. Fiske made one of the greatest successes of her career.



Wanda Hawley, With Bryant Washburn In "The Gypsy Trail," Paramount Pictures

Fox and Mutual Change Cleveland Offices

The Fox Film Corporation has moved from the third floor of the Belmont Building, Cleveland, where it has occupied half a floor, to the second floor, where the entire floor will be used. Mutual has vacated the second floor, and is now located in the space formerly occupied by Fox.

This change was necessary to take care of business that has been steadily increasing ever since Sydney E. Abel took over the helm at the local exchange. Mr. Abel has opened a systematic publicity campaign in this territory during the past month, which has resulted very satisfactorily. His enlarged sales force has more than justified itself by the increased number of bookings that have been procured, and his general advertising has been of such a nature as to materially help the exhibitor who is running Fox pictures.

At the present time Abel and his aides are working on "Cleopatra," and they are getting splendid reports from all sections of the State.

Timely New Metro Vehicle for Harold Lockwood

Metro is now engaging the services of Harold Lockwood in the production of a romantic story, written especially for the star by Finis Fox, and as yet unnamed. The picture is being made at the new studio quarters of the Lockwood company at 134th street and Park avenue, New York, under the direction of Henry Otto, now alternating with Managing Director Edwin Carewe in the making of Lockwood features, and is based on a timely patriotic subject.

Ruby de Remer has the leading feminine hole, having been re-engaged because of her capable performance in "Pals First," Mr. Lockwood's recently completed picture, to be released during September as a Screen Classic, Inc., production.

Randolph Lewis Joins Pathe Publicity

Randolph Lewis has been added to the Pathe publicity staff as manager by Paul Brunet, vice president and general manager of Pathe Exchange, Inc. He was formerly national publicity manager of Fox Film Corporation, and is a member of the Associated Motion Picture Advertisers.

P. A. Parsons remains in general charge of the Advertising, Publicity and Poster Departments, this being his sixth year in that capacity. Mr. Lewis' engagement heralds a very active publicity campaign on the new Extra Selected Star Photoplays, the Special Features and "The Wolves of Kultur," the serial which, it has just been announced, will be released by Pathe.

More Ford Distribution

The Greiver Distributing Corporation, national distributor of the Ford Weekly, reported this week the closing of Michigan, Ohio and Kentucky to the Standard Film Service Company, 316 Sloan Building, Cleveland.



Gloria Swanson Is Presented by Triangle In "The Secret Code"

Ekre at Coast Exchange

George J. Ekre, for some time past manager of the Portland, Ore., branch of General Film Company, has just been transferred to a larger Pacific Coast office by the company at Los Angeles. Mr. Ekre is relieving Western District Manager W. S. Rand, who had been acting as local manager pending the appointment of some one to handle the office.

Mr. Rand, after the induction of Mr. Ekre is completed, probably will return to his headquarters at Denver.

Flora Zabelle in Normand Cast

The cast supporting Mabel Normand in her newest Goldwyn Picture, "A Perfect 36," by Tex Charwate, now in the course of production, will contain Flora Zabelle, who is Mrs. Raymond Hitchcock in private life.

Although she has appeared but little in the silent drama, she has been a close friend to Mabel Normand for many years.



Gladys Leslie, Mischievous Vitagraph Star In "A Nymph of the Foothills," a Blue Ribbon Play

About New Pictures

Having completed "The Strange Woman," Gladys Brockwell, the Fox star, has begun photographing a new play, "Love's Pilgrimage," at Hollywood, Cal. The story was written by J. Grubb Alexander and Bennett Cole, and is said to have a gypsy setting.

Norma Talmadge's next Select Picture, upon which she is now working, will in all probability be called "A Tale of a Forbidden City." It is a Chinese story by George Scarborough, author of Miss Talmadge's latest Select Picture, "Her Only Way," which is now being distributed.

Robert Whittier has been added to the cast of "Five Thousand an Hour," the George Randolph Chester story which has been picturized for Hale Hamilton's first vehicle as a Metro star. Ralph W. Ince is directing the production, assisted by William W. Cohill, and June Mathis has made the scenario.

Ben Alexander, the little boy who won a place in the hearts of all who saw D. W. Griffith's "Hearts of the World," plays a part with Bessie Barriscale, the Paralta star, in "The Heart of Rachel," adapted from Kathleen Norris's book. Baby Mary Jane Irving is another child in this picture, directed by Howard Hickman and distributed by the W. W. Hodkinson Corporation.

The troubles of an undertaker in war times is a theme that brings the comedy talent of L-KO stars into the high speed of fun. Their film on this subject is "Hello, Trouble!"



Mabel Normand, About to Say Yes In the Goldwyn Picture, "Peck's Bad Girl"

Caruso has started his second Artcraft picture at the Fifty-sixth street studio of the Famous Players-Lasky Corporation. Edward Jose, who supervised the production of "My Cousin," the first Caruso picture, is again directing the operatic star.

High lights in the life story of Richard E. Enright, Police Commissioner of New York City, form the subject of the latest Animated Interview produced by Jack Cohn, of the Universal, for the Screen Magazine.

"The Historic Fourth of July in Paris," which is the American Red Cross film being distributed through General Film Company, continues to be a heavy favorite everywhere, to judge from the daily booking reports from exchanges. Runs of six days are frequent in the more important houses.

Louise Huff begins her fourth picture for the World Company next Monday at the studio at Fort Lee when "The Crook of Dreams" will be put in work. Miss Huff will be directed by Oscar Apfel.

"Eye for Eye," the title of Mme. Nazimova's forthcoming superfeature, which Richard A. Rowland and Maxwell Karger will present in October, was chosen by the star herself from a list of fifty titles submitted.

Alice Joyce has returned from ten days along the Maine coast, where her company, under direction of Tom Terriss, took many exteriors for her forthcoming Blue Ribbon release, the tentative title of which is "Cap'n Abe's Niece." Miss Joyce is now at Bayshore, Long Island, in the midst of taking further exteriors.



"He Comes Up Smiling" Apparently Fits Douglas Fairbanks to a "T" In His Artcraft Picture of That Name

"America's Answer" Sells Well in Blocks

"America's Answer," the United States Official War Film, presented by the Division of Films, Committee on Public Information, has had a remarkable experience in Brooklyn.

The engagement at the Academy of Music was announced to cover a period of one week, but the sale of five nights to well-known business enterprises, left only Saturday night and the matinees open to the general public.

The firms purchasing the entire house for the entertainment of their employees are: Abraham & Straus, the E. W. Bliss Company, Frederick Loeser & Company, the Morse Dry Dock & Repair Company and the Sperry Gyroscope Company.

The "block sale" nights have been taken advantage of to stir up loyal enthusiasm among the workers, and special programs with addresses and patriotic music have been provided in conjunction with the picture.



Juanita Hansen Is Featured By Universal In the Serial, "The Brass Bullet"

Metro Augments Scenario Staff

West Coast Scenario Department of Metro Reorganized and Augmented by Addition of Tom J. Geraghty and Albert Kenyon

GEORGE D. BAKER, manager of productions, has augmented and reorganized the scenario department at Metro's West Coast studios in Hollywood, as he is convinced that the very keystone of successful motion picture production is embodied in the choice of the story and its preparation for the screen in the form of a continuity, carefully embellished by experienced scenario writers. To that end he engaged the services of Tom J. Geraghty, widely known author of motion picture productions, and Albert Kenyon, brother of Charles Kenyon, playwright.

Baker himself is in direct supervision of the work of the reorganized department, and he directed Mme. Nazimova in "Revelation" and "Toys of Fate," and personally vises every story and completed continuity that is seriously considered as available for the use of Metro stars.

Since assuming his duties, some five months ago, as manager of production at the Hollywood Studios, Baker has written no less than six scenarios and collaborated on six others. He wrote the continuity of "The Demon," from the novel by C. N. and A. M. Williamson, for Edith Storey; "As the Sun Went Wown," an adaptation of his own stage play for the same star; "In Judgment Of," in which Anna Q. Nilsson and Franklyn Farnum were co-starred; "The Return of Mary," from Hale Hamilton's play, for May Allison; "The Testing of Mildred Vane," from the story by Charles T. Dazey, also for Miss Allison, and "Kate of Kentucky," an original story, which will be Miss Allison's next starring vehicle.

With the acquisition of Geraghty and Kenyon, Metro's West Coast scenario department has been placed on a firm footing. Baker also has engaged two readers who supplement the reading done by himself, his assistant, Charles Hundt, and the continuity writers. The readers are Lillian Ducey, author of a great number of fiction stories for the magazines, as well as of originals for motion pictures productions, and Adeline Alvord, a former newspaper woman.



Nazimova, Screen Classics Star, In "Eye for Eye," Distributed by Metro

This large staff of readers and writers is daily engaged in a comprehensive survey of the whole field of current fiction. It also gives careful attention to the numerous manuscripts sent in to the studios by authors in all parts of the country. As a result, Baker believes that no good material will be overlooked, and that Metro stars working in the West will have the advantage of the very best the market affords.

U. S. Official Thanks Laemmle

L. J. Meyberg of the War Department Commission on Training Camp Activities Thanks Carl Laemmle for His Co-operation

CARL LAEMMLE, president of the Universal, has just received from L. J. Meyberg, personal representative of the War Department Commission on Training Camp Activities, a letter expressing the highest appreciation of the service Mr. Laemmle has rendered in obtaining Smileage for men in Uncle Sam's service.

Mr. Laemmle recently sent out strong appeals to all Universal exchanges enlisting their co-operation in getting contributions to this fund from the exhibitors, and the response is reported to have far exceeded expectations.

Following is the letter from Mr. Meyberg:

My Dear Mr. Laemmle:—

I should like to express to you, however inadequately, some measure of our appreciation for the part which you are taking in the plan of the Military Entertainment Council in its work of providing Smileage for our men in the large training camps.

We thank you especially for your assistance in introducing Smileage to our Motion Picture Industry of America along the lines suggested by you whereby you lend your good support and that of your organization toward making the present drive to obtain the "Smileage Pledge" from every theatre in the country a huge success.

There is now way of telling what it means to have your good co-operation in presenting to the industry through your exchanges, this opportunity for service upon their part. All of us recognize the important part being taken by this industry toward helping win the war, and we are confident that by hearty support of this Smileage movement they will render an especially and particularly valuable service.

The fact that there is no reward or compensation adds to our sense of appreciation for your patriotic helpfulness.

Sincerely yours,
(Signed) L. J. MEYBERG,
Personal Representative.

COMPLETE PLAN BOOK
on
PAGES 1751 TO 1765

Raw Stock Market in Italy

Of the undeveloped film imported by Italy before the war Germany supplied 46 per cent, Great Britain 25 per cent, France 16 per cent, and Belgium 7 per cent; the United States furnished three-fourths of 1 per cent, or about 2,700 to 3,500 pounds. Imports from the United States rose to 45,800 pounds in 1915, to 227,000 pounds in 1916, and to 280,000 pounds in 1917, when they represented 83 per cent of the total imports. Great Britain followed with 10 per cent and France furnished practically all of the remainder.

It can be seen that the United States, because of the war, has acquired an important market for raw stock. However, the needs of the war and the difficulties in transportation have required that old chemical plants be extended and numerous new ones built in Italy. It is certain once the war is over that some of these plants will be converted into plants suitable for manufacturing blank films.

The leading markets for film are in Milan, Turin and Rome, where the large moving-picture companies are located .

T. H. Davison Opens Office in London

T. H. Davison, prominent British agent and salesman, until recently general manager of the Trans-Atlantic Film Co., Ltd., the European branch of Universal, has severed his connection with that company in order to undertake the control of important Anglo-American film interests.

Mr. Davison, according to *News* London correspondent, has opened offices at 171 Wardour street, London, W. He is personally acquainted with every buyer in the United Kingdom, and has also an extensive clientele in the Continental and Colonial markets, besides being one of the best known men in England's film circles. He is well known on this side of the Atlantic, having paid several visits to America on film matters. He announces that he is prepared to undertaake the European agency for American productions.



Josie Sedgwick Is Featured In the Triangle Play, "Hell's End"



Elinor Field, Mutual Strand Comedienne, Is Due For More Popularity in "Her Friend, the Enemy"

Metro Engages Herbert for Barrymore Film

H. E. Herbert has been engaged to play opposite to Ethel Barrymore in "Lady Frederick," her next Metro production. He is said to be equally well known abroad and in America and comes from a purely theatrical lineage.

His time between seasons has been spent in pictures. First with Thanhouser in "The Case of Lady Campbell" and "The Man Without a Country." Then with Alice Brady in "The Whirlpool" and "The Death Dance," and with Elsie Ferguson in "A Doll's House."

World Film Produces "The Oakdale Affair"

Oscar Apfel will have carte-blanche when he directs "The Oakdale Affair" for the World Film Corporation. The story is based on Edgar Rice Burrough's novel, and it is reported that both Director Apfel and the World Film officials were negotiating for these rights for some time without the knowledge of each other.

Mr. Apfel will now have the opportunity of working out the ambitious plans he has formed to make a successful production of "The Oakdale Affair," and work will be started within a few weeks at the Fort Lee studio for an early spring release.

Famous Players-Lasky Says Exhibitors Approve Plan

Proof that exhibitors of Paramount and Artcraft pictures in all sections of the country are not only optimistic but enthusiastic over their prospects for the coming year is arriving daily by letter and telegram from North, South, East and West, according to Famous Players-Lasky officials, and these expressions of approval of the company's booking policy and of satisfaction in its performances of the past is declared to be a guarantee for the future.

Exhibitors Back Up "Great Love" Review

THREE weeks after the release of D. W. Griffith's first Artcraft picture, "The Great Love," the Famous Players-Lasky Corporation announces that exhibitors everywhere agree with P. S. Harrison, reviewer of MOTION PICTURE NEWS, that this production is proving a "diamond mine," as the latter predicted. The initial success of "The Great Love" is being duplicated at theatres in all parts of the country, it is asserted, and messages from exhibitors are continuing to pour in at the Famous Players-Lasky home office on Fifth Avenue, congratulating that company on what is generally conceded to be one of its triumphs.

That managers everywhere have followed Mr. Harrison's suggestion to "advertise this production big" is readily evident. In the files of the Famous Players Lasky publicity department are bundles of newspapers showing unusual advertising even for a Griffith production, both as to quality and quantity. Page and double-page spreads on "The Great Love" are not uncommon and that the returns have readily warranted this expenditure is attested by the countless letters and telegrams from managers.

A sample of the communications received by the distributors of this film is offered in the letter from Harold B. Franklin, manager of Shea's Hippodrome, Buffalo, N. Y., as follows: "'The Great Love' is a notable addition to D. W. Griffith's master productions. The tender, beautiful story, which entwines this massive spectacle, appeals directly to the emotions. Griffith's direction is apparent in every detail—the cast is superb. The air raids are wonderfully impressive and give American audiences a better understanding of barbaric Germany than ever before."

William Duncan in a New Vitagraph Serial

WILLIAM DUNCAN and his Vitagraph serial company have begun work on another fifteen-episode serial which will carry the title of "The Man of Might." In this, as in "A Fight for Millions," which is now showing in the United States and Canada, Mr. Duncan will be supported by a cast including Edith Johnson and Joe Ryan. The story is by Albert E. Smith and Cyrus Townsend Brady.

During the "vacation" of the company between pictures, the director - star "rested" by making a propaganda picture for the Government to use in the forthcoming Liberty Loan Drive.

"The Man of Might," it is announced, will have an entirely different theme and atmosphere from those of any of the other serials in which Mr. Duncan has been starred, these being "The Fighting Trail," "Vengeance and the Woman" and "A Fight for Millions." The authors are declared to have produced the strongest of all the stories they have turned out for serial purposes, and it will be a typical American melodrama, with the mountains of the West, the desert and wilds for the background. There will be plenty of riding of the sort for which the Vitagraph cowboys are famous and the authors have put in enough risks to challenge the courage and skill even of Duncan.

"The Man of Might" is scheduled for release on January 27 next, following the release of "The Iron Test," the Moreno-Holloway serial, and will be the third serial in the announced four-a-year policy of Vitagraph. Mr. Duncan and the Moreno-Holloway combination alternating continuously on the program.

Duncan began work on "The Man of Night" the week of August 19, and already is well along with the production, it is announced.

"Pershing's Crusaders" Blazes New Trail

"PERSHING'S CRUSADERS' has brought motion pictures into new environments," according to Albert Warner, supervisor of contracts for the Government's first official feature film.

"Mining operators have brought this picture into remote regions and played it at their isolated mining camps where formerly motion pictures were unheard of," Mr. Warner said the other day. "Ministers in Los Angeles and elsewhere have used 'Pershing's Crusaders' as a topical theme for powerful sermons. And these sermons were *'for'* and not 'against' motion pictures.

"Newspapers that formerly devoted merely a few lines to films have liberally donated many columns and pages to the Government feature, which has thus broken the ice for other cinema productions.

"Y. M. C. A. headquarters, churches, schools, universities, and town halls in small towns that motion pictures had never invaded before, have been visited by 'Pershing's Crusaders,' which has registered heavily in every instance and convinced lukewarm patrons of the films that the silent drama fills a real need in life.

"Halls have been created and projection machines installed in munition factories, cantonments, etc., where 'Pershing's Crusaders' has made history on its own account.

"In the far distant posts of northern Alaska, 'Pershing's Crusaders' has blazed a new trail for motion pictures across countless miles of snow and ice.

"In fact, a stanch new clientele has been won over for motion pictures, and these thousands of new friends, difficult to reach in any other way, will mean much to this industry."

Additional Producers' News on Pages 1718 to 1723

Universal Gets Official British War Films

IMMEDIATELY on his arrival in New York, Carl Laemmle completed arrangements with Capt. G. McLeod Baynes for the distribution of a series of Official British War Pictures which were presented with extreme success at the Strand theatre in New York. Mr. Laemmle obtained for the Universal Film Mfg. Co. the exclusive rights of distribution in this country and its possessions.

The series is said to be a thrilling production of war pictures entitled "Fighting for Freedom." They are taken from the latest British war films, and are announced as a complete visualization of all the land, air and naval arms of warfare recently wielded by Great Britain in assuring the conquest of the Hun.

The contract was made between the Universal and the Official Government Pictures, Inc., of which company William K. Vanderbilt is president. "Fighting for Freedom" will be released in seven sections, one each week. Following are the titles for the individual episodes: "Admiral Beatty's Fleet in Action," "Bomb Dropping from Aerial Submarine Destroyers," "The Sensational Capture of Bagdad," "Thrilling Feats of the Royal Flying Corps," "Repairing War's Ravages," "Chinese and African Workers Trailing the Hun," and "Britain's Battling Bulldogs—The Navy."

A thrilling impression of the British war strength jumps out of the scenes. The spectator learns that, with all the losses it has suffered, the British Navy is now four times stronger in men and ships than it was in August, 1914, when Germany plunged the world into war.

Goldwyn Reports Success of Initial Year

THE productions made and released by Goldwyn in the company's first year continue to prove exceptional box-office attractions in every section of the country," Goldwyn reports. As evidence of their drawing power, Goldwyn reports that it is in receipt of glowing testimonials from exhibitors who have played and made money on the pictures released in Goldwyn's initial twelvemonth.

"We want to speak a good word for such pictures as 'The Cinderella Man.'" writes Mr. Gibbs, of Huron, S. D., to Goldwyn. "It is the kind of pictures every one thoroughly enjoys. The print was in fine shape, photography excellent, story left a good taste in the mouth, audiences completely satisfied. We have just booked your entire Star Series output for this winter's use and feel that we will get by with them in fine shape."

Manager G. O. Cole, of the K. of P. theatre, Rochester, Nevada, wired: "Just saw 'The Cinderella Man.' Book it for Rochester first Thursday possible. It is one of the best pictures I ever saw."

L. H. Kubley, owner of the Dream theatre, Ketchikan, Alaska, wires: "Due to poor boat service 'Baby Mine' was late getting here. No matter how late it was it was well worth waiting for and every one that saw it was highly pleased. The people of Alaska are well satisfied with Goldwyn pictures."

Vera Royer in Metro's "Lady Frederick"

VERA ROYER has been engaged by Herbert Blache as an additional member of Ethel Barrymore's Metro company producing "Lady Frederick," a picturization by June Mathis and Katharine Kavanaugh of the W. Somerset Maugham drama in which Miss Barrymore appeared on Broadway.

Miss Royer, who was last seen in a Metro picture in the part of Clara Oakes, the artist, in "A Man's World," with Emily Stevens, will play a French maid in the Barrymore production. Other Metro pictures in which she has been seen include "The Outsider," with Emmy Wehlen, "Life's Whirlpool," with her present star, Miss Barrymore, and a number of Metro-Drew comedies.

A portrait of Miss Royer, by Olinsky, was shown at the spring exhibit at the Academy of Arts, and she has posed for illustrations and paintings by Will Grefe, Carroll Beckwith, William Chase, Haskell Coffin, Alden Weir, Francis Jones and others. Miss Royer is an enthusiastic worker in war charities. She has also done entertaining for the sailors at the Navy Hospital, Brooklyn, in co-operation with Theodora Booth of the Girls' National Honor Guard.

Miss Royer was born in Akron, Ohio, but was educated in the South, at the Randolph-Macon School at Lynchburg, Va., and has spent some time in Florida. She is one of the more promising of the younger actresses of the screen.

Marion Davies on Third Select Picture

MARION DAVIES will return to New York next week to commence work on the filming of her third Select Picture, which will immediately follow "The Burden of Proof," now being cut and titled for release during September.

In Miss Davies' third Select Picture, Julius Steger, her director announces that she will portray a type decidedly different from anything she has previously done. In "Cecilia of the Pink Roses" Miss Davies' first Select Picture, she played the part of a young girl of a lower station in life who was introduced to a vast fortune, but who retained the sweet girlish spirit of her early life.

In "The Burden of Proof" Miss Davies has the part of a young society girl who becomes involved in the work of the enemy's secret service. Mr. Steger is closely guarding the secrets of Miss Davies' third Select Picture.



"The Story of the Biggest Game Ever Played" Is the Name of Pauline Frederick's Liberty Film for Goldwyn

Strong Cast Promised for "What Love Forgives"

The casting director of World Pictures is said to have surrounded Barbara Castleton with an unusual number of well-known actors for her forthcoming production of "What Love Forgives." Among the more prominent are John Bowers, Johnny Hines and Muriel Ostriche. Perry N. Vekroff, the director, has been busy for the last week checking up locations selected to give the proper environment to this photoplay. The interiors are now being made at the World studio. This picture is to be released early next spring.

The story was written by Gardner Hunting and drew its inspirations from the poem.

Emmy Wehlen Awaits Subject

Emmy Wehlen is sojourning in the wilds of the Adirondacks, and the entire scenario staff at the Metro Studio is on a still hunt for a new feature picture for her. An effort is being made to provide Miss Wehlen with a subject as strong as her forthcoming production, "His Bonded Wife," by Lois and Arthur Zellner, already completed under the direction of Charles J. Brabin, which will have early release, and "The House of Gold," by Katharine Kavanaugh, the production in which Miss Wehlen has been seen most recently.



This Is a Moment in "Banzai," the Liberty Loan Picture by Sessue Hayakawa

"Liberty Loan Jimmy" Is Metro Contribution

The euphonic title of "Liberty Loan Jimmy" has been selected for the vehicle Harold Lockwood, Metro star, has just completed in the interest of the Fourth Liberty Loan. The picture presents Mr. Lockwood as Jimmy, a munitions worker, who insists that all of his father's employees must buy Liberty bonds, and who works up enthusiasm with his yell: "To hell with the Kaiser; down with the Hun."

Jimmy enters the library where his father is in conference with a man who proves himself to be pro-German when he is asked to buy Liberty bonds. Taking the issue in his hands, Jimmy throws the German sympathizer out of the house and then returns to his father to take his subscription for a large amount of bonds.

The script for the picture was written by Mr. Lockwood in collaboration with his managing director, Edwin Carewe, who also staged the vehicle. Frank Currier and Louis Stern are among those appearing in support of the star.

Hart Begins Special Loan Picture

Wm. S. Hart is at work on a special film, at the request of the Treasury Department, for propaganda purposes in connection with the Fourth Liberty Loan. It will run about 500 feet and was written by Mr. Hart himself.

The sole and direct aim is to stimulate sales of bonds in the forthcoming campaign and has not yet been titled. It will be delivered in negative form to the Government and distributed through the channels controlled by the Treasury Department.

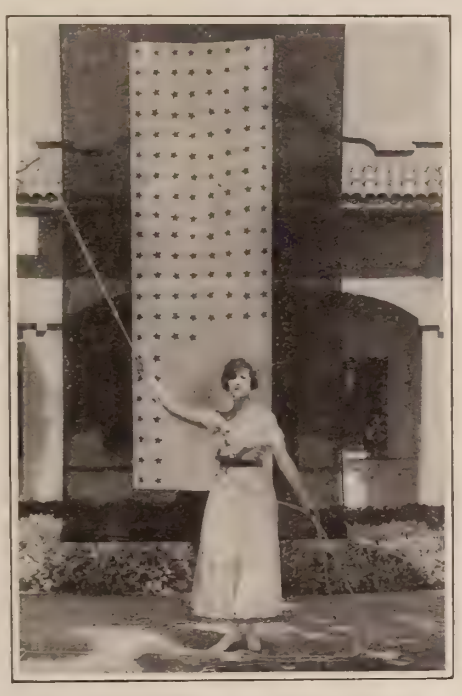


Thomas H. Ince Supervised the Production of the Charles Ray-Paramount Liberty Loan Film

Alice Brady in New Propaganda Film

Lieut. Edward H. Griffith, war department, U. S. A., attached to the commission on training camp activities, who is directing the Government's forthcoming propaganda film, "The End of the Road," spent several days with his company at the Paragon studios last week, where one of Alice Brady's forthcoming Select Pictures is being filmed. Miss Brady gladly consented to be "borrowed" for several of the scenes.

This latest of the Government's propaganda pictures which Mr. Griffiths is directing, is part of the Government's fight to keep camp communities clean physically and morally. The company includes Richard Bennett, who will be remembered for his work in "Damaged Goods," and "The Very Idea"; Sergt. Raymond McKee, who played in "The Unbeliever"; Robert Cain and Arthur Housman. The picture will be released under the authority of Surgeon General Gorgas, U. S. A., and will follow "Fit to Fight," the Government's earlier picture on the same subject.



These Stars Are the Boys "Over There" to Be Backed Up by the Liberty Bonds We Buy Over Here. Mary MacLaren Raises the Universal City Service Flag of 133 Stars

Lockwood Turns Attention to Loan Picture

Having completed his newest subject, "Pals First," which Metro announces for early release as a Screen Classics, Inc., production, Harold Lockwood will next turn his attention to the filmization of an urgent appeal for subscribers to the Fourth Liberty Loan. Mr. Lockwood is one of the number of stars invited by the committee of the National Association of the Motion Picture Industry.



Madge Kennedy Is a Charming Jeanne d'Arc in Her Liberty Loan Production Made by Goldwyn

Five Stars Take Part

"The Story of the Biggest Game Ever Played" is the title of Goldwyn's all-star contribution to the thousand-foot motion pictures being made throughout the industry to boost the Fourth Liberty Loan.

Five Goldwyn stars have parts in the propaganda drama — Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore. A dozen other screen players of note are in "The Story of the Biggest Game Ever Played," written by Willard Mack. Among them are John Sainpolis, Mabel Ballin, Matt Moore, Tom Moore's brother; J. W. Herbert, Barry Whitcombe, Captain Joseph Morrison, James Marcus, Clarence Oliver, A. C. Gibbons, Henderson T. Murray and Ed Sturgis. And Hobart Henley, who used to be a crack actor before he began to be a crack director, has a part, as has Carlyle Moore, an assistant director at the Goldwyn studios.

The direction of the special film is in the hands of Hugo Ballin, Goldwyn's art director. Three Goldwyn cameramen—Oliver T. Marsh, Louis Physioc and Arthur Cadwell—are responsible for the photography.

"The Story of the Biggest Game Ever Played" concerns a poker game, started by the Kaiser.

"What do you know about the game?" demands the Kaiser when Uncle Sam asks for a hand.

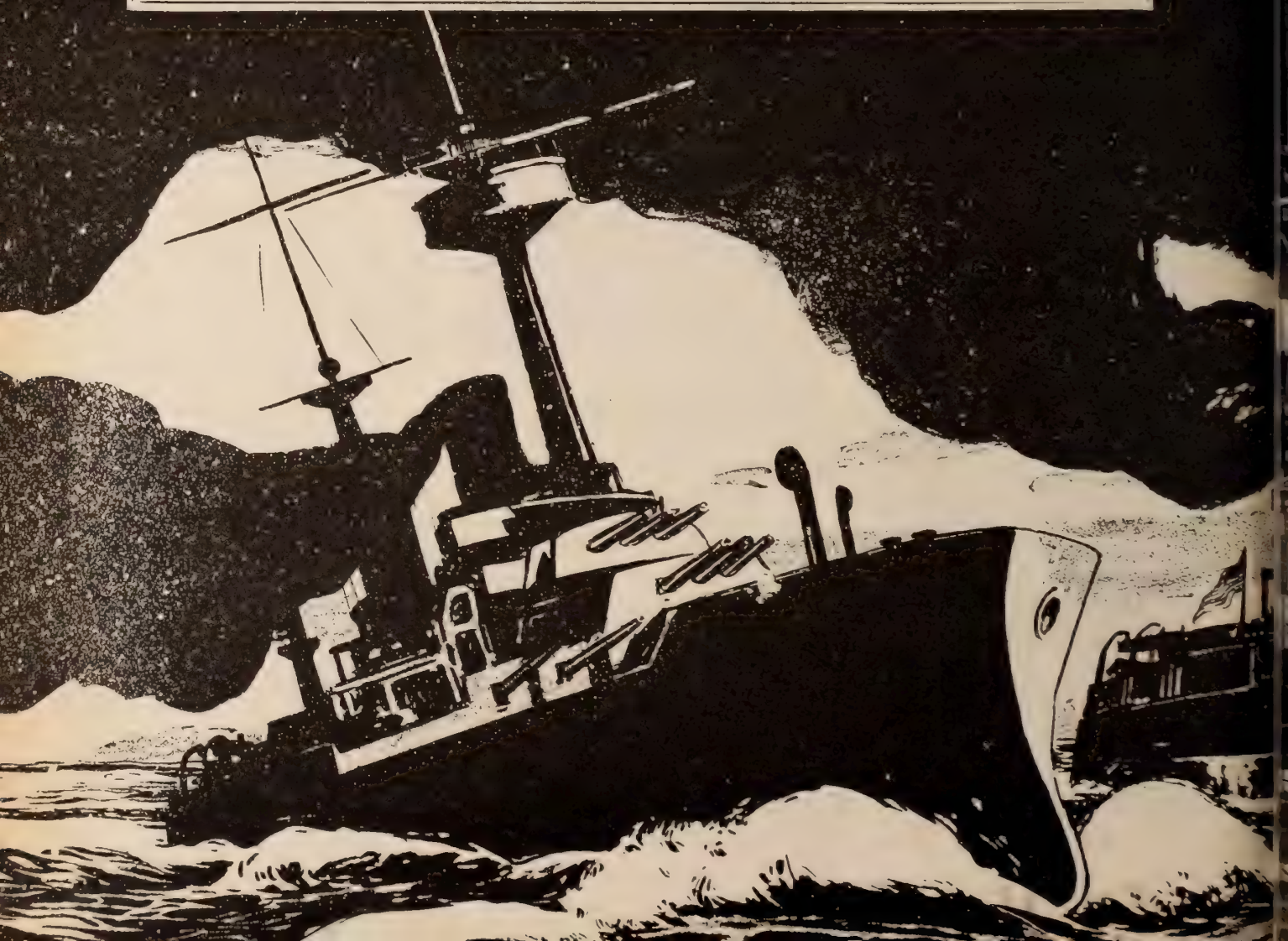
"I'm out of practice, but I used to play pretty well," replies Uncle Sam, modestly.

When Uncle Sam sits at the table Miss Liberty Loan disappears and there flash on the screen a thousand pairs of hands reaching for the bonds she offers for sale.

Additional Producers' News on Page 1718

"FIGHTING FOR FREEDOM"

The Official and Authorized Pictures of Britain Battling the Hun



A Stupendous Series of Seven Thrilling Episodes showing Great Britain Battling Today on Land, Sea and in the Air. The most Recent, Authentic British War Pictures. They crowded New York's Strand to capacity. Distributed in the United States solely by the Universal Film Mfg. Co.

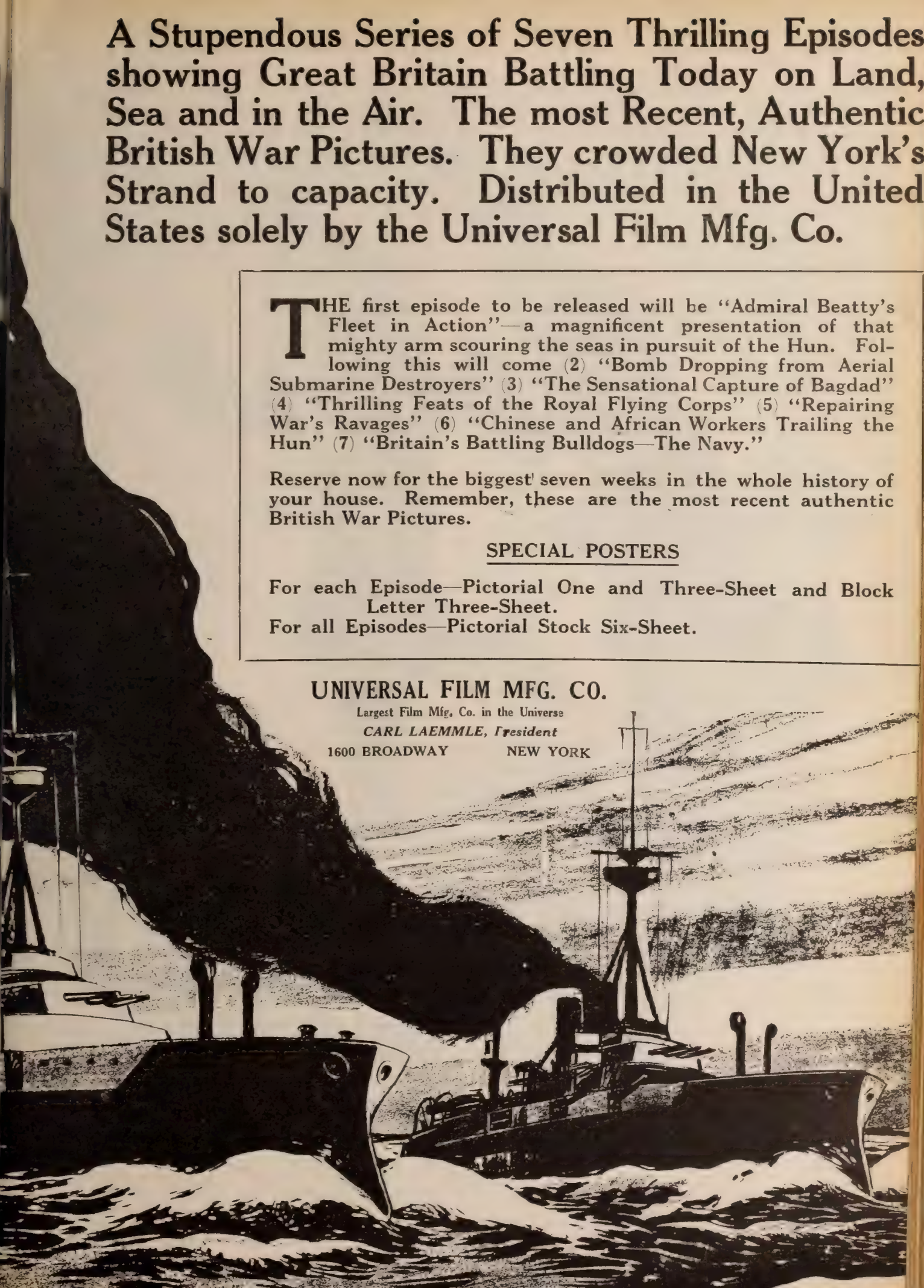
THE first episode to be released will be "Admiral Beatty's Fleet in Action"—a magnificent presentation of that mighty arm scouring the seas in pursuit of the Hun. Following this will come (2) "Bomb Dropping from Aerial Submarine Destroyers" (3) "The Sensational Capture of Bagdad" (4) "Thrilling Feats of the Royal Flying Corps" (5) "Repairing War's Ravages" (6) "Chinese and African Workers Trailing the Hun" (7) "Britain's Battling Bulldogs—The Navy."

Reserve now for the biggest seven weeks in the whole history of your house. Remember, these are the most recent authentic British War Pictures.

SPECIAL POSTERS

For each Episode—Pictorial One and Three-Sheet and Block Letter Three-Sheet.
For all Episodes—Pictorial Stock Six-Sheet.

UNIVERSAL FILM MFG. CO.
Largest Film Mfg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY NEW YORK





Always there with the Latest and Newest stuff of the Season

Refined High Class Comedy Attractions New Every Week

LYONS-MORAN
STAR COMEDIES

Their latest release is " The Extra Bridegroom "

UNIVERSAL FILM MANUFACTURING CO.
CARL LAEMMLE, President
1600 Broadway NEW YORK

UNIVERSAL SPECIAL ATTRACTIONS

In offering you UNIVERSAL SPECIAL ATTRACTIONS the best equipped concern in Moving Pictures submits a group of selected plays which represent the utmost that Talent and Money can create today. And it offers you these selected plays at a price for each one which is determined by its own individual merit. Arrange with your nearest Universal Exchange to see these selected pictures at your first opportunity. Better do it today.

HARRY CAREY in "Hell Bent"
"Three Mounted Men"
"A Woman's Fool"

MAE MURRAY in
"The Bride's Awakening"
"Her Body in Bond"

DOROTHY PHILLIPS in
"The Mortgaged Wife"

HERBERT RAWLINSON in
"Smashing Through"

MARY MACLAREN in
"The Model's Confession"
"Bread"

PRISCILLA DEAN in
"The Two-Soul Woman"

See any one and you'll book them all

UNIVERSAL FILM
MFG. COMPANY
1600 Broadway, New York
Carl Laemmle President














"CRASHING THROUGH TO BERLIN"
Stupendous is the word
The Mightiest Seven Reels of Thrilling Patriotic Education in War History ever Filmed from Authentic Scenes. As big a money getter as "The Kaiser"
JEWEL PRODUCTIONS, Inc.
1600 Broadway - - - New York

WARNING

To Every Exhibitor Who Has Played "The Kaiser, The Beast of Berlin"

DO not be caught napping, but arrange IMMEDIATELY with the nearest Jewel office for the quickest possible booking on our newest success, "CRASHING THROUGH TO BERLIN."

If you fail to do so, you will miss a chance to do just as well as you did on "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is creating just as much of a sensation as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is just as timely as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is booking just as fast and at the same prices as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" has been praised just as highly by newspaper critics as "The Kaiser, the Beast of Berlin."

As far as we can recall, this is the first time in the history of the business that any producing company, immediately after marketing such a world-beating success as "The Kaiser, the Beast of Berlin," has followed it right up with another picture equally successful. While other companies have busied themselves making imitations of the great "Kaiser Picture," we have gone just a step ahead and have given the trade the very thing it needs—something newer, something different, something that is bound to set the American public wild with enthusiasm just when the American soldiers are mopping up the Hun and just when the new draft of men from 18 to 45 years of age has brought the war closer to the heart of America's millions than ever before.

Don't waste a minute. Make sure of another clean-up such as you made on "The Kaiser, the Beast of Berlin." Arrange today for your booking on

"CRASHING THROUGH TO BERLIN"

JEWEL Productions INC
1600 Broadway, New York City

How can an advertiser continue advertising? By giving YOU value.



EVERY man, woman and child of us wants to see just what happened when the Lusitania went down—just *how* she went down—how many torpedoings there were—how the maddened passengers flung themselves screaming from the decks—what famous men and women lost their lives—what the boats did—the whole story of the Great Catastrophe from beginning to end.

IT'S all here! Every bit of it! Absolutely authentic in every detail and—*it will burn in your brain forever!*

MADE from 25,000 separate drawings on gelatine by the famous artist, Winsor McCay, requiring 22 months of labor. Book it now for the most exciting, thrilling, absorbing single reel ever shown in your house.

JEWEL Productions Inc.
1600 Broadway New York City



It's a Knock out!

"THE GEEZER OF BERLIN"

A TRAVESTY on "The KAISER - the Beast of Berlin"

TWO rollicking reels of high-grade burlesque in the costliest settings ever given any comedy. As rich in fun as the original "KAISER" was rich in drama. An instant success in Chicago and held over for a second week during the hottest period of the summer. Book it *now*. The Big Laugh at the Hunk Emperor has started.

JEWEL Productions Inc.
1600 Broadway - New York City

Additional Live News from the Producers

Keeney Prepares to Resume Operations

The Frank A Keeney Pictures Corporation is preparing to resume operations actively within a few days, putting out feature photoplays by leading authors and with well-known stars. Following last week's announcement of Mr. Keeney's purchase of the new studios erected at 308-12 East Forty-eighth street by the Manhattan Studios, Inc., under the supervision of its president, John W. Mahan, Mr. Keeney is putting in new equipment to make the studios up-to-date in every particular.

"I have gone ahead thus far," says Mr. Keeney, "on the assumption that the public wants high-class, artistic pictures, correct in every detail of production as well as pictures with a punch; in other words, a combination of punch and class. The public is prosperous nowadays and has money enough to pay for goods of the right sort. In all lines there is a general turn-down of shoddy stuff. This is quite as true of entertainments as it is of merchandise. One reason is the general prosperity and another is the gradual uplift in the quality of public appreciation of things which are artistic and correct."

Sounds Strange, But Press Agent Said So

Bill Parsons, smiling star of Capitol Comedies, would rather play with children and dogs than eat. And this is literal, not figurative.

Recently "Smiling Bill" was invited to a fashionable home on Orange Grove avenue, Pasadena, as the honored guest at a dinner. When the guests were ready to go in, the host and hostess looked in vain for Bill. The comedian had dropped from sight. Dinner was held up while the guests joined in a frantic search for the picture star. And finally he was run to earth in the gardens of the beautiful home, surrounded by a score of admiring tots and as many dogs. Bill had invited the neighbors' children over "to play in his yard" and had entirely forgotten the dinner party of grown-ups. There were loud wails when the protesting comedian was dragged from the children's midst.

Hayakawa Pictures in All Moss Houses

B. S. Moss, through a contract executed by Sam Rork for the Hayworth Pictures Corp., and the Mutual, has secured the pre-release showing in New York of the series of eight features starring Sessue Hayakawa, to play the string of Moss houses in New York and Brooklyn for three days each.

The first of the pictures will be "His Birthright," which is released for presentation on September 2-3-4. After the pre-release dates have been played the pictures will be released as part of the Mutual program.

For Higher Quality in Pictures

All Producers Are Striving for Higher Quality as Is Evidenced by Recent Releases; Fox Announces Definite Plan



Virginia Pearson, William Fox Star, In "Queen of Hearts"

ONE does not have to delve very deeply into the annals of motion pictures to be convinced that the trend is very decidedly upward. One of the most pronounced evidences of this, just now, is the great increase in the production of dramatized versions of well known novels and stage successes. The rights to books and plays that have passed public muster and run the long gamut of popular success were too expensive for the earlier days of the industry.

It has come to be recognized that the stories which have appealed to millions of readers and the plays that have enjoyed a year or two of Broadway success repay, through the advertising they give the picture, every cent of extra cost.

Probably there will be more stage successes and dramatized novels made into film during the 1918-19 season than have been shown in all of the previous history of the motion picture industry. William Fox, as an illustration, has announced a list of such productions that is considerably more than equivalent to his whole previous output of this class of plays.

According to his publicity department, Mr. Fox intends not to confine this type of production to any one brand of pictures, but to make it a definite and fixed general policy. In furtherance of this idea, he announces that Virginia Pearson, one of the stars in his Excel Pictures series, has commenced the filming of a dramatization of "Buchanan's Wife," a novel written by the late Justus Miles Forman. This author, it will be remembered, was one of the victims of the ill-starred Lusitania on May 7, 1915, and at the time of his death held high rank among America's most successful writers. The Pearson production of his novel will be under the direction of Edmund Lawrence, and, it is announced, will be substantially without variation from the original story.

Four of Zane Grey's western stories are on the list, two of Charles Alden Seltzer's novels and several others. The Grey stories probably will be released in the Standard Pictures classification, the Seltzer novels as Victory Pictures, and "Buchanan's Wife," afore-mentioned, as an Excel Picture. The latter series also will start with a Peggy Hyland production that is a dramatization based on the theme of a world-famous song, "Bonnie Annie Laurie."

The case of this producer, however, is but one instance cited from among a number. The whole tendency of the motion picture business is toward a higher standard of production, and those who are best informed believe it will keep pace steadily with public and exhibitor demand.

Christie Company Increases Territory

Four new states have been added to the territory receiving Christie comedies. This change was affected just a few days ago by J. L. Friedman, of the Celebrated Film Service of Chicago. The newly acquired States are named by Mr. Friedman as being, Wisconsin, Minnesota, North and South Dakota. The following States were already receiving the Christie output through Mr. Friedman's film service: Illinois, Indiana, Kansas, Missouri, Iowa and Nebraska. Entire satisfaction has been experienced by exhibitors receiving Christie comedies through the Celebrated Film Service, managed by Mr. Friedman and the exhibitors in the newly annexed territory are assured a like satisfying service as far as the distribution of the Christie-made comedy is concerned. Prompt, efficient service, is the slogan of Mr. Friedman's distribution service, which has attained marked success in the handling of comedies made at the Christie plant in Hollywood.

Government Scenes in Vitagraph Production

Through the co-operation of the British-Canadian Recruiting Mission, under whose auspices J. Stuart Blackton is now producing "The Common Cause," the super feature to be distributed by the Vitagraph Company as a special in eight reels, thousands of feet of official government film will be placed at Commodore Blackton's disposal for him to select the scenes which he wishes to incorporate in the action of the photoplay.



Frederick Burlingham Flirted With Death for Seventeen Years While Securing Pictures of the Swiss Alps. The William L. Sherry Service Is Releasing Them, One Every Two Weeks. Mr. Burlingham Intends to Go Back for More Shortly

Travel Films Show Much Perseverance

The Burlingham Travel Pictures, secured by Frederick Burlingham, the American traveler, and being released through the Sherry Service, are excellent examples of the perseverance and skill needed to secure really worth-while reels of this nature. It has been said that Mr. Burlingham, who spent the past seventeen years in the Swiss Alps, "starts where others leave off," in that he never "shoots" a climb up a mountain unless he is certain of getting the top registered on the film. For this reason it has been common for Mr. Burlingham to first climb the mountain and "shoot" from the top downward. Exhibitors realizing the peril attached to securing scenes of the Alps will readily understand the merit of films which Mr. Burlingham has brought back with him for the entertainment of American audiences. In securing these pictures Mr. Burlingham had many narrow escapes from death and lost many cameras in falls down the mountain sides. But, as his mountain climbing is his favorite hobby, the globe-trotter would begin all over again.

To a representative of MOTION PICTURE NEWS Mr. Burlingham said: "I cannot emphasize too strongly that these pictures which the Sherry Service will release, beginning September 1, are not educational reels in any sense of the word. They are not meant to educate, but to entertain, although they contain as much educational value as any productions of like nature. In fact, the London school authorities have said every school child in Great Britain should see them."

The first release, now current, is "Facing Death on the Blumlisalp." In this picture is shown how Mr. Burlingham's whole expedition, by the breaking of an ice cornice on the summit, escaped death by a hair's breadth.

Pathe Claims News Scoop

Pathe claims the credit for exhibiting the first pictures of the landing of the Allied troops in Vladivostok. The Hearst-Pathe News No. 68 scored through the enterprise of M. George Ercole, the war photographer of Pathe Freres in Paris.

Effect of East-to-West Exodus

A Moot Question Is How the Reported Exodus of the Producing Companies from East to West Will Affect Those Who Remain East

ALREADY has the effect of the contemplated removal of the producing companies to studios in California made its influence felt in the matter of salaries of actors who want to remain in and around New York. Each day a large number of prominent motion picture talent is finding its way to the World Studio at Fort Lee seeking engagements that will give them regular employment with this company. Artists, who in the past have been able to command salaries ranging from $150 to $300 a week, are now willing to enter into contracts where their remuneration will run from 25 to 50 per cent. less.

The reason for their willingness to accept a radical reduction in their pay rests solely on their knowledge that New York being the theatrical producing centre, it is possible for them to secure engagements in attractions running on Broadway and, on such days, that they are at liberty they are able to pick up extra money in moving picture studios. They also realize that if they go to California they can expect no other employment except in the motion picture work.

And even to-day there are cases without number where actors are making tidy sums combining legitimate with their picture work. Another reason to-day why the actor does not wish to go to California is because being so far distant from the centre of theatrical activity he is soon forgotten by the managers, and when he does return to these parts it will be difficult, indeed, for him to re-establish himself in his original line of endeavor.

An actor considers it essential that he should constantly be before the eyes of the manager either in plays or through personal calls.

Where in the past the personnel of moving picture companies was composed of a great number of actors whose theatrical experience was limited to third and fourth companies, to-day the very best talent are more than anxious to earn extra money by screen work.

From the foregoing it will be seen that from this condition of affairs, the film companies who continue to make their product here in the East will be able to secure the services of the very best talent in this country at a figure considerably less than has obtained in the past, and, moreover, with less difficulty be able to secure the highest degree of ability.

This, in turn, will be of great benefit to the exhibitor in the matter of better pictures and better pictures mean bigger box-office returns.

Bernstein Pays for "Pink Pajamas"

Isadore Bernstein, production manager of the National Film Corporation, has just mailed a large sized check to a pretty Red Cross nurse, Anne Scott, in Europe. It wasn't meant for a Red Cross donation, but may turn out so. It was in payment for "A Pair of Pink Pajamas." (Naturally you wonder why Bernstein should pay the lady for a pair of pajamas, but the truth is, it is the title of Bill Parsons' latest Capitol comedy, of which Miss Scott is the author.)

Parker Joins Fairbanks

Douglas Fairbanks last week announced that he had engaged Albert Parker to be a member of his directorial staff, which also includes Allan Dwan and Art Rosson.

Mr. Parker played with Fairbanks in "American Aristocracy" and "In Again, Out Again," and while on the speaking stage followed Douglas in "The Man of the Hour," and was with him in the cast of "The Gentleman from Mississippi."

COMPLETE PLAN BOOK
ON
PAGES 1751 TO 1765

Fall Season Now in Full Swing

Adolph Zukor Outlines Activities of Famous Players-Lasky Corporation for Season Already Under Way for 1918-19

IN addition to beginning the new year for the Famous Players-Lasky Corporation, September 1 marked the opening day of Paramount and Artcraft week throughout the entire country. Many exhibitors in the United States are playing a week of exclusive presentation of Paramount and Artcraft pictures, and many large exhibitors are said to be running one Paramount or Artcraft picture for the seven days.

Over forty of the large newspapers in the United States, said to cover a circulation of 30,147,583 readers, carried full page advertisements in which every theatre that announced Paramount and Artcraft week was represented, and the bill of each of these theatres for the entire week was given space in these advertisements. In the current issue of the *Saturday Evening Post,* a two-page advertisement also heralds Paramount and Artcraft week to 14,000,000 readers. Thus the total number of readers who have seen these announcements is said to be 44,147,915, including those who read announcements of Paramount and Artcraft week presented on billboards all over the country in a national billboard campaign.

Adolph Zukor, president, said:

"The new year should prove the greatest in the history of the motion picture. Never before has the screen been called upon to do such important work as is clearly cut out for it during the season 1918-19. The Government has decided that the motion picture industry is essential, that it is an important factor in winning the war. That the motion picture industry will more than live up to this faith placed in it by the Government is apparent from its past achievements in this direction.

"The entire organization of the Famous Players-Lasky Corporation has been dedicated to two purposes, to help keep up the spirit of America and to perpetuate and refine the art of the motion picture. For the season of 1918-19 we have laid out the most ambitious plan ever conceived by any film organization. As has been previously announced, there will be 208 feature productions released under the Paramount and Artcraft trade-marks. Besides this there will be 156 short subjects, including educational and comic films. Thus the output of the Famous Players-Lasky Corporation is being doubled for the new season.

"The stars who will be seen in these pictures are Mary Pickford, Douglas Fairbanks, William S. Hart, Enrico Caruso, Fred Stone, Elsie Ferguson, George M. Cohan, John Barrymore, Enid Bennett, Billy Burke, Lina Cavalieri, Marguerite Clark, Ethel Clayton, Dorothy Dalton, Pauline Frederick, Dorothy Gish, Lila Lee, Vivian Martin, Shirley Mason and Ernest Truex, Charles Ray, Wallace Reid and Bryant Washburn. Each one a star of national popularity, these artists will be presented in subjects disclosing the greatest work of screendom's foremost masters of cinema production.



Peggy Hopkins Is the Principal Figure In "Hick Manhattan," Paramount-Flagg Comedy

"D. W. Griffith, whose initial Artcraft picture, 'The Great Love,' has attracted international attention and favor, has already started work on his next film to be distributed by our organization. From his studios will come more achievements in the motion picture art for Artcraft distribution, films that will be offered direct to the exhibitor instead of to the two-dollar 'legitimate' theatres who for the past few years have been given the opportunity to offer the initial presentations of his wonderful productions."

Fox Studios Report Nine Films in Work

Nine productions are reported as now in work for the Fox Film Corporation. Three of these are being produced in the West and the six others in the East.

At Hollywood, Cal., J. Gordon Edwards has begun on his thirtieth production for William Fox, "The Siren's Son." William Farnum is in his third week on the great picture written for him by Frank Lloyd, "The Man of Power." Tom Mix and his company, under the direction of Lynn Reynolds, are at Prescott, in their fourth week of filming "The Two-Gun Man."

Peggy Hyland, in the East, is nearing the completion of her latest play, "Marriages Are Made." Virginia Pearson has begun on "Buchanan's Wife," and George Walsh, under the direction of his brother, R. A. Walsh, is nearing the completion of a new comedy drama, "On the Jump." Jane and Katherine Lee are on the final week of their first production under the direction of Arvid E. Gillstrom, "Swat the Spy."

Evelyn Nesbit is working on "The Woman Who Gave," the first of the five big productions which this actress will make, and Richard Stanton is busy filming scenes of "Why I Would Not Marry," the morality picture based on the love affairs of a beautiful woman.

Eltinge Begins One for Balshofer

Deep interest was centered last week in the activities at the studio of Over the Rhine Company on Gordon street, Hollywood, Cal., where a few days ago Julian Eltinge began work on a new picture. That Eltinge should be again at work before the camera after the broadcast announcement that he had retired from screen activities and after contracts had been closed with William Morris for an extended vaudeville tour is being generally discussed.

The impression is that Mr. Eltinge changed his mind regarding the film through learning of a story "Over the Rhine," written by his friend, Fred J. Balshofer, in collaboration with Charles A. Taylor. It is said that the entire turn about of events occurred during a dinner tendered Mr. Balshofer by Mr. Eltinge, when, learning of the patriotic appeal of the former's idea, he became enthusiastic over the possibilities of the production and decided immediately to postpone all other engagements and start work on "Over the Rhine."

Brady's "Stolen Orders" Opens Loew House

"Stolen Orders," William A. Brady's screen story of diplomatic intrigue interpreted by a cast headed by Kitty Gordon, Carlyle Blackwell, Montagu Love and June Elvidge, has been selected as the opening feature attraction for Marcus Loew's new $2,000,000 Brooklyn theatre, the Metropolitan.

The new Loew house, which has a capacity of 4,000, it is understood, will open the latter part of September. Following its presentation at the Metropolitan, "Stolen Orders" will play the other houses of the Loew circuit.

Bugbee with Goldwyn

Karl A. Bugbee, of the Bugbee Special Features Attractions, New Orleans, La., announced this week that the organization has discontinued business, and Mr. Bugbee has joined the Goldwyn branch office at New Orleans.



"Money Isn't Everything" Has Margarita Fisher As Star. It Is An American Film Production



Here We See Edith Roberts, Bluebird Player, Cry Herself Out of Jail in the Release Called "Beans." On the Right Is One of the Most Recent Universal Productions

Clark in "Wildflower" Second "Success" Re-Issue

The second of the Famous Players-Lasky Corporation's Success Series of re-issues, released September 8th, is "Wildflower," in which Marguerite Clark made her first appearance in motion pictures. She had the good fortune to have as leading man Harold Lockwood, while in the cast are also Jack Pickford, E. L. Davenport and James Cooley. Allan Dwan, at present director for Douglas Fairbanks, had charge of the production work.

A story of the lights and shadows of the sun-kissed forest, "Wildflower" is said to be especially appealing to the young folks —and the old folks have always liked it too.

Governors Behind Universal Fire Film

Universal announced this week that Harry Levey, director of the Industrial Department of the organization, has received letters from every Governor in the Union, pledging themselves to help in the new movement to fight fire and spies. The Industrial Department will shortly issue a picture depicting methods of preventing fire of all causes, and particularly how to combat the menace of hidden enemies.

It is expected the forthcoming film will be the means of preventing property loss running into the millions, and of saving thousands of lives. The Universal has collected data showing that in normal times there is a fire every minute of the day and night, all of which are preventable.

Griffith Completes Second Artcraft Film

Griffith's second production for release through Artcraft Pictures is "A Romance of Happy Valley."

This is said to be the first time in more than five years that Mr. Griffith has wrapped his film around homespun humanity, and he is said to have found a classic in its folds, vivid in action, laughable in details and tense in effect.

Jewel Plans Intensive Campaign

Jewel Productions Inaugurating System of Advertising and Distribution to Intensively Exploit Its Forthcoming Feature Productions

JEWEL PRODUCTIONS, INC., has opened an intensive campaign among its exchanges to exploit current and forthcoming feature productions. It is the purpose of H. N. Berman, sales manager, to inaugurate a system of advertising and distribution that will take the last ounce of waste effort out of the company's operations, and to provide the last degree of help in every direction for the exchange men.

As part of this plan, Hal Hodes, assistant sales manager, leaves this week on a tour of the exchanges, prepared to provide a special advertising program for each exchange executive. His task will be to pass enough time in each district to thoroughly educate the exchange men on the new campaign, and also to get the benefit of the ideas they may have developed for their own needs.

Jewel announces that it now has a number of first magnitude films in circulation and that others are rapidly on the way to release. Some of the current productions are the following: "Crashing Through to Berlin," "The Doctor and the Woman," "For Husbands Only," "The Kaiser, the Beast of Berlin," "The Geezer of Berlin," "The Price of a Good Time," "The Co-Respondent" and "A Soul for Sale."

The tentative itinerary for Mr. Hodes takes him west as far as Minneapolis, and will keep him on the road about a month. However, he may cover a wider territory and remain away a much longer time.

Jewel reports tremendous success with all the films that have thus far borne its trade name. The policy previously followed, by which this company has confined its attention exclusively to big productions, each possessing some unique appeal, will be followed, it is declared, in the future.

The expectations are that all Jewel films now on the market will remain in circulation for an indefinite period. Jewel reports that although the prints have been widely circulated, and bookings made rapidly and without let-up, none of the films anywhere have yet exhausted their field.

"In most cases the demand has created a list of advance bookings extending far into the future," said a Jewel official. "'The Kaiser, the Beast of Berlin,' for instance, bids fair to break records in respect to second and third bookings. 'The Geezer of Berlin,' likewise, is assured of equal distribution, drawing its patronage especially from the great audience created by its forerunner, which it was produced to throw satire upon."

Thornby Directs Allison in Metro Pictures

Robert T. Thornby has been engaged by George D. Baker, manager of production at Metro's west coast studios in Hollywood, to direct May Allison in her newest starring vehicle, "Kate of Kentucky," by George D. Baker and Thomas J. Geraghty. This is Miss Allison's third picture to be made on the west coast, following "The Testing of Mildred Vane" and "The Return of Mary."

Thornby first directed for World Film Company in the east, and then for Paramount in the west. He has directed also for Pathe, Universal and Fox.

Gordon Griffith, twelve-year-old actor, is cast in a showy role with Bert Lytell in the Metro star's newest picture as yet unnamed, now under production at Metro's west coast studios in Hollywood. Master Griffith has the part of the heroine's "kid" brother, who is largely responsible for the happy outcome of her romance. He played the child Tarzan in "Tarzan of the Apes."

Hotaling Directs Comedies

Arthur D. Hotaling, who directed "The Geezer of Berlin" for Jewel, has been established at Universal City, and is in charge of the Lyons-Moran Comedies.

He is now directing the company on a picture entitled "The Million-Dollar Maid."

Coming Program Offerings

"First National" Releases Five

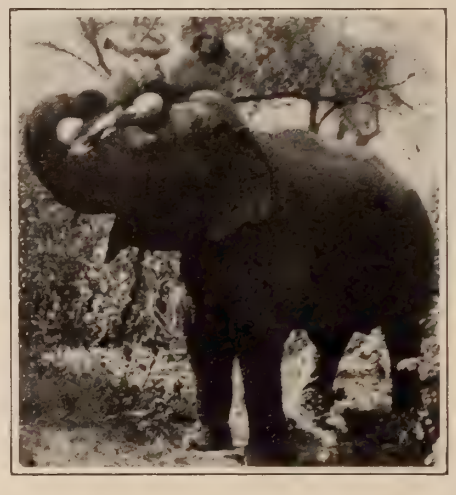
Chaplin, Petrova and Anita Stewart Productions Scheduled for Next Two Months—All Said to Be Super-Features

THE coming two months will be momentous ones, it is said, in the history of the First National Exhibitors' Circuit, owing to the number of releases that are scheduled for presentation in first-run houses during that time. The First National has listed five super-features that are declared good for exceptional runs in every instance.

"The Romance of Tarzan," sequel to "Tarzan of the Apes," will be released on the 16th of September. A comprehensive advertising and publicity campaign is now under way to assure this production of adequate exploitation. It is expected that every theatre that booked the first of these jungle novelties will play the sequel, which is said to be even stronger from a dramatic standpoint.

Charlie Chaplin's second comedy, "Shoulder Arms," is now being cut and assembled under the personal supervision of the comedian himself and will undoubtedly be released on or before the first of October. It has not been definitely decided the exact length in which the production will be distributed.

Mme. Petrova's fifth picture made under her own management, entitled "The Panther Woman," will be shown in first-run houses about two weeks later. The personal tour, which Mme. Petrova has completed in First National theatres, has increased the box-office value of her productions to such an extent that it is predicted "The Panther Woman" will overtop all other features she has made up to date in actual drawing power.



First National Exhibitors' Circuit Is Distributing "The Romance of Tarzan"

Anita Stewart's initial appearance under the joint auspices of Louis B. Mayer and The First National will take place, according to present predictions, about October 1, following "Italy's Flaming Front." The production in which Miss Stewart will first be presented, has not been definitely decided upon, but will undoubtedly be the dramatization of one of the most popular novels of the day. George Loane Tucker has begun work upon this production and the combination of star and director should guarantee exceptional box-office possibilities.

Elaine Hammerstein in "Her Man"—Pathe

ELAINE HAMMERSTEIN in "Her Man," a six-reel special feature picturized by John E. Ince, from Charles Neville Buck's novel, "The Battle Cry," heads a program which Pathe releases the week beginning Sunday, Sept 7. It was produced by the Advance Motion Picture Corporation and directed by Ralph W. Ince.

The locale of this stirring romance is the mountainous sections of Kentucky and treats with the "call of the clan" which is so powereful as to destroy the veneer of civilization and education. In the role of the city-bred girl who returns to assist the people of her ancestors, Miss Hammerstein was given great latitude for personal interpretation and Pathe considers it one of the best productions that it has ever distributed.

Who is the Phantom Rider in "Hands Up," the popular Pathe serial featuring Ruth Roland? This question, asked again and again, is repeated as the mystery deepens and the perils increase in the fourth episode, The "Phantom Trail," released September 8.

Toto, the cinema clown-comedian, will be seen in one of the Rolin comedies, released by Pathe on September 8. It is called "The Dippy Daughter."

The Post Travel Series released by Pathe on September 8 presents its thirteenth subject entitled, "Georgetown, British Guiana."

"All for Liberty," released September 8, is the eleventh of the Official War Review and shows the great accomplishments of the Allies.

Vitagraph Ships New "Big V" Comedies

Shipment of prints was started last week on the first of Vitagraph's "Big V Special" comedies, the new two-reel feature comedy unit which the company will add to its service September 16.

"Misfits and Matrimony," featuring Earle Montgomery and Joe Rock, will inaugurate the "Big V Special," and it is declared by Vitagraph to be the fastest and cleverest comedy this team has produced for the company.

The regular Big V releases in one reel will continue until the last week in September.

Vitagraph Announces First Six on New Plan

Vitagraph announces the first six Blue Ribbon features under its new booking plan, recently announced to the trade.

In its special announcement a few weeks ago the company, setting an example, gave out the dates for a year of each star's releases. It stated that exhibitors could book on the fifty-two week basis, on a star series basis, a combination of stars or, in an emergency, a single feature. Here are the first six features listed under this new plan:

Septemeber 30—Earle Williams in "A Diplomatic Mission"; written by Don Bartlett; directed by Jack Conway. October 7—Gladys Leslie in "The Mating"; written by Millicent Evison; directed by Frederic Thomson; October 14—Harry T. Morey in "The King of Diamonds"; written by Edward Ballou; directed by Paul Scardon; October 21—Alice Joyce in "Everybody's Girl"; adapted from "Brick Dust Row," a story by O. Henry; directed by Tom Terriss. October 28—Corinne Griffith in "Miss Ambition"; written by Rex Taylor; directed by Henry Houry. November 4—Bessie Love in "The Dawn of Understanding," a story by Bret Harte; directed by David Smith.

Gymnasium in Capitol Comedy

In "The Jelly Fish," the latest Capitol comedy to be started at the National Film Corporation's Hollywood studios starring "Smiling Bill" Parsons, will be shown an exact reproduction of Bill Muldoon's gymnasium on his famous White Plains health farm. Bill says so and Bill ought to know, for they say he has stepped around some.

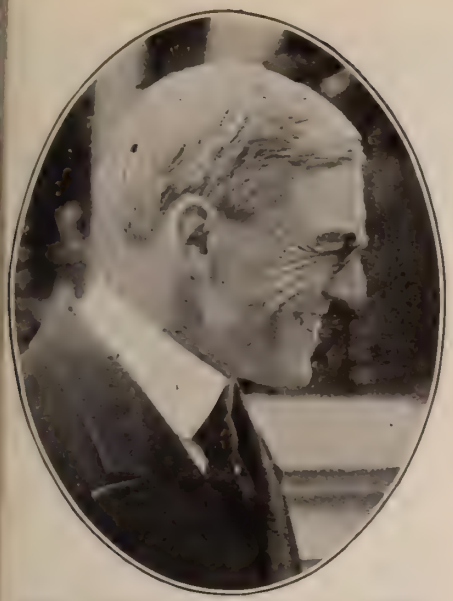
Gibson in "Danger Ahead"

Helen Gibson is featured in a two-reel railroad drama released by Universal on September 14th. It is entitled "Danger Ahead," and was written by L. Caufield.

Bluebird's release for September 16th is a screaming comedy entitled "Beans," featuring Edith Roberts. The story was written by John B. Clymer and the film produced by Jack Dillon.



Emmy Wehlen in One of the Dramatic Moments of "His Bonded Wife," Metro Feature



Ralph Faulkner Impersonates Our President In the Fox Production Called "The Prussian Cur"

"The Italian Battlefront" Booked Strong in West

An important booking of "The Italian Battlefront," the multiple-reel war picture from the Italian Government, has just been secured by Manager D. W. Whitney of General Film Company's Denver exchange.

So far the booking involves eighteen days, the exhibitor being the Americanized Committee of the Colorado District, with headquarters at Boulder. "The Italian Battlefront" is to be shown during mid-September to foreign-born miners in the area about Pueblo for four days and in that about Trinidad for fourteen days under the auspices of this committee.

The booking followed the reception given "The Italian Battlefront" when it played during August as a special attraction in the Grand at Pueblo.

Other Colorado cities that have most recently given the big war thriller an enthusiastic reception, as reported to General Film Company, are Fort Morgan, Brighton, Alliance, Rapid City, Walsenburg and points in Wyoming and Nebraska.

"Road to France" Requires Extra Prints

The demands for pre-releases on the forthcoming World picture, "The Road to France," are said to have assumed such proportions that it has been found necessary to order from the laboratory sixteen more prints than this company has ever issued before.

The subject matter of this picture reported as unusually timely, dealing with the gigantic efforts of this country to provide sufficient shipping to meet the demands of General Pershing both as regards men and food together with adequate munitions to make the drive to Berlin.

The fundamental theme of the "Road to France" is declared to be the very thing that is stirring the blood of American citizens as it has never done before.

It is expected by the World Corporation that Carlyle Blackwell and Evelyn Greeley in this release will exceed the high-water

Program Glances

It has often been said that New York City is the greatest rube town in America, and James Montgomery Flagg, in his first Paramount-Flagg comedy, "Hick Manhattan," released September 1, attempts to prove it. Peggy Hopkins is star.

The month of September will witness the release of "Pals First," starring Harold Lockwood, according to an announcement by Metro, which will dsitribute the picture under the banner of Screen Classics, Inc.

From the Indianapolis office of General it is reported that series bookings of the O. Henry Stories and of the Wolfville Tales by Alfred Henry Lewis are being made with great readiness by exhibitors throughout the state.

Ethel Clayton makes her last appearance in World Pictures in "A Soul Without Windows." This five-reel feature had its first public presentation on September 30, on which day it was released. The story was written by Julia Burnham and directed by Travers Vale.

"The Trail of the Retreating Hun" is the title of Official War Review No. 10, Pathe announces.

The amateurish efforts of two detectives who do everything but detect will evoke howls of laughter when "Just For To-night," Goldwyn's medium of introducing popular Tom Moore as a star, is released.

"A Nymph of the Foothills," the Vitagraph Blue Ribbon Feature scheduled for release the week of September 8, is said to be a strong romance of tragedy and mystery and the supreme test of a young girl's faith. It presents Gladys Leslie in what is said to be an especially appealing role.

Comedy, fast and furious, is declared to be the keynote of "He Comes Up Smiling," the Artcraft picture released September 15, in which Douglas Fairbanks has the role of a young chap who turns knight of the road and blunders into a big stock deal through his assumption of another's character.

There is a real polo game in which ponies and riders crash against each other in perilous onslaught in "The Brazen Beauty," Bluebird's release for September 9. The picture is rich with scenes of sunny California, mansions and great estates.

William Russell's latest picture, "Hobbs in a Hurry," is an avalanche of pep, ingenuity and applied humor, and is being booked by representatives of the American Film Company, Inc., with great success throughout the thirty-odd selling territories of the corporation. The picture is the first one of a series of eight made by William Russell Productions and handled by the American through Pathe exchanges.

Rex Beach collaborated on the scenario and supervised every detail of the "Laughing Bill Hyde" picturization for Goldwyn, just as he did in the production of his two previous motion pictures, "The Auction Block" and "Heart of the Sunset."

Lila Lee began work last week on her third picture for Paramount under G. Butler Clonbough. It is "The Secret Garden," by Mrs. Frances Hodgson Burnett, author of "Little Lord Fauntleroy" and many other stories. Marion Fairfax did the scenario.



Annette Kellermann, in William Fox's "Queen of the Sea"



Mabel Normand, Presented by Goldwyn In "Peck's Bad Girl"

Dissolving Title Used in Kennedy's Latest

What Goldwyn announces as strikingly interesting and novel is a double exposed title flashed over a scene in "The Kingdom of Youth," Madge Kennedy's latest Goldwyn Picture. It is declared another illustration of Goldwyn's methods of blazing the way to greater achievements in motion picture production.

The incident shows Ruth Betts (Madge Kennedy) struggling in the water after falling out of a skiff while rowing to her yacht anchored in the harbor. As she goes down for the second time there flashes before her eyes a swift panorama of bygone events, and Ruth's vision carries her back to her secret marriage to Jimmy Betts on the eve of his graduation from college several years before. She sees the cottage of the justice of the peace, where they have been secretly married.

Here the title dissolves into a scene visualizing the first of many strange happenings that lead to her struggle with death in the river.

"Hash and Hypnotism"

The latest International black and white comedy, scheduled for release by the Educational early in September, is entitled "Judge Rummy in Hash and Hypnotism." The court may be supreme in the forum of justice, but at home (the International inculcates), like every other mortal, he is at the mercy of the cook. On the occasion which the artist picturizes, the cook had some goodly liver ready for the Judge's supper, but the kitchen cat ate the liver and the cook substituted a nice long cut from a rubber overshoe.

Charles Murray in It

"His Wife's Friend" is the title of the latest Paramount-Mack Sennett comedy scheduled for release September 8, with Charles Murray, Wayland Trask, Gonda Durand and Harry McCoy as the leading comedians. From start to finish this comedy is said to be filled with mirth-provoking action.

In the Independent Field



Blanche Sweet and Harry Northrup, In "The Hushed Hour," Completed Under the Management of Harry Garson. Miss Sweet Is Now Making "The Unpardonable Sin"

Gaumont Announces Sales of Its New Serial

THE Gaumont Company announces that it has sold its twenty-reel photo-serial, "The Hand of Vengeance," to the United Film Exchange, 1314 Vine street, Philadelphia, Pa., for eastern Pennsylvania to the 77th Parallel, and southern New Jersey, including Trenton.

The Celebrated Players Film Corporation, of Chicago, Ill., which has purchased the rights to the Gaumont photo-serial, "The Hand of Vengeance," for the States of Indiana, Illinois, Wisconsin, Minnesota, Iowa, Nebraska and North and South Dakota, has arranged for the Four-Square Exchange, of Minneapolis, to handle the distribution in North and South Dakota, Minnesota, and upper Wisconsin.

While the Gaumont Company is said to be well pleased at the success which has attended the showing of its newest photo-serial, it is not surprised at the reception accorded it, says a statement this week.

The story upon which this serial is based is described as a unique one, which was built solely to entertain. It was written for the screen by an author who had in view the sole purpose of constructing a photoplay which would interest.

"Sporting Life" Arouses Much Interest

The fact that "Sporting Life," the Maurice Tourneur picture which will be released independently early in September, will be a companion piece to "The Whip," is said to have aroused wide interest among exhibitors not only in America but across the seas. Hiller & Wilk, Inc., New York selling agents for Maurice Tourneur Productions, have received inquiries from Australia as well as from all sections of this country, it was declared this week in a statement from the company.

"This is distinct proof of the wide popularity of 'Sporting Life' as a stage attraction," said Mr. Tourneur. "'Sporting Life' was a London hit, in fact one of the biggest successes ever presented at that famous home of melodrama, the Drury Lane. It scored again in New York and was widely popular in practically every English speaking country."

Affiliated Explains for Masters

Affiliated Distributors' Corporation, of which H. A. Brink is president; Charles C. Pettijohn, general counsel, and W. J. Clark, secretary, has sent out a general letter as follows in regard to the withdrawal of E. Lanning Masters from the organization:

"In the event of your making any announcement of the severance of the relations of Mr. E. Lanning Masters with this organization, will you please see it is made plain that Mr. Masters is leaving Affiliated Distributors' Corporation, because of the pressure of other activities upon his time.

"Mr. Masters is still interested in the development of co-operative booking as promoted by the "Affiliated" plan, and we regret very much that it will be impossible for him to continue to handle the advertising publicity of this organization.

"This statement is sent to you in fairness to Mr. Masters, and to insure the right interpretation being placed upon his withdrawal from Affiliated Distributors' Corporation.

"Thanking you, I am,

"Very truly yours,

"SYDNEY S. COHEN,

"Chairman, "Board of Directors."

Schomer Enthuses Over His New Feature

To prove that he has the courage of his convictions, and that he is convinced "Ruling Passions" is an unusual picture, Abraham Schomer this week caused to be issued from his publicity department the following statement in regard to the production:

"No better result has ever been effected out of the combination of the brains of an author, a director's ability and the earnest and finished efforts of conscientious artists than in 'Ruling Passions,' the new photo-drama written and directed by Abraham S. Schomer and enacted by Julia Dean, Edwin Arden, Claire Whitney, Earl Schenck, and an all-star supporting cast. It was Mr. Schomer who wrote 'To-day,' 'The Yellow Passport' and 'The Inner Man,' plays and photodramas whose popularity is still on the increase and whose drawing powers grow the greater with each passing day, while to mention the achievements by which the artists of his latest production forged their way to the pinnacle of histrionic fame would mean the setting forth of all the greatest dramatic and photo-film successes of the better part of the latest decade."

The invitations for the trade showing of "Ruling Passion," arrangements for which are now being rapidly completed, will be limited. Preference will be given to those who have already communicated with the Schomer Photo Play Production Co., Inc., and to those who in the near future indicate their interest in the play.

Gordon Goes West

It was announced this week that Kitty Gordon has gone West to begin her series of features for United Picture Theatres of America, in whose chain of theatres the new Gordon productions will be presented exclusively.



Blanche Sweet, Harry Garson Star, In "The Hushed Hour"



Doris Kenyon's New De Luxe Picture, "The Inn of the Blue Moon" Is Said to Be An Exceptional One

Affiliated Distributes Perret Feature

Affiliated Distributors' Corporation this week announced that it has secured the Leonce Perret patriotic motion picture spectacle, "Lafayette, We Come!" as its initial production, to be distributed under the Affiliated co-operative booking plan.

Although Adolphe Osso, business manager for the Perret productions, and C. C. Pettijohn, general counsel for Affiliated, commenced to negotiate the deal several weeks ago, the deal was not closed until a careful study and investigation of the Affiliated plan was made by the producing company. Last week Mr. Osso, representing Leonce Perret, reported that the result of this investigation was favorable and indorsed by his principals.

The positive prints of "Lafayette, We Come!" (Pershing '17) are now being made, and it is anticipated that the medium for the physical distribution of same will be satisfactorily arranged and decided upon during the week so that when the prints are completed no time will be lost in releasing the film.

World's News in Gaumont Graphic

A statement from the publicity department of Gaumont this week said: "Though the newspapers have been full of statements that our airplane program is not up to expectations, the current Gaumont News, No. 23, which was released August 27th, has a subject which will lead Kaiser Bill to think our press has been what our British allies call 'spoofing,' for it contains a number of scenes photographed on a Western flying field under the supervision of Major General Kenly, Chief of the Department of Military Aeronautics, which will, indeed, be bad news for Bill. As far as the eye can see are airplanes and aviators to handle them. When it is considered that this is only one of the many fields now in operation, it will be realized that we intend to succeed.

THE INDEPENDENT FIELD TICKER

Territorial Sales Reported During the Past Week

Production	*Buyer*	*Territory*
"Mickey" (W. H. Productions Company—Mabel Normand)	Australian Films, Ltd.	Australia and New Zealand.
Series of 24 single-reel Arbuckle comedies (W. H. Co.)	Masterpiece Film Attractions, Philadelphia, Pa.	Southern New Jersey and Eastern Pennsylvania.
Series of 24 one-reel Arbuckle comedies (W. H. Co.)	W. H. Film Company, Baltimore, Md.	Delaware, Maryland, District of Columbia and Virginia.
Series of 16 two-reel Shorty Hamilton comedy-dramas (W. H. Productions Co.)	Eltabran Film Co., Charlotte, N. C.	Virginia and North Carolina.
Series of 16 two-reel Shorty Hamilton (W. H. Co.)	Bee Hive Distributing Co., Chicago	Illinois, Indiana and Southern Wisconsin.
"The Straight Road" (W. H. Co.—Bessie Barriscale)	Boston Photoplay Co., Boston	New England States.
Series of two-reel Shorty Hamilton (W. H. Co.)	F. M. Sanford, Dallas, Texas	Texas and Arkansas.
Series of 24 one-reel Arbuckle (W. H. Co.)	Lewis Film Company, Oklahoma City, Okla.	Oklahoma.
Six 2-reel Hart subjects (W. H. Company)	J. Pearce & Sons, New Orleans, La.	Texas, Arkansas and Louisiana.
Three Wm. S. Hart reissues (W. H. Co.)	J. Pearce & Sons, New Orleans, La.	Louisiana and Mississippi.
"The Hand of Vengeance" (Gaumont-Arrow Serial)	United Film Co.	Eastern Pennsylvania and Southern New Jersey.
Ten two-reel Warren Kerrigan re-issues (Arrow)	Hodupp-Towne Co.	Missouri and Kansas.
"Huns Within Our Gates" (Arrow)	Criterion Film Service	Six Southern States.
"Huns Within Our Gates" (Arrow)	R. D. Marson Attractions	New England States.



Robert Bruce, Who Secured This for Release in His Scenics Through Educational Films, Calls This "Nature That Surpasses Art"

Houdini Prepares Stunts for New Serial

HARRY HOUDINI'S present act at the Hippodrome, New York, where he opened the season after beginning his first serial for B. A. Rolfe, is said to have several new and interesting phases which Mr. Rolfe intends to use in the film feature wherever it is possible to do so without hurting the story.

"The story in this serial is the first consideration," stated B. A. Rolfe, president of the company, "and I don't propose to drag anything in by the hair, as it were. If there is a logical way to use any of the Houdini accomplishments we are doing it, but first and foremost it must be a part of the story.

"I believe the day of the fight, fight, thrill method of producing serials is over, unless of course the fights are brought in logically and belong to the basic plot instead of starting a fight just for something to do.

"I am making this serial as I would make a feature. The first consideration is story, the second consideration is story, and the third consideration is story. If I have a good tight story that holds interest and that justifies action and thrills I am certain of success.

"Another thing that will not be neglected is tempo," continued Mr. Rolfe, "and it is a well-known fact that this is sorely neglected in most serials. The way a feature approaches the crescendo and all the points of the plot are along converging lines is being used in the development of each episode of the Houdini serial."



Harry Houdini and Ruth Stonehouse, In the B. A. Rolfe Serial, as yet unnamed

United Adds Florence Reed to List

It was announced this week that Florence Reed is the third star whose productions are to be released by United Picture Theatres of America. The other two are Dustin Farnum and Kitty Gordon. President J. A. Berst intends to announce a fourth star in the near future, it was said last week.

The immediate program for Florence Reed is a series of six modern features, directed by John M. Stahl for the Tribune Producing Company. This series, like the Farnum and Gordon pictures, is to be released in the United Picture Theatres exclusively.

The title of the first of the Reed Tribune-United series is as yet undecided.

In regard to Dustin Farnum's picture, "The Light of the Western Stars," United said last week that a special showing would be given at the Chicago convention. The presentation will be in charge of E. J. O'Donnell.

Gordon-Mayer Engage George Robinson

It was announced this week that the Gordon-Mayer Film Corporation, which is rapidly perfecting its organization, has signed George K. Robinson as sales manager and efficiency man. Mr. Robinson was formerly connected with Louis B. Mayer, but for the past four years has been with the Paramount offices in Boston.

H. Hirsch has also joined the forces of the Gordon-Mayer Film Corp. and of the First National Exhibitors' Circuit.

Blanche Sweet Goes to the West Coast

Blanche Sweet has left for California where she will start work immediately on "The Unpardonable Sin," by Rupert Hughes, a story which recently ran as a serial in the *Red Book Magazine,* and which has just been published in book form by Harper Bros. "The Unpardonable Sin" will be produced at the Sunset Studio, which Harry Garson, under whose management Miss Sweet is now working, leased some six months ago, and which has been fully remodelled and enlarged. In the meantime the various sets to be used in the picture have all been completed and everything is in readiness awaiting Miss Sweet's arrival. "The Unpardonable Sin" will be the second Sweet picture to be released under the Garson management, her first picture, "The Hushed Hour," having been completed before she left California.

Werner Starts on Trip for Producers

As special representative for the Producers' Distributing Corporation, launching twelve special productions for the coming year beginning with Evelyn Nesbit in "Her Mistake," Arthur M. Werner has started on an extended tour which will keep him on the road for several weeks.

With St. Louis as his first stop, his itinerary includes Kansas City, Omaha, Minneapolis, St. Paul, Salt Lake, Denver, Seattle and San Francisco, from which city he will return to the home office by way of the South, making stops at Los Angeles, New Orleans and Atlanta.

Inter-Ocean London Head Speaks of Conditions

Preparing to depart for London, after a vacation of some weeks spent in this country, John H. Taylor, managing director of Inter-Ocean Films, Ltd., of England, spoke interestingly of American film conditions as viewed on the spot.

"The war seems to have stimulated business on this side," says Mr. Taylor. "I have met few complaining exhibitors. The loss in one class of patrons is made up by the increase in young women, all of whom are earning more than formerly and naturally have more to spend. It is quite similar, in this respect, to the situation existing in England. It appears to be generally accepted that the cinema keeps the morale of the home folks high and so does public service that is recognized and respected. I was especially glad to see the kindly attitude your newspapers hold toward the movie in its war work.

"I am surprised at the scarcity of good foreign subjects in American theatres. I do not believe that American audiences would pass such films if they were advertised as American films are. I mean in the case of the Class 1 foreign production, of course. I know the mediocre sort is not wanted. But the usual picture, the film with the punch and publicity possibilities; your programs would be more interesting for such films, more varied, more compelling and carry wider appeal.

"Indeed here is the great difference between England and America. In the former, American films abound. This is not due to non-production of British films, for of late there have been many, and of striking value. But the British trade wishes to keep its screen international. They do not believe in all-British programs."

Marguerite Snow Tours

N. T. Granlund announced this week that Marguerite Snow has started on a motor tour of New England, appearing in person in the theatres where the picture, "The Eagle's Eye," is shown. Miss Snow has the leading feminine role in the production.



Ruby de Remer Is Co-Star in "Ashes of Love," for Graphic Film Corporation

Ohio Censors Pass "Finger of Justice"

It was reported from Cleveland this week that the Ohio censors have passed the picture, "The Finger of Justice," without a single elimination. George Stockton, of the Ohio-Ivan Film Company, recently returned to Cleveland from Columbus, where he showed the picture to the members of the board.

Mr. Stockton has secured the consent of Rev. Paul Smith, the author of the picture, to come to Cleveland and make a series of talks at the various churches, telling what the conditions on the Barbary Coast were as he found them, and what the conditions are now, since he instituted his reform methods. Just what he did, and how he did it, is shown in "The Finger of Justice."

Rialto-De Luxe Features Trade Mark

Rialto-De Luxe Productions announces that it is proudly featuring its new trade mark. The design is from the brush of Burton Rice, whose posters for the first Rialto release, Grace Valentine in "The Unchastened Woman," created comment in fifth industry circles.

It is the intention of the company, as explained by a Rialto Productions official, to express in this mark the high class and artistic excellence of releases put out under the Rialot brand. At the studio experiments are now being made for the preparation of a trailer, an animated Venetian scene, which will dissolve into the Rialto bridge scene shown as a silhouette in the conventionalized trade mark.

Awarded for Entertaining

Dolores Cassinelli, who is co-starring with E. K. Lincoln in Affiliated's production, "Lafayette, We Come!" (Pershing '17), which was produced by Leonce Perret, has been appointed First Lieutenant by Major John B. Brandreth of the Third Battalion, 152d Depot Brigade, United State Army, in recognition of her numerous activities in promoting the welfare and entertainment for the boys at Camp Upton.



Twede-Dan at Bat In Jester's "The Fly Ball," September Release



Twede-Dan at the Ball Game Has a Hilarious Time In Jester Comedy Company's Two-Reeler Called "The Fly-Ball"

Frank Hall Adds to Sales Organization

WITH General Manager Lynn S. Card of the Producers' Distributing Corporation, visiting the important film centres, east of the Mississippi, the roster of Frank Hall's organization is being increased by new names daily. Prominent among the film men recently added to the list are, Philip Meyer, manager of the Liberty Exchange, New York; M. F. Tobias, formerly Exchange manager for the Mutual; A. L. Erghott, of Boston; Grank J. Flaharty, of Chicago; Sam Farber, Jerry Herzog and Frank G. Gillman.

Frank Hall's system of distribution is said to call for experienced film men in every section of the country. Arrangements for distribution of the twelve special productions scheduled for the coming year under the Producers' Distributing Corporation franchise are now nearing completion. Meanwhile, representatives of the company are busily engaged closing contracts for Evelyn Nesbit in "Her Mistake" and the balance of the year's output.

While the fixed-price policy of the new corporation, which limits charges for rentals to $10, $20 and $30 per day, simplifies the work of the salesmen by assuring the exhibitors an equitable contract, the large number of first-run bookings in each city, not only demands the attention of experienced representatives with considerable executive ability, but also calls for men intimately acquainted with the booking conditions in their several localities.

W. H. Sells Foreign Rights to Two Films

IT was announced this week that W. H. Productions Company has sold the rights to Australia and New Zealand for "Carmen of the Klondike" and "Mickey," to Australasian Films, Ltd.

Mr. Johnson, president of Australasian Films, Ltd., who had reviewed "Mickey" several months before, is now said to be very enthusiastic over his purchase of this production. Mr. Johnson stated that the publicity campaign will be carried on in Australia along similar lines to those used by W. H. Productions in this country.

"I know the Australian public will welcome 'Mickey'," said Mr. Johnson, "and that Mickey's appealing ray of sunshine will penetrate to the very hearts of a people living under the great sorrow of the war.

"In all the years of my experience in the film industry I have never allowed myself to become too enthusiastic about any particular motion picture, especially before purchasing. It has been two months since 'Mickey' was screened for me, and while I have made a number of other purchases during this time, I did not close for 'Mickey' for Australia and New Zealand until last week, and, of course, the reason was on account of the extremely high price asked for this territory. But 'Mickey' made a lasting impression on me, and taking up the question with my people in Australia, I was informed that the Australasian exhibitors, and in fact, the public in various sections were already familiar with this forthcoming production and were waiting for same."

Stoermer Out of American Standard

Thomas Bedding announced this week that General Sales Manager William Stoermer, of the American Standard Motion Picture Corporation, has resigned from that organization, his withdrawal taking effect September 1. At the same time, Mr. Bedding announces, W. K. Bielenberg also left the company, which is moving its offices to Chicago. All business of the organization will be conducted from Chicago in the future, Mr. Bedding states.

In regard to Mr. Stoermer, it is said, he intends to devote himself in New York to the affairs of the William Stoermer Enterprises, of which he is president. His plans are to be announced shortly, it is expected.



Carlyle Blackwell and Evelyn Greeley Are the Featured Players in "By Hook or Crook," World Production

Olive Tell Completes First Star Picture

"SECRET STRINGS," Olive Tell's first subject as an individual Metro star, has now been completed at the Metro studio under the direction of John Ince. "Secret Strings" is a romantic screen drama from the pen of Kate Jordan, originally published in Ainslee's Magazine, and June Mathis has picturized it. This five-act feature has been produced under the personal supervision of Maxwell Karger, manager of productions.

Miss Tell's introduction to Metro audiences came through her portrayal of the role of Alice Monroe, the American girl, in the Screen Classics, Inc., superfeature, "To Hell With the Kaiser," in which Lawrence Grant is featured. Her success was such that in "Secret Strings" she is a star in her own right.

"Secret Strings" was produced on the speaking stage with Lou-Tellegen in the leading masculine role. It was chosen for Miss Tell on account of the opportunities provided in the part of Janice. Janice, a young woman of great beauty and charm, finds herself suddenly plunged into a most amazing situation, calling for all her wit and daring. Moments of delicacy are contrasted with scenes of dynamic power.

The settings for "Secret Strings" are said to be beautiful in the extreme, calling for magnificent estates. Homes on Long Island and in Westchester county, including the Roscoe Conklin estate and the Capt. Delmar estate, were used as backgrounds for this picture. Some unusually attractive beach scenes were photographed, Metro claims.

William J. Kelly is Miss Tell's leading man in "Secret Strings," in the part of the master crook, played by Lou-Tellegen in the stage version.

Stockton Exploits Smith Film in Ohio

It was announced this week that George L. Stockton is exploiting personally "The Finger of Justice" in Ohio, which State is controlled for the production by Ohio-Ivan Film Service through arrangements with Arrow Film Corporation.

It is said Mr. Stockton has been able to align the mayor and chief of police of Cleveland in the cause, as well as the Anti-Saloon League and other organizations opposing vice.

Gaumont Graphic Shows War Views

Gaumont Graphic, No. 23, which the Gaumont organization announced for release August 30, contained many interesting war views in the seven subjects scheduled. The reel opened with a few shots of the flame-swept Revere Beach, near Boston, and included the following: Pelham Naval Station defeats teams from American and foreign warships at New York City in athletic events; Civil War Veterans at Portland, Ore.; shipbuilding revived in New Hampshire; launching of cup defender at Detroit; bathing girls at Venice, Cal., sell thrift stamps, and the official war review from somewhere in France. The latter subject carries ten subjects.

Arrow to Release Hun Production

The Arrow Film Corporation announced this week that it is preparing for the state rights market a six-part photodrama called "Huns Within Our Gates," in which Derwent Hall Caine, son of the author, and Valda Valkyrien are starred. The production is completed, it is said, and is being edited and titled at the Thanhouser Laboratories by Madame Marie Genores and Jesse J. Goldberg. The release date set for the picture by Arrow is announced as September 15.

The production deals with the operations of enemy aliens in America who seek to control the invention of an American citizen, which is a powerfuly chemical.

Studio Short Notes

William Desmond is to be a Western actor, Triangle officials have decided, and he is shortly to begin work in the third photoplay of this character. The decision was reached after two Western subjects had been made with Mr. Desmond in the leading role. The first was "Wild Life," and during the past week the last scenes for "The Pretender," originally titled "The Tenderfoot School Master," were filmed. When this was seen on the screen all were unanimous in the opinion that Desmond would prove more popular in photoplays of this character than in the subjects he had played in during the past two years or more. "The Pretender" was directed by Cliff Smith, and Ethel Fleming was Desmond's leading woman. The story was written by Alvin J. Neitz, and many of the scenes were taken near Randsburg, Cal., a typical frontier town even today, where all kinds of Western action was registered on the celluloid with Desmond as a daring Western horseman.

Desmond now passes under the direction of T. M. Heffron and filming of "The Passing of Deuce Duncan" will be started in a day or two. This story is by George Hively, and Luella Maxim will be the leading woman. Miss Maxim is an expert horsewoman and has played in scores of Western subjects dating as far back as the Indian comedies created for Kalem in the Glendale foothills four or five years ago. Ed Brady, George Fields, William Ellingford and Joe Singleton are in the cast.

This will give Triangle two Western companies, as Roy Stewart, who will continue in this character of photoplays, has just returned from a month's vacation which he spent motoring to various resorts in Southern California, ending with a trip to San Francisco, where he said goodbye to his brother, who left for "Over There" with the last detachment of the regular army from the Pacifict Coast. Cliff Smith will return to the direction of Stewart and the photoplay next to be made is "The Silent Rider," by C. M. Clark. The cast for this has not been named.

Indications are that the Diando Film Corporation will have additional producing units in the very near future. Additional stages are being built and a larger laboratory is now being constructed. It is expected additional companies will be added shortly and it is understood General Manager W. A. S. Douglas will make necessary arrangements for release while in the East. Mr. Douglas was expected back daily from New York, as he was to leave Los Angeles on August 26 for Gettysburg, Pa., to enter the tank training camp there.

The Baby Marie Osborne company is still at work on the production of "An Old Maid's Baby," in which "Sunshine Sammy," the negro boy, will play in many of the scenes with Baby Marie Osborne.

Manager-Producer Frank Beresford has returned from spending ten days in Bear Valley, where he selected locations and completed the writings of a Western subject which is to be produced under the direction of Stuart Paton.

In and Out of West Coast Studios

By J. C. Jessen

Paramount-Artcraft

Three new subjects are now in production at the Ince plant. Douglas MacLean, who was leading man for Enid Bennett in "The Vamp," and has since played opposite Mary Pickford, has been re-engaged by Thos. H. Ince to support Miss Bennett in her next subject, now being directed by Fred Niblo. The story is by Julian Josephson and is laid in a small Western mining town and New York city. This is a serio-comic. J. P. Lockney takes an important part, he playing the role of the father of Miss Bennett.

For the first time since Charles Ray became an Ince-Paramount star he is not under the direction of Victor Schertzinger. Jerome Stern is now in charge of the filming of a college story in which Doris Lee plays the feminine lead. A vaudeville troop of twelve young men touring the coast with a college days act have been engaged by Mr. Ince to play atmosphere.

A new Dorothy Dalton subject has been started by Director Victor Schertzinger, in which Ed Coxen will be the leading man, he playing the role of the petted husband. The fourth Ince company, that filming "False Faces," directed by Irvin Willat, is this week working on submarine chasers or patrol boats and steamers plying between Los Angeles harbor and San Diego.

C. C. Faw, who became cashier of the first company managed by Thos. H. Ince and who has since served in that capacity continuously, died the week of August 24th, at the age of forty-five. He leaves a wife and daughter. Faw served two enlistments in the U. S. Regular army and was a member of the Border Patrol during many Indian battles a few years back. He served throughout the Spanish-American war.

The F. P.-Lasky Studio

The usual production activities at the Famous Players-Lasky studio have been greatly disturbed by the making of propaganda films for the Government, a condition that is more or less true at all of the coast producing plants. Each of the companies working at the Lasky plant appeared in short subjects made for the Fourth Liberty Loan drive, as did also Mary Pickford and Roscoe Arbuckle, who were given the use of the studio on instructions from President Adolph Zukor and Jesse L. Lasky.

Practically all of these films are now completed, and the companies have returned to the subject on which they were working. George Melford has been assigned to direct Vivian Martin with Niles Welsh as her leading man. This will be this actor's first appearance in west coast made subjects. Miss Martin has just completed work in "Morandy Smiles," which was directed by W. C. de Mille. Mrs. Frances Hodgson Burnett, author of "Little Lord Fauntleroy," has contributed a story which will serve as Lila Lee's third Paramount vehicle. This has been put in continuity form and is being directed by E. Butler Clonebaugh.

"Too Many Millions" is the name given the new film now completed by James Cruze. Wallace Reid is the star of this, and Ora Carew played the opposite lead.

Bryant Washburn has completed his first Paramount subject directed by Walter Edwards, "The Gypsy Trail," and this director is now to make a Select picture with Constance Talmadge as star.

William C. de Mille is making a romantic drama, as yet unnamed, starring Ethel Clayton, in which Henry F. Woodward will be the leading man.

Chester Withey, who has been directing Billie Burke at the New York studio, has been transferred to the coast, arriving there this week, and will shortly be assigned a production.

Directors Donald Crisp and Robert Vignola are the other directors of this staff not producing at this time.

Live Triangle Items

The Triangle directorial staff was increased this week by the addition of Roy Clements, who will first film a story featuring Claire Anderson, with Joe Bennett playing the opposite lead. "The Crown Jewels" is the title of this story, the continuity of which was written by Robert F. Hill of the Triangle staff. Mr. Clements has been identified with some of the best producing organizations of the coast in the capacity of director. He is secretary of the Motion Picture Directors' Association, and a very successful director.

The second Triangle subject for Taylor Holmes will be an adaptation from the Mina Wilcox Putnam story, "When the Highbrow Joined the Outfit." It is definitely stated that the film will not be released under this title. Lawrence Windom will direct Holmes in this story, with a cast yet to be named.

The continuity is now being prepared for the next Triangle subject which will feature Alma Rubens. This is to be an adaptation from the Cosmo Hamilton story entitled "Marriage." William C. Dowlan, who has just completed filming "High Regard," featuring Pauline Stark, will direct Miss Rubens in this film.

The film originally titled "Out of the Western Seas," which will star Rosemary Theby, and made under the direction of E. Mason Hopper, has been re-titled "Love's Pay Day." This will be finished by the end of the week by Director Hopper, and he will then take up the production of a story by Harry Mestayer, who will be starred in the subject. This is titled "Wife or Country," and the continuity for it was written by Charles J. Wilson.

Director T. N. Heffron continues on "Deuce Duncan," starring William Desmond.

Cliff Smith has been taking scenes at the Western ranch for the Roy Stewart story, "The Silent Rider," and Wm. Christie Cabanne expects to start a new picture by the end of the week.

Universal Newsettes

There are many new people to be seen at Universal City, a number having been engaged during the past week by Employment Director Arthur Hoyt for current productions. Harry Hilliard is to play with the Tod Browning-Edith Roberts company; and Pat O'Malley, leading man, who recently came from the east, will play opposite Priscilla Dean in the subject now being made by Jack Dillon, "Dealing with Daphne."

Margaret Skinner, former character woman for Essanay, has been made a member of the stock company, and Fred Vroom will play character leads for Universal.

Betty Compson, who has been appearing in Diando serial and features made for Pathe, will be leading woman for Monroe Salisbury in the subject now ready for production, "Breathes There a Man." William Wolbert, who is alternating with Rollin S. Sturgeon in the direction of Salisbury, will film this picture while Sturgeon edits "Hugon the Mighty," just filmed, and works with the continuity department in the preparation of the next play. George Nichols and Norval MacGregor, both well-known directors and actors, have been engaged to play the leading character parts in support of Salisbury.

Edward Peil is to be the leading man for Helen Gibson in the two-reel western drama being made by Director Harry Harvey. This company is now working on "Trails Divided."

Mary MacLaren, who has been under the direction of Ida May Parke for the last two subjects, has been transferred to Director Rupert Julian, and a special story is now being prepared for her by Elliot Clawson, head of the continuity department.

Fox Studio Doings

After a vacation of two weeks Gladys Brockwell is back at the Fox studio at work on a new subject, titled "Love's Pilgrimage." E. J. LeSaint continues as director of this company, and the cast who are at work with Miss Brockwell includes William Scott, Wedgewood Nowell and Edwin H. Wollock. This photoplay is from an original story by J. G. Alexander and Bennett Cole. The star part is that of a gypsy girl.

Lynn Reynolds has returned from Arizona with the Tom Mix Company, after an absence of nearly four weeks, where both interiors and exteriors for "The Two-Gun Man," adapted from the Western novel of the same name, were filmed. The peculiarity of this photoplay is that there is but one feminine role, which is taken by Jane Novak.

The Frank Lloyd-William Farnum Fox Company are absent from the studio on a sea trip to and from San Francisco.

Vitagraph News Bits

The title for the Tony Moreno-Carroll Halloway serial, being directed by Paul Hurst, was made known on the coast for the first time this week. It is to be known as "The Iron Test." The company has now completed about half of the episodes for this serial, having just returned from a stay of more than a week at Santa Cruz Islands where all the players had a number of exciting experiences. This film is from a circus story, and the recently made episodes include many scenes of water action as well as the use of airplanes.

The Montgomery and Rock Big V Company is this week working at Catalina Island.

Earle Williams is leaving for the East in a few days and will be absent from the Vitagraph studio for about a month. It is understood Mr. Williams' contract with Vitagraph expires with the completion of the present picture, and his trip East is made for the purpose of negotiating with Vitagraph officials for the continuance of his services with this company.

Grace Darmond, who has been leading woman for Williams, will not go East.

Here and There

All exteriors have been filmed for the first Billie Rhodes series of five-reel subjects, the company now being at work at the studio filming the interiors of "The Girl of My Dreams," directed by Louis Chaudet. This story, adapted from the stage production of the same name, requires a number of big interiors, and this unit has practically monopolized the stage space at the National's big plant.

William Parsons has just finished another release for Goldwyn which is titled "The Jellyfish," in which Mary MacLaren played opposite him. This film was directed by Wilfred Lucas and Bess Meredyth, who are authors of the story.

Tom Walsh, who for five years has been identified with several of the Western studios in the capacity of actor, director and casting director, has resigned his position as casting director at the Thos. H. Ince studios, and left for his former home in Sydney, Australia, where his father recently died, leaving a big ladies' tailoring business. Walsh will manage the affairs of this business until same can be disposed of. He then plans to return to the film colony.

Dorothy Gish is to have a new leading man in her second Paramount subject, shortly to be put in production, in the person of Richard Bartholemus, who has appeared opposite Marguerite Clark and other stars, and has come to the coast from New York and been engaged by this company. The continuity for Miss Gish's second release is now being prepared, it being an adaptation from a novel.

Clara Kimball Young, who has engaged space at the Sunset Studios, is expected to resume producing activities with her company in a few days. The star has been in the East, and is now on the way to Los Angeles.

This studio will also see the activities of the Blanche Sweet company. Marshall Neilan, who has been in the East for Artcraft, will be the director for Miss Sweet, and arrived in Los Angeles this week to prepare the story for the first production.

D. W. Griffith, having his second Artcraft subject wholly completed, "Happy Valley," is now writing the story for his third release, and rehearsals on this will begin within a few days.

Charles Chaplin had hardly finished the filming of a propaganda film for the Fourth Liberty Loan when he received a request from the Canadian government for similar aid, and he has laid aside his work on "Shoulder Arms" for the First National to prepare a picture for the Canadian government. His Fourth Liberty Loan subject is titled "The Bond."

"Shoulder Arms" is now practically finished, and the supporting players besides Edna Purviance include Albert Austin, Henry Bergman, Loyal Underwood and Syd Chaplin. A great portion of the comedy is laid behind the Hindenburg line in territory held by the Huns, and in these scenes Syd Chaplin plays the role of the Kaiser.

Hollywood Hookum

SEPT. 14, 1918 NEWS MORE NEWS

Well—warm.

Earle Williams' goin' east.

Fredrick Ward is rearing a beard.

Bill Russell has not been seen in town for a week.

Mary Anderson is now the mascot of a submarine.

Carl Laemmle is not coming to U City until October, he writes.

Bill Hart was seen at the studio the other day in a western make-up.

Bill Desmond is wearing a highly polished pair of spurs since he became a western actor.

Ruth Roland, since her recent accident, can see no mirth in the simile, "as funny as a crutch."

Bill Parker, the well known screen author, has worn out three typewriters writing continuity.

George Beban is making a propaganda picture and threatens to use up all the visible film supply.

William Worthington for the sake of variety is directing another picture starring Sessue Hayakawa.

The west coast expects numerous arrivals shortly. An invitation to all filmsters is tendered by HOOKUM.

Dorothy Gish is a blonde, but her first picture for Paramount doesn't indicate it, for she wears a black wig.

Now that Connie Talmadge has flitted back from an Eastern Broadway, there is much life about the Morosco studio.

Eddie and Lee have hit the trail for a vacation, and in an effort to get close to nature are filming "Camping Out."

Ben Turpin found Ford Sterling's chief of police beard the other day, and right away pinched everybody on the Sennett lot.

Jack Dillon came out of seclusion at U City long enough to attend the regular meeting of the Directory Association.

Will Sheerer is back in town after three years, and the number of "Hello, Bills!" in the Alex lobby would indicate an Elks convention.

The I. A. T. S. E. walk out at several of the studios this week was staged so quietly the P. A.'s didn't know of it for hours afterwards.

Vacation trips reported this week include a jaunt to Catalina Islands by the Montgomery and Rock fun makers. They went there to make a film.

HOOKUM lost a two-bit bet last week on who was the prettiest blonde in pictures, simply because the name of May Allison was forgotten for a minute.

Dick Willis was seen with his coat off the other day, and his hair muchly ruffled up, so a new crop of September poems may be expected shortly.

Niles Welsh, after a ten days' sojourn in vacationville, has put on the old grease paint and powder, and is doing leading man honors in front of a Lasky camera.

Julian Eltinge is as happy as a bird just escaped from a cage, for now it is that he can daily cast aside the rough clothing of a man and don again his lingerie.

Bryant Washburn, who has been smiling ever since he wore Skinner's Dress Suit, is to pay a fine for missing roll call at a certain squared circle, southeast of Los Angeles.

Lois Wilson has a new way of doing her hair, but as HOOKUM has no beauty hints department, description cannot be given here. Besides, revealing the secret now would be tipping it off in advance of the next film.

Frank Powell, who has House Peters and a lot more over at San Antonio, is said to be having a hard time getting an exterior scene without a Federal airplane decorating the skyline, for Kelly Field has thousands of young eagles in the air there daily.

Louise Glaum is now doing a Minnehaha role, or Indian princess, or something like that, but Louise would not use any of that old stuff with feathers, buckskin, etc., as well as beads. No! Louise is a modern Indian princess, educated and everything.

Director Rollin Sturgeon and Miss Marjorie Bennett have cast aside a large quaitity of clothing because of an unpleasant experience in Bear Valley when a little black-footed animal crossed their path. The offensive one has been named after the play they were producing, "Hugon the Mighty."

Monte Katterjohn claims to be a record breaker. This is a poor joke, because the record was one of Mr. Columbia fonographs make, and it accidentally rolled out of Monte's car. One would infer from that that Monte is a student of music instead of screencraft, but then one of the film industry must secure a liberal education in all kinds of art.

A Universal Company gave a Red Cross benefit and raised one hundred dollars at Bear Valley last week. Marjorie Bennett sang, George Holt recited, Chief Dark Cloud and other Indians war danced, the property man and carpenter put on a wrestling match, and Monroe Salisbury read the palms of the ladies at two bits per. A good time was had by all.

Mr. Morrisey of Fox is said to be the luckiest P. A. of the west coast. He no more than gets the Grand Canyon dust brushed off after spending some time in the Gosh Awful gorge with Bill Farnum and Frank Lloyd, than this pair of filmsters give him a sea trip to Frisco and back. Some people are born with a silver spoon, and others are just lucky, naturally so.

The pressagent brigade of the west coast has a new recruit. A. F. Gillaspey, late photoplay editor and department manager of "Baltimore News," is now seated squarely in front of a faithful Underwood at the "Over the Rhine" studio. Gillaspey no doubt threw a lot of pressagents' copy into the waste basket in his time, and now he will have opportunity to think it over and decide whether or not he still thinks he was justified.

HOOKUM claims that giving up a thirty-thousand-dollar job for the salary of one dollar a year is surely a display of patriotism, and so we say "good luck and Godspeed to Frances Marion."

Features---Current and Coming

Bluebird Photoplays

Sept. 9. The Brazen Beauty (Priscilla Dean) 5
Sept. 23. The Velvet Hand (Fritzi Brunette). 5

Famous Players-Lasky Corp.

Aug. 5. A Nine O'Clock Town (Charles Ray)
Aug. 5. Bound in Morocco (Douglas Fairbanks)
Aug. 12. The Great Love (Griffith's)
Aug. 12. Fedora (Pauline Frederick)
Aug. 19. Riddle Gawne (William S. Hart)
Aug. 19. In Pursuit of Polly (Billie Burke)
Aug.26. Green Eyes (Dorothy Dalton)
Aug. 26. Till I Come Back to You (De Mille's)
Aug. 26. The Marriage Ring (Enid Bennett).
Sept. 1. On the Quiet (J. Barrymore)
Sept. 1. Hearts of the Wild (E. Ferguson)
Sept. 1. The Source (Wallace Reid)
Sept. 8. The Girl Who Came Back (E. Clayton)
Sept. 8. The Hun Within (Special)
Sept. 8. The Cruise of the Make-Believes (Lila Lee)
Sept. 15. He Comes Up Smiling (Doug. Fairbanks)
Sept. 15. Out of a Clear Sky (M. Clark)
Sept. 15. Vive La France (D. Dalton)

SUCCESS SERIES (Reissues)

Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark)
Sept. 15. The Girl of the Golden West (Special)
Sept. 22. Zaza (Pauline Frederick)
Sept. 29. Carmen (Geraldine Farrar)

First National Exhibitors' Circuit, Inc.

Charlie Chaplin in "A Dog's Life."
Ambazador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova).
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. — The Prussian Cur
Sept. — Why America Will Win
Sept. — Queen of the Sea (Annette Kellermann)
Sept. — Why I Would Not Marry

SPECIAL FEATURES

Aug. 4. Doing Their Bit (Jane and Katherine Lee)
Aug. 11. The Bird of Prey (Gladys Brockwell)
Aug.18. The Liar (Virginia Pearson)
Aug.23. Lawless Love (Jewel Carmen)

FOX STANDARD PICTURES

Sept. — Riders of the Purple Sage (William Farnum)
Sept. — When A Woman Sins
Sept. — The Caillaux Case
Oct. — The Woman Who Gave (Evelyn Nesbit)
Oct. — The Rainbow Trail (Wm. Farnum)

VICTORY PICTURES

Sept. — Fame and Fortune (Tom Minx)
Sept. — Kultur (Gladys Brockwell)
Sept. — I'll Say So (George Walsh)
Sept. — Mr. Logan, U. S. A. (Tom Minx)
Sept. — The Strange Woman (Gladys Brockwell)

EXCEL PICTURES

Sept. — Bonnie Annie Laurie (Peggy Hyland)
Sept. — Queen of Hearts (Virginia Pearson).
Sept. — Swat the Spy (Jane and Katherine Lee)

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon).....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh) 5

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy).....5 C D
Sept. 30. Laughing Bill Hyde.....5 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D

GOLDWYN SPECIALS

Social Ambition 7
The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)

Aug. 4. Burglar for a Night (Kerrigan) —
Aug. 19. A Law Unto Herself (Glaum) —
Sept. 2. The White Lie (Bessie Barriscale) —

(Plaza Plays)

Aug. 26. Petticoats and Politics (Anita King) —
Sept. 9. Angel Child (Kathleen Clifford) —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Feb. 11. The Unbeliever (Edison) 7
Apr. 7. A Pair of Sixes (Essanay) —
June — The Unchastened Woman (Rialto De Luxe) 7
Sept. — Conquered Hearts —
Sept. — Behind the Lines in Italy —
Aug. 26. Triple Trouble" (Chaplin) —

Metro Pictures Corporation

Aug. 5. The House of Mirth (All Star Cast), Metro 5
Aug. 12. In Judgment of (Anna Q. Nilsson ..... and Franklyn Farnum), Metro 5
Aug. 19. Flower of the Dusk (Viola Dana), Metro 5
Aug. 26. Boston Blackie's Little Pal (Bert Lytell), Metro 5
Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5

(SCREEN CLASSICS, INC., SPECIALS)

Lest We Forget (Rita Jolivet), Screen Classics, Inc. 8
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro 7
Draft 258 (Mabel Taliaferro), Metro 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.

Mutual Film Corporation

Aug. 5. Her Husband's Honor (Edna Goodrich) 5
Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Sept. 15. Love's Law (Gail Kane) 5

Pathe Exchange, Inc.

Aug. 4. Waifs (Gladys Hulette, Creighton Hale), Astra, C D 5
Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp. 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5

Select Pictures

Aug. 4. The Savage Woman (Clara K. Young) 5
Aug. 11. The Death Dance (Alice Brady) 5
Aug. 18. Her Only Way (Norma Talmadge). 6
Aug. 25. Sauce for the Goose (Constance Talmadge) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn) 5
The Barrier (Rex Beach Production) 7
The Wild Girl (Eva Tanguay) 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Joan the Woman (New York State) 9
June 30. Romance of the Underworld 6
July 7. Street of the Seven Stars 6
Aug. 11. Out of the Night 6
Aug. 18. Inn of the Blue Moon 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Aug. 25. Daughter Angele (Pauline Starke) 5
Aug. 25. Wild Life (Wm. Desmond) 5
Sept. 1. Untamed (Roy Stewart) 5
Sept. 1. The Mask (Claire Anderson) 5
Sept. 8. Secret Code (Gloria Swanson) 5
Sept. 8. Mystic Faces (Jack Abbe) 5
Sept. 15. The Atom (Pauline Starks) 5
Sept. 15. Desert Law (Jack Richardson) 5
Sept. 22. The Gray Parasol (Claire Anderson) 5
Sept. 22. Tony America (Francis McDonald) 5
Sept. 29. Reckoning Day (Bella Bennett) 5
Sept. 29. The Pretender (Wm. Desmond) 5

Universal Productions

Aug. 12. A Woman's Fool (Harry Carey) 5
Aug. 26. Bread (Mary McLaren) 6
Sept. 23. The Talk of the Town (Dorothy Phillips) 6

Vitagraph V-L-S-E

Aug. 5. All Men (Harry Morey, Betty Blythe) 5
Aug. 12. Wild Primrose (Gladys Leslie) 5
Aug. 19. The Changing Woman (Hedda Nova, J. Frank Glendon) 5
Aug. 26. The Clutch of Circumstances (Corinne Griffith) 5
Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon) 5
Sept. 23. The Girl of Today (Corinne Griffith) 5

World Pictures

Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley) 5
Aug. 19. Merely Players (Kitty Gordon) 5
Aug. 26. Inside the Lines (Lewis A. Stone) 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton. One five-reeler per month.
May — Denny From Ireland.....5 reels
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—(Releasing six feature pictures per year.
Now Released: Berlin Via. America.....6 reels Year for open market.
In Production: A Man of Today.....6 reels
To Follow: The Fourth Generation.....6 reels
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 1734)

Short Subjects Current and Coming

Josh Binney Comedies
(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly
GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. . Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

July 7. The Burglar Alarm. .....
July 14. The Extra Quick Lunch.....
July 21. Hunting for U-Boats.....
July 28. Hotel de Mutt.....
Aug. 4. Joining the Tanks.....
Aug. 11. An Ace and a Joker.....
Aug. 18. Landing a Spy.....
Aug. 25. Efficiency .....
Sept. — At the Front.....
To the Rescue.....
The Kaiser's New Dentist.....
Saving Russia .....
Our Four Days in Germany....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jasbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity .....
Sept. 9. Up a Tree .....
Sept. 22. Bill's Sweetie .....
Oct. 7. Camping Out .....

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Monday, August 19, 1918

Allies Official War Review, No. 8.....1 top
Bride and Gloom (Harold Lloyd and Bebe Daniels) .....1 C
Caracas, Venezuela (Post Film Co.).....1 E

Sunday, August 25, 1918

Nipped in the Bud (Toto, Clarine Seymour, Bud Jamison), Rolin.....1 C
A Sun Kised Isle (Post Film Co.), Educ...

Monday, August 26, 1918

Allies Official War Review, No. 9.....1 top

Sunday, September 1, 1918

Too Scrambled (Harold Lloyd, Bebe Daniels, Harry Pollard), Rolin.....1 C
After Twenty Years—Porto Rico (Post Film Co.). .....1 Ed

Monday, September 2, 1918

Allies Official War Review, No. 10.....1 top

Sunday, September 8, 1918

The Dippy Daughter (Toto, Bud Jamison, Clarine Seymour), Rolin.....1 C
Georgetown, British Guiana (Post Travel Co.) .....1 Ed

Monday, September 9, 1918

Allies Official War Review, No. 11.....1 top

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)

(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, August 5, 1918

NESTOR—It Can't Be Done (Lee Kolmar).1 C

Wednesday, August 7, 1918

L-KO—Fools and Fires (Billy Armstrong, Rube Miller) .....2 C

Monday, August 12, 1918

NESTOR—Don't Flirt (Marcia Moore).....1 C

Wednesday, August 14, 1918

CENTURY COMEDY—Bawled Out (Alice Howell) .....2 C

Thursday, August 15, 1918

JEWEL—The Sinking of the Lusitania (by Winsor McCay) .....1 reel
JEWEL—The Geezer of Berlin.....2 C

Monday, August 19, 1918

NESTOR—The Pie-Eyed Piper (William Franey) .....1 C

Monday, August 26, 1918

NESTOR—When Paris Green Saw Red (Neal Hart) .....1 C
UNIVERSAL SPECIAL—Around the Clock with the Rookie.....1 reel

Wednesday, August 28, 1918

CENTURY COMEDY—Hoot! Toot!.....2 C

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

WESTERN AND RAILROAD DRAMAS

Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D

UNIVERSAL ANIMATED WEEKLY

Aug. 14. Number 37.
Aug. 19. Number 38.
Aug. 26. Number 39.
Sept. 4. Number 40.
Sept. 11. Number 41.
Sept. 18. Number 42.

UNIVERSAL SCREEN MAGAZINE

Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 24. Number 85.
Aug.31. Number 86.
Sept. 7. Number 87.
Sept. 14. Number 88.
Sept. 21. Number 89.

UNIVERSAL CURRENT EVENTS

Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.
Aug. 31. Number 68.
Sept. 7. Number 69.
Sept. 14. Number 70.
Sept. 21. Number 71.

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

July 8. Hindoos and Hazards.
July 15. Skippers and Schemers.
July 22. Bathing Beauties and Big Boobs.
July 29. Wounded Hearts and Wedding Rings.
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 1732)

THE TITAN FEATURE PHOTOPLAY COMPANY, Spokane—Six feature pictures per year for open market.
Walker Whiteside—(In a seven-part drama for Japanese Secret Service in America).
CORONA CINEMA COMPANY PRODUCTIONS.
First release—The Curse of Eve (drama).6 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

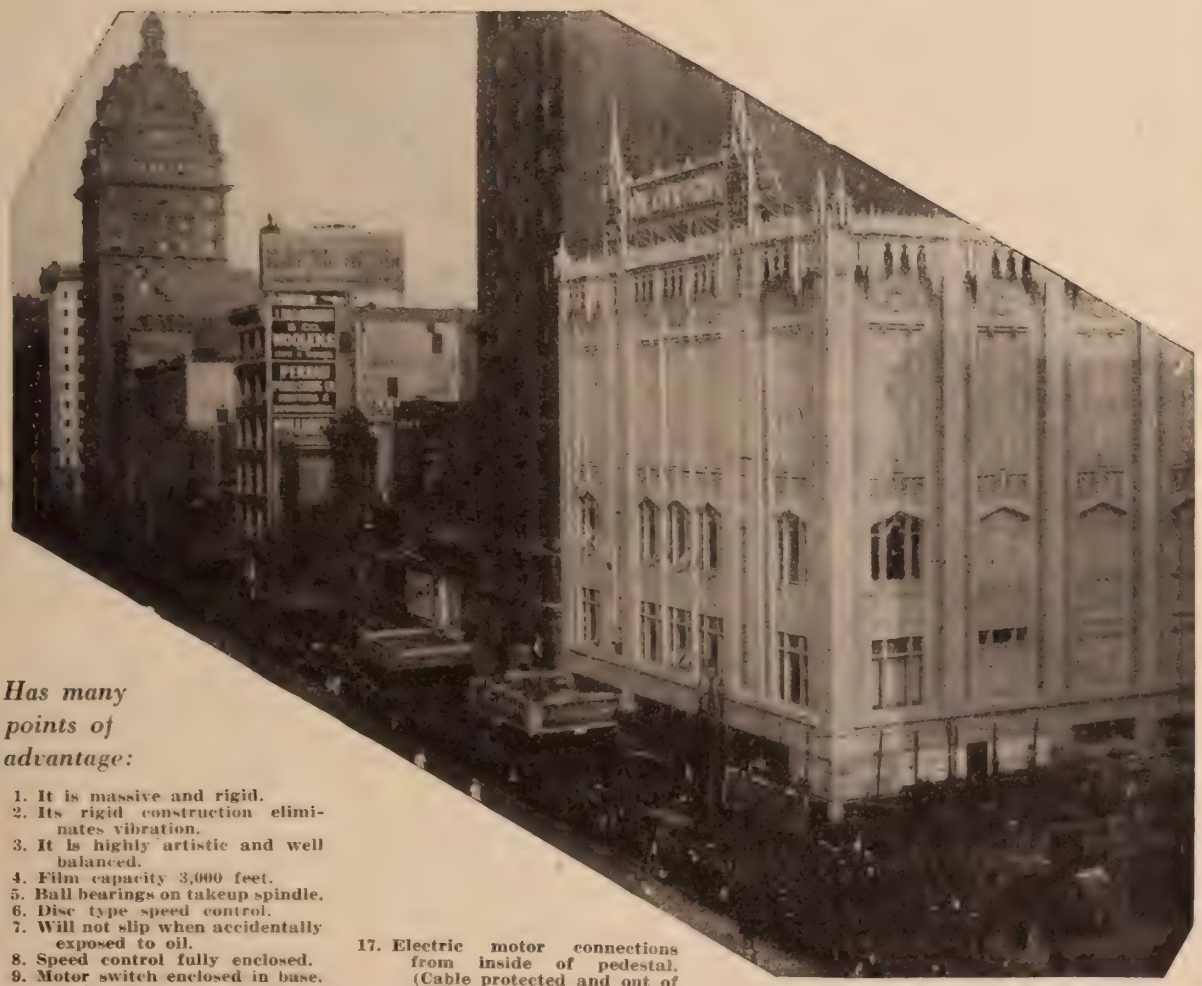
Western Import Co.

Mickey (Mabel Normand).

Equipment Service

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11. Base has leveling device.
12. Extra large lamp house.
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14. Opening in base of lamp house to remove carbon dust.
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18. Thick screen glass windows in magazines.
19. Improved quick change Motiograph Condenser Mount with focusing adjustment.
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21. Hardened star.
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23. All steel spiral cut gears. (The only projector so equipped.)

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Projection Music Laboratory Studio Theatre

U. S. GOVERNMENT
PROCLAMATION
TO MERCHANTS

THE Government will, early in September, under the new Selective Service law, call for the registration of every male in the United States between the ages of 18 and 45 (both inclusive), unless previously registered, on a date to be announced by Presidential Proclamation and in the public prints. *There will be no valid excuse for failure to register. Imprisonment is the only penalty for default.*

The Government, therefore, appeals to you as an employer and leader in your Community to do your utmost to inspire every man of 18 to 45 in your employ to present himself at his local board for registration on the day to be announced in the newspapers.

There are many ways you can help in this essential work before the day of registration by the proclamation of this fact:

Every Man

between 18 and 45 (both inclusive), unless previously registered, must register to win the war

WATCH NEWSPAPERS FOR REGISTRATION DATE

Insert a square like this in your newspaper advertising.

Post it in Bulletin form in your store and windows.

Print it on slips for the pay envelopes of every employee, male and female. Enclose slips in every letter and invoice you send out.

Wrap it in every package.

Post this message on the side of your delivery wagons.

Call patriotic meetings of your employees and impress on them the vital importance of complying with the law, and others with their duty of seeing that the law is complied with. Appoint a committee to see that it is done. Arrange for definite hours when the men in the different departments of your business shall go and register.

Call a meeting of other merchants in your locality and devise ways and means of conveying the all-important message to every man you can reach.

Appeal to your local newspapers to give it editorial emphasis in every issue.

Call upon your church, club and lodge.

Exercise your resources of ingenuity and originality in proclaiming this message broadcast.

Not every man will be called to military service, only those who are properly assigned to Class 1 will be selected. But every male of the specified ages *must register.*

For the cause of Liberty, Democracy and Humanity your Government calls on you to immediately devote every possible effort and energy to this most vital work, that we may quickly win the war.

Not an hour is to be lost. *Start at once.*

Signed: **E. H. CROWDER,**
Provost Marshal General

Approved: **NEWTON D. BAKER,**
Secretary of War

Contributed through Division of Advertising

United States Gov't Comm. on Public Information

This space contributed for the Winning of the War

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

The Operator and the Fourth Liberty Loan

SEPTEMBER twenty-eighth marks the opening of the biggest drive yet made by our country for finances to carry on the world war in which our men are fighting so gallantly. This war cannot be carried to its final and just conclusion without money in the treasury to pay the enormous bills which are being contracted for each day. It is not a case of—can we raise the amount asked for by the Secretary of the Treasury, but—we must raise any amount which the country and the boys "over there" need.

The methods employed in raising the money are to be as numerous as is necessary in order to reach every resident of our land from every conceivable angle. Not a man or woman must escape—none should wish to. A fifty dollar bond at a dollar a week from one man means as much to the country from the patriotic view as a thousand dollar subscription, cash down, from another. It is a case of INVEST ALL YOU CAN IN THE BEST SECURITY IN THE WORLD. Don't let any one tell you he has "contributed" when he has bought a bond—he has not; he has "invested," for his money is always there. He can get it back when the bonds become due or before if he needs it.

This year MOTION PICTURES are to be used more than ever before. The President has asked all the big stars of the screen to turn to and make a picture which will aid in the campaign. Douglas Fairbanks, Mary Pickford, Alice Brady, Clara Kimball Young, William Hart and some forty others have not only consented but have actually produced patriotic pictures which should be of the greatest conceivable help in promoting this, the greatest of all loans.

These pictures are to be distributed through the standard exchange systems of the country so that every theatre will have a different picture to show its audience one each one of the twenty-one days of the drive. The exchange men are to be impressed with the importance of seeing to it that every house in the country receives one of these subjects each day, but it must not be allowed to end here. Every theatre man must demand these films. The OPERATOR must follow this demand up and see that the film is shown on the screen. He must check up the house manager and help the Government see to it that this great piece of national propaganda "gets over" in the biggest possible way.

In addition to the film campaign there is to be sent out to every theatre in the country a set of five stereopticon slides. These slides are not to be merely reproductions of pretty pictures, but are to be statements of fact in cold type. They tell how much can be bought with the proceeds from the sale of a fifty dollar bond, how much from the sale of a hundred dollar bond, and so on. This is done so that those subscribing may picture to themselves exactly how much aid they are rendering to their husbands, brothers or friends "over there."

This, too, is when the OPERATOR can help, for he can see to it that when the slides are received that they are used and not discarded. Remember, the Government spent the money and had them made in order that they may be shown and stimulate patriotism.

As members of an essential industry let us remember that it is essential for each of us to put our shoulders to the wheel and help in this, the greatest of world wars, into which we have stepped, and from which we must not emerge until it has been brought to its just conclusion.

Next week on this page we will publish suggestions for slides which will contain actual facts which operators throughout the country can use on slides prepared by themselves to supplement those which the Government supplies. The facts contained in these suggestions will not appear on the official slides, though they are correct, having been received from the national Liberty Loan Committee.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

The Model Operating Room of Standard Theatre, Cleveland, O.

THE exhibitor who intends building or remodeling a theatre always benefits by a study of the arrangements in other high-class houses, and all operators, likewise, derive new ideas from the inspection of the equipment and layout of the operating rooms of the nation's representative photoplay theatres; therefore we believe that all of our exhibitor and operator readers will derive useful ideas from a study of the following description of one of the finest operating rooms to be found anywhere in the United States.

This model operating room belongs to the Standard theatre of Cleveland, Ohio, a house noted for its excellent management at the hands of Mr. and Mrs. Joseph Grossman, and it is due to their enterprise and their pride in the Standard theatre that we are able to present the excellent series of photographs which illustrate the ensuing description.

The projection room of the Standard theatre is so replete with refinements in the details and arrangement of the apparatus that all can hardly be enumerated, but, as Fig. 1 shows, the projectors are Simplexes of latest design equipped with Speedco arc-controllers. A study of this photo serves to show that the feeding

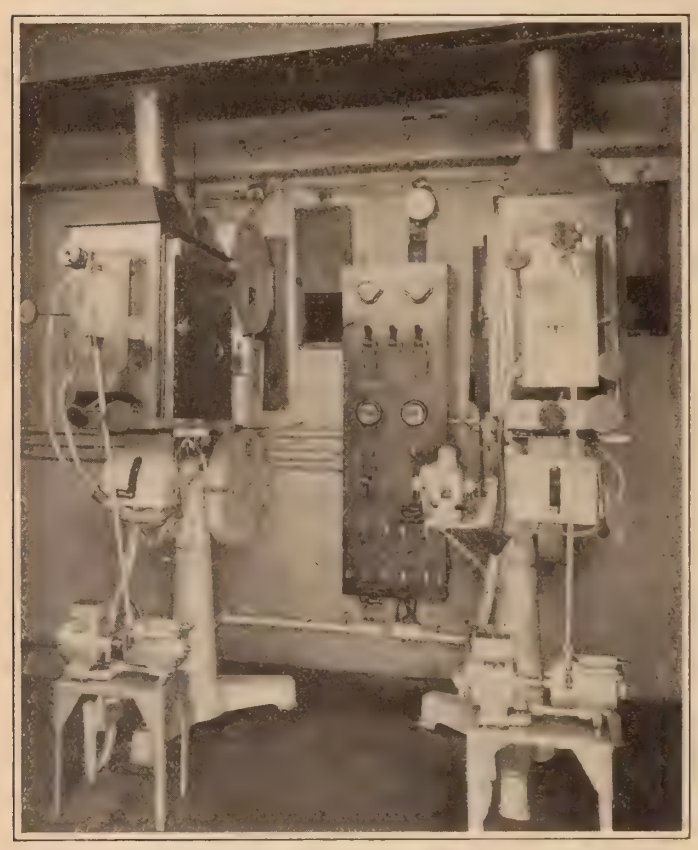


Fig. 1—Machines, Arc-Controllers and Switchboard

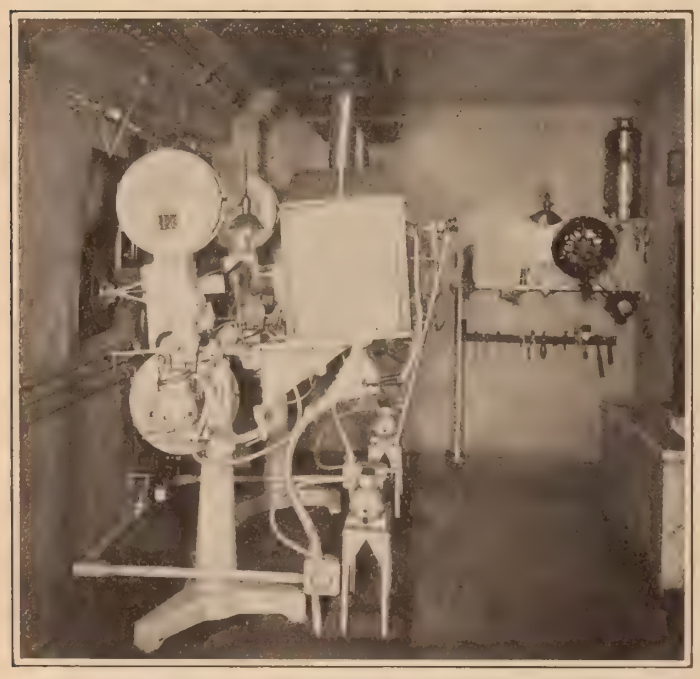


Fig. 2—Another View of the Room. Note Rewind Table and Tool-Rack

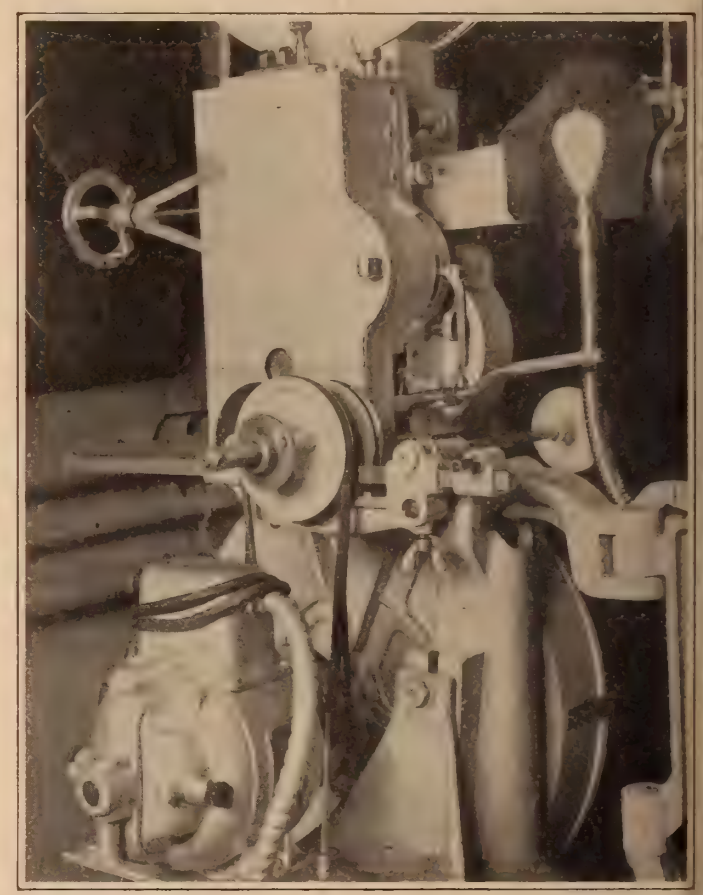


Fig. 3—Modified Simplex Speed-Controller. Pilot Light, Used for Framing, Is Movable in All Directions

elements of the arc-controllers are attached to the lamp houses in a special manner, which affords great smoothness of operation. More will subsequently be said about the projectors and their complementary appliances, but Fig. 1 affords an excellent view of the switchboard, from which the entire lighting of the theatre is controlled.

At the top of this switchboard are two ammeters, one for each arc, while just below these are the switches for the projector motor and house-light circuits. Next are seen the regulating knobs of two field-rheostats, which are not at present in use, but were formerly used as motor speed controls with the Edison Super Kinetoscopes, once used at the Standard theatre. Below the field-

Rheostat handles are the two switches of the arc controller circuits, and last on the switchboard come the switches for the machine arc circuits. These, it will be noted, are double-throw, giving four circuits, which are kept fused at all times so that in the event of a fuse blowing the switch is just thrown over to the other side and the performance continued without interruption.

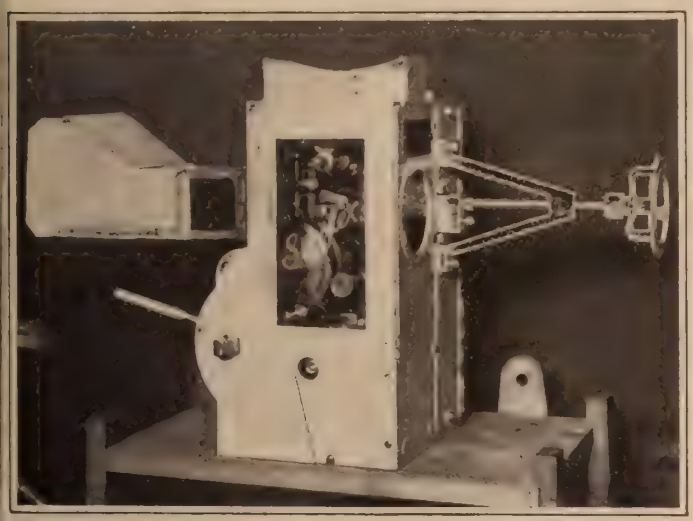


Fig. 4—Extra Mechanism. Note Special Bracket for Shutter Spindle, and Construction of Light-Shield

A more comprehensive idea of the Standard's operating room will be gained from Fig. 2, which shows to advantage the elegant appearance of the enamelled projectors. The machines are finished in light gray enamel, to harmonize with the color of the walls, and this enamel is baked on, insuring a lasting finish. The



Fig. 5—Film Storage Cabinet

lamp houses are, of course, not finished in this manner, their white appearance in the photograph being due to reflection. The arc-controllers and their tables, the machine motors, magazine arms, etc., are finished with aluminum paint, and to add to the neat appearance of this operating room the wires are all run in conduits, none being exposed to annoy the operator or invite short-circuiting. Chimneys from the lamp houses of the projectors connect with a large vent-pipe, seen at the top of Photos 1 and 2, and a fan situated on the roof connects with this pipe and draws off all carbon dust and arc fumes—an ideal condition, which should be the heritage of every good operator.

A powerful lesson may be learned from Fig. 2, before we pass on, and that is the importance of having everything in its proper place. We see to the right in this illustration the rewinding table, and under it a tool rack containing the tools needed by the operators. How much easier it is to make an emergency repair if one can instantly lay his hands upon the necessary appliances, instead of having literally to unearth them, as is all too frequently the case. The rewind is the customary Simplex device,



Fig. 6—Where Operators "Fuss Up" After the Performance.

but equipped in addition with a motor, and the motor switch and speed control rheostat may be seen attached to the under side of the rewind table.

The clean and spotless appearance of the room and machines in Fig. 2 might cause some readers to assume that things were especially cleaned up for the purpose of making the photos, but this is not at all a correct assumption; the operating room of the Standard theatre is always in this immaculate condition, even at the instant when the day's performance is concluded. Credit for this condition must be shared between the management and the operators.

The distinctive character of the Standard's operating room does not reside entirely in its general arrangement and appearance, however, for when we come down to details we discover that the projectors have been equipped with some special attachments of creditable design. The "close-up," Fig. 3, shows a modification of the mechanical motor speed controllers supplied on all Simplexes, which does away with the tortuous path usually traversed by the belting and makes a much simpler and more compact arrangement. This is found to be entirely as effective as the arrangement supplied by the maker of the machines, and does away with an additional pulley, as the illustration shows.

All up-to-date operators realize the importance of threading the films "in frame" at the aperture of the projector, because only by doing this can a good change-over be accomplished when presenting a continuous performance with two machines.

The lamp, mounted on a flexible tube, seen in Fig. 3, is a further attachment with which both projectors at the Standard theatre are provided, and it is readily apparent from the photo that these lamps may be brought close to the aperture to illum-

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inate the image, thus facilitating the threading of the pictur "in frame." When the machine is in operation the lamp is be to one side, out of the way, and its flexible mounting renders useful as a pilot-light when examining or oiling the projecto It can be bent over to illuminate the motor side, or any oth desired position. This framing lamp is connected to the mot switch and is provided with an 8 candle-power bulb.

Fig. 3 also shows a large metal light-shield which is attached the customary Simplex colored glass eye-protector, and exten a considerable ways back from the cooling-plate. This ligh shield is better shown in Fig. 4, and such an attachment may made by any operator from pieces of tin or other light sheet-met

The particular feature emphasized by Fig. 4 is, however, th special bracket which supports the revolving shutter spindle, thu allowing the shutter to be placed at a point in the projected lig beam, where its cut-off action is a dissolving one, without su jecting the shutter gears to the strain and rapid wear which o curs if the shutter is mounted a long ways from its gears witho making provision for the extra strain and vibration thus im posed. The projector mechanism shown in Fig. 4 is an extr or reserve, mechanism, always kept in readiness on a table in th operating room of the Standard theatre and maintained in pe fect adjustment so that it can be instantly put in place on eithe projector in the event of a breakdown. It is almost needless t say that no breakdown has ever yet occurred at this house.



Fig. 7—Operators' Clothes Lockers. Note Source of Fresh Air at Right

was necessary to remove the revolving shutter when making the photograph, Fig. 4, but the shutter is always kept in place prop erly timed.

In an operating room kept so scrupulously clean as that of Cleveland's Standard theatre the fire risk is naturally at a mini mum, but every precaution is nevertheless observed in the handling of films. Fig. 5 shows the cabinet in which the Standard's daily show reposes when the reels are not actually being projected and at the bottom of this film cabinet is a drawer, made of cop per, containing camphor blocks and a small amount of water which are intended to keep the films pliable. The flooring of the cabinet, upon which the reels of film rest, is of heavy mesh wire, and to insure the safety of the films from fire the cover of the film cabinet is prevented from opening any wider than is shown in the photograph, and therefore falls shut of its own weight when released by the operator.

It would be inconsistent, indeed, to maintain great cleanliness in an operating room and make no provision for the personal cleanliness of the operators, but this item has also been attended to by the management of the Standard, for behold in Fig. 6 the

operators' wash basin, provided with hot and cold water, and the necessary toilet accessories. The fan shown in this illustration is an additional means of exhausting the vitiated air of the room.

It is just a step from the wash basin, shown in Fig. 6, to the steel lockers provided for the operators to keep their clothes in, these being prominently featured in Fig. 7. To the right in Fig. 7 is noticed a 7-inch pipe which terminates in an ILG blower on the roof and supplies a constant stream of fresh air to the operators. This arrangement completely changes the air in the Standard's operating room every 1½ minutes.

Before closing we must not neglect to mention the telephone system installed in the Standard theatre, which connects with the following important branches of activity, viz., operating room, box office, doorman, organ and office. Current for this telephone system, and also for the emergency house lights, is derived from a 6-volt 120-ampere hour storage battery, which is wired for charging, and may be seen (enclosed) under the shelf at the left of Fig. 7.

Messrs. Konjoccerty and Thomas are the operators in charge of this splendid room and equipment at the Standard theatre, and it is gratifying to state that their performance is in every way equal to the working conditions which have been provided them.

Lucas Supplies Projectors for Southern "Hearts of World" Companies

The Lucas Theatre Supply Company, 158 Maretta street, Atlanta, Ga., report the sale of a number of Simplex projectors to A. S. Guckenheimer for several "Hearts of the World" road companies organized by him for touring the majority of the Southern states.

Mr. Guckenheimer, who is the owner of the Arcadia Theatre, Savannah, one of the city's foremore motion picture houses, has been a successful exhibitor in that city for a number of years.

It is understood that the "Hearts of the World" companies controlled by Mr. Guckenheimer will open at Atlanta and New Orleans during the week of September 1.

Special trunks have been ordered for the transportation of the road equipment.

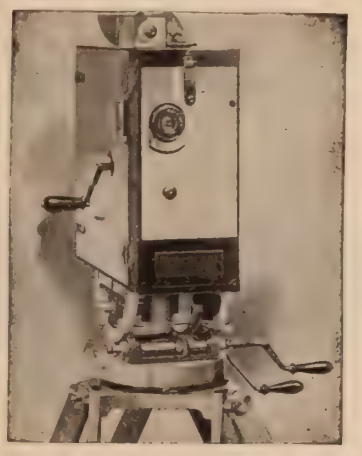
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By J. I. Crabtree

Communication No. 74 from the Research Laboratory of the Eastman Kodak Company

(*Continued from last week*)

The Developing Tanks

These are shown in Fig. 4 and consist of three tanks, T-1, T-2 and T-3, T-1 being without cover and fitting into T-3, fitted with a cover and removable screw caps S-1, S-2. The tank T-3 in turn fits into T-2, likewise fitted with a cover. The tanks are nickel-plated and fitted with turn-up rings at L-1, L-2 and L-3 to facilitate the rocking of the trays when full of solution. The capacity of each tank when containing the reels averages about 8 liters, or 2 gallons.



Fig. 4

Method of Development

The apron enclosing the exposed film is moved from reel B and placed in the tank T-1 containing the special developer T-6, lifted up and down once or twice so as to remove air bells, and the tank then rocked in alternate directions for 1½ minutes at 95° F. or 3 minutes at 85° F., or for the required time in a developer containing sodium sulphate.

The apron is then drained quickly and immersed for one or two seconds in T-2, containing rinse water, at the same temperature as the developer in T-1, lifted out, drained and then immediately placed in T-3.

T-3 contains the fixing bath, at the same temperature as the liquids in T-1 and T-2, and is of course kept covered when containing the formalin fixing bath.

The following chrome alum bath is used at temperatures up to 85° F.:

	Avoirdupois	Metric
Hypo	7 ozs.	200 g.
Sodium Sulphite (*desiccated*)	1 oz. 175 grains	40 g.
Chrome Alum	2 ozs. 350 grains	80 g.
Acetic Acid (28%)	150 minims	10 cc.
Water to	32 ozs.	1 liter

Dissolve the sulphite and chrome alum together and add to the hypo solution, finally adding the acetic acid.

At temperatures up to 95° F. the following formalin bath should be employed:

	Avoirdupois	Metric
Hypo	9 ozs.	250 grams
Sodium Sulphite (*desiccated*)	1 oz. 350 grains	50 grams
Formalin (*formaldehyde* 40%)	4¼ ozs.	125 cc.
Water to	32 ozs.	1 liter

First dissolve the hypo, then the sulphite, and finally add the formalin.

In ordinary practice with large racks and tanks the odor of formalin in most cases prohibits its use, though with the above outfit and using the covered fixing tank (see Fig. 4), the odor of the formalin is negligible. The tank T-3, fitted with a cover and removable screw caps, S-1 and S-2, may be filled through S-1 and emptied through S-2. The tank should be kept covered, and the lid removed only to allow of the immersion of the apron.

It is advisable to wear rubber gloves when working with formalin.

Washing

After thoroughly fixing, the apron is removed to tank T-2 and thoroughly washed in several changes of water at the same temperature as the fixing bath. Washing may be carried out with a minimum amount of water by three or four immersions of 3 minutes each, and rocking and draining after each immersion.

Drying

Several methods of drying film were tried, as follows:

(*a*) The apron was telescoped over a long rod and allowed to dry in the air. In this way the film was dried in contact with the apron and could be separated from the same when dry. However, by this method the first few feet of film are invariably scratched by virtue of pushing out the center of the roll. If a "leader" is used, scratching of the exposed film may be avoided.

(*b*) By blowing air through the spirally wound apron, thus drying the film in a manner similar to that employed for the drying of prints by means of the Majestic print dryer (*EKCo.*). The method of procedure was to place the apron within a funnel-shaped holder fitted with a rubber sleeve so as to fit tight around the coiled apron and to blow hot or cold air through the apron by means of a fan.

The experiments were not successful because drops of water were invariably left on the film, and these left drying marks on the finished film. From this it was considered absolutely necessary to squeegee the film and remove superfluous moisture before drying if drying marks were to be eliminated.

Attempts were then made to squeegee the film by re-reeling the apron and film from reel A to reel B (see Fig. 2) and passing the film between squeegeeing rollers affixed to a spring so as to take up the slack formed by expansion. Although after squeegeeing in this manner better results were obtained, it was considered that owing to the bulkiness of the fan required to supply the air this method was not practicable.

The method finally adopted for drying was simply to re-reel the apron and to wind the film on to a collapsible rack similar to the racks used in the tank development of motion picture film. The surface moisture was removed from the film with a chamois before drying, the film being sufficiently hardened to permit of such treatment.

If the washing was not thorough a little residual hypo was left on the back surface of the film owing to contact of the same with the apron, though this was removed during the usual process of after cleaning.

The apron was readily dried by hanging up in the coiled condition, though it was not found necessary to thoroughly dry the apron before reeling a new length of film for development.

Development of Positive Film

The apparatus may be used for developing motion picture positive film in exactly the same way as for negative film.

Portability of the Apparatus

The apparatus is extremely portable, the reels, apron and tanks fitting into one tank, as shown in Fig. 5, while the base of the reeling apparatus is made in two parts, which fold together, as illustrated.

The diameter of the reels for different lengths of film is as follows:

Length of Film	Diameter
100 feet	14 inches
150 feet	17 inches
200 feet	20 inches

An outfit for finishing 200-foot rolls would therefore only take up a space of 22 x 9 inches.

Summary

By an application of the apron method of developing film as adopted in the Kodak Film Tank outfit a portable and compact

apparatus has been devised for the development of motion picture film, while by applying the method of developing at high temperatures, as described in Communication No. 62 (B. J. 1917, p. 555), it is possible to develop motion picture film up to temperatures as high as 95° F. In view of this and the portability of the apparatus, it is hoped that the method will be of particular value to explorers traveling in tropical countries, who must develop their film as soon as possible after exposure and under existing conditions.

The apparatus consists of a celluloid apron somewhat wider than the width of motion picture film and a suitable reeling apparatus and developing tanks, the film being wound on to the apron, developed, fixed and washed in the apron, and finally dried by transferring to a collapsible frame rack in the usual way.

The formula for the T_6 developer recommended is as follows:

	Avoirdupois	Metric
Paramidophenol hydrochloride, or Kodelon	105 grains	7 grams
Sodium Sulphite (*desiccated*)	1 oz. 300 grains	50 grams
Sodium Carbonate (*desiccated*)	1 oz. 300 grains	50 grams
Water to	32 ozs.	1000 ccs.

The time of development with this developer is 1½ minutes at 95° F., but if this is too short for convenience in working, the time may be extended to three minutes by adding 10 per cent sodium sulphate to the developer before use.

After developing, rinse for a few seconds and fix in the following chrome alum bath at temperatures up to 85° F.:

	Avoirdupois.	Metric.
Hypo	7 ozs.	200 grams
Sodium Sulphite (*desiccated*)	1 oz. 175 grains	40 grams
Chrome Alum	2 oz. 350 grains	80 grams
Acetic Acid (28 p. c.)	150 minims	10 cc.
Water to	32 ozs.	1 liter

Dissolve the sulphite and chrome alum together and add to the hypo solution, finally adding the acetic acid.

At temperature up to 95° F. the following formalin bath should be employed:

	Avoirdupois.	Metric.
Hypo	9 oz.	250 grams
Sodium Sulphite (*desiccated*)	1 oz. 350 grains	50 grams
Formalin (*formaldehyde 40 p. c.*)	4¼ oz.	125 cc.
Water to	32 oz.	1 liter

First dissolve the hypo, then the sulphite, and finally add the formalin.

When developing at high temperatures it is very necessary to maintain the temperature of the developer, fixing bath, and wash water the same, otherwise if the film is transferred from a hot to a cold solution or vice versa reticulation of the gelatine coating is liable to occur.



Fig. 5

By a slight modification the apparatus could be made suitable for daylight developing, though this would necessitate the carrying of a collapsible box to fit around the reeling apparatus.

The author is indebted to Mr. S. Tulpan for his valuable assistance in the carrying out of the various experiments.

The film that first made motion pictures practical is easily identifiable by the words

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An Orchestra as an Advertising Feature

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This theatre claims to have one of the best equipped and most talented orchestras in the country. Mr. Von Herberg is said to have searched the country and parts of Europe to obtain an efficient leader, whom he found in the person of Marcus Brambilla. The orchestra contains thirty members, every one of whom is a capable artist. The management believes that the best available musicians pay in the end, hence they only obtain the services of those capable of correctly and appropriately interpreting the emotions of the film, regardless of the cost.

Another reason for this new innovation is because the manager realizes that people enjoy and appreciate good music, and consequently if a good orchestra is employed the lovers of music will return. This super-orchestra also gives a "punch" to the picture as well as the house. It places the house in a class of its own, which is, in other words a personality.

Manager Frank Steffey, of the Coliseum, uses his thirty-piece orchestra for different unique purposes. During the week of July 7 he had as a concert number, "The Evolution of Dixie," and in conjunction with this, he had the assistance of a few pickaninnies. This was received with hearty enthusiasm by the audience. Each week he has some new tableau of similar description. This could not be done effectively without some kind of an orchestra or music, and the better the music, the greater the box-office receipts. In cases where patriotism should be shown, this orchestra is indispensable. People leave, expressing their deep appreciation of the performance and the music especially.

We fully realize that a small house cannot afford this expensive outlay for music, but it can at least improve its so-called "music" and try to elevate its patrons to a better appreciation of the classics.



The Coliseum Theatre in Seattle, Wash., maintains a thirty-two piece orchestra, insuring perfect musical settings for every picture presented

Announcement to the Profession

THE Musical Editor of these columns considers it his duty to keep the readers of MOTION PICTURE NEWS up-to date concerning current events in the musical world. For the past few weeks he has been trying to obtain such numbers as "Waltz Divine," "The Golden Youth," "A La Mode" and several others, all composed by George Rosey, and was unable to secure copies until a few days ago, when he learned that Belwin, Inc., of 701 Seventh Ave., New York City, are the sole owners of all George Roseys' compositions, published in single form, and is therefore in a position to supply the demands.

Being aware of the fact that many readers of these columns were, or still are, in the same predicament as I was in reference to purchasing these numbers, I have availed myself of this opportunity to inform you.

George Rosey's compositions are admirably suited to interpret the emotions of the film and the following numbers by this well-known composer are known to me:

1—Military Tactics is a typically modern march and the most original composition of its kind. It consists of various bugle calls and the orchestra arrangement is one of the most clever and effective that has come under the editor's notice.

2—Savannah, a very melodious one-step in a class by itself.

3—Sachem, an Indian intermezzo of exceptional merit, not only Indian by its title, but really an Indian characteristic in its melody.

4—A La Mode, a French characteristic one-step, most appropriate for ballroom scenes in society dramas.

5—6—The Golden Youth and Valse Moderne, two melodious valse lentes, very appropriate for garden scenes, society dramas, and even love themes.

7—Valse Divine, a medley arrangement in waltz form of such famous melodies as "A La Bien Aimee," "Kiss Waltz," by Arditi, "Kamennoi Ostrow," by Rubinstein, and several others, very effectively arranged and playable for any combination of instruments.

8—The last number is a selection of such favorite melodies as "Whispering Flowers," by Blon, "Naila," by Delibes, "To Spring," by Grieg, "Funeral March" of "Marionette," by Gounod, "Minuet," by Paderewski, "Argonaise," by Massenet, and other extracts of works by classic composers.

The above named compositions are now obtainable, as heretofore mentioned, at Belwin, Inc., of 701 Seventh Ave., New York City, at special reduced prices, and I earnestly suggest that if you are not in possession of any of these numbers to avail yourself of the unusual offer which I accidentally came across in my rambles around the Rialto of this great metropolis, and which I did not hesitate to acquaint my constant readers of.

Review of Lates Compositions

1—"Everything Is Peaches Down in Georgia." That "peach" number arranged as "peachy" fox-trot, by Geo. M. Meyer and Milton Ager. (Feist Edition.)

2—"K-K-K-Katy," fox-trot; the wonderful novelty stammering song that is the biggest kind of a hit. By Geoffrey O'Hara. (Feist Edition.)

3—"My Belgian Rose," Waltz by Benoit, Levenson and Garton. The world-wide appeal of this number has put it in the big hit class. (Feist Edition.)

4—"Forget-Me-Not Waltz," by Frank W. McKee. The waltz of a dozen features, simplicity, charming melody, good harmony, a well-written score, three contrasted parts, novel orchestration, the right length, delightful rhythm,

character and appeal, superior mechanical production, and a full measure of the Waltz King's genius and a low price. (G. Schirmer, 3 E. 43d St., N. Y.)

5—"Back the Man Behind the Gun," March by H. Wasserman. The big patriotic song hit. A great favorite with all our military bands. (Carl Fischer, Cooper Sq., N. Y.)

7—"Songs of Uncle Sam," March by E. McCoy. The biggest march of the year. You all know his "Lights Out" and "Signal Corps." This beats 'em. If you want a march to set the pace for all others, then get this. New edition conforming to U. S. Band Army requirements. (Carl Fischer.)

8—"I'm Sorry I Made You Cry," Waltz by N. J. Clesi. This one is now a top-notcher—sung and played everywhere. (Feist Edition.)

9—"Comedy Allegro," by S. M. Berg. An original conception of a comedy scene. One of the most unique numbers of its kind. (Belwin, Inc., 701 Seventh Ave.)

10—"Mountain Music Suite," by Gaston Borch, "composer of classics for the masses." It comprises four different compositions, entitled "Sunrise on the Mountain," "Mountaineer's March," "Mountain Song," and "Mountaineer's Dance," each one ably portraying what its title indicates. (S. M. Berg, Columbia Theatre Bldg., N. Y.)

11—"Military Hurry," for battle scenes. Composed and orchestrated by Sol. P. Levy. The aftermath or coda maintains the character of the composition, but in a subdued manner, and, by making a decrescendo, the transition into the next number will not be apparent. (Cinema Music Co., 701 Seventh Ave., N. Y.)

—"Keep Your Head Down, Fritzie Boy!" One-step by Lieut. Gitz Rice. The big hit of the British-Canadian recruiting show: "Getting Together." (Feist Edition.)

LATEST MUSIC CUES

"BOSTON BLACKIE'S LITTLE PAL"

(Metro—Lockwood)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

1—"Babillage" (Characteristic Bright Novelette) (Theme), by Castillo (3 minutes and 15 seconds), until—At screening (telephone bell).
2—"A Shepherd's Tale" (Allegretto Semplice), by Nevin (3 minutes), until—T: "Too young to know or care" (telephone bell).
3—"Shepherd all and Maidens Fair" (Allegro Con Moto Giocoso), by Nevin (3 minutes), until—T: "We leave to-night for my——"
4—"Lullaby" Andante Semplice), by Nevin (2 minutes and 15 seconds), until—T: "I promised to stay on for——" (whistle).
5—Repeat Theme (2 minutes and 15 seconds), until—S: When Boston rings bell (door bell).
6—"Capricious Annette" (Characteristic Moderato Caprice), by Borch, (3 minutes and 30 seconds), until—T: "Right now I asks you."
7—"Sparkling Eyes" (Allegretto Scherzando), by Puerner (3 minutes and 30 seconds), until—T: "The working day of the crook."
8—"Hunkatin" (Half-tone One-step), by Levy (1 minute and 45 seconds), until—S: When Blackie leaves car.
9—"Heavy Mysterioso,' by Levy (1 minute), until—T: "Remember you are to sit in."
10—"Kathleen" (Valse Lento), by Berg (1 minute and 45 seconds), until—S: At the reception.
11—"Dramatic Recitative," by Levy (2 minutes and 30 seconds), until—S: Blackie at safe (Auto horn).
12—"Sleeping Rose" (Valse Lento), FF and PP according to action, by Borch (3 minutes and 45 seconds), until—T: "I tum down for doggie."
13—Repeat Theme (3 minutes), until—T: "We can't talk here."
14—"Arioso" (Andante Mosso), by Frey (3 minutes and 45 seconds), until—S: When Mary leaves car (auto effects and horn).
15—"Nocturne" (Andante Non Tanto), by Karganoff (3 minutes and 45 seconds), until—T: "But I am bound by ties."
16—"Hurry" (Half-Reel Hurry), by Levy (2 minutes and 30 seconds), until—S: When La Valle leaves house.
17—"Sorrow Theme," by Roberts (2 minutes), until—S: When La Valle Leaves.
18—"May Dreams" (Moderato Serenade), by Borch (3 minutes and 30 seconds), until—T: "Oh, I can't, I can't."
19—Repeat Theme (1 minute and 30 seconds), until—T: "Nice man's." * * * * * END.

"HER ONLY WAY"

(Select—Talmadge)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "May Dreams" (Moderato Serenade), by Borch
Vampire Theme: "The Vampire" (Dramatic), by Sol. P. Levy

1—"Impish Elves" (a Pleasing Intermezzo), by Borch (3 minutes and 5 seconds), until—T: "Joseph Marshall recently."
2—"At Sunset" (4/4 Moderato Grazioso), by Brewer (1 minute and 15 seconds), until—T: "Paul Belmont, banker."
3—Continue to action (2 minutes and 35 seconds), until—T: "Judge Hampton Bates."
4—"Dramatic Narrative," by Pément (1 minute and 30 seconds), until—S: Both automobiles arrive.
5—"Intermezzo Pittoresque," by Kocian (2 minutes and 40 seconds), until—T: "When I crossed."
6—"Sorrow Theme," by Roberts (2 minutes and 35 seconds), until—T: "For sale to the highest bidder."
7—Theme (2 minutes and 40 seconds), until—T: "As day wore into evening."
8—"Pathetic Andante," by Vely (3 minutes and 20 seconds), until—T: "Oh! That's all settled."
9—Theme (2 minutes and 30 seconds), until—T: "So that's the kind of a woman."
10—"Dramatic Recitative," by Levy (2 minutes and 25 seconds), until—T: "Then hushed was the song."
11—"Night of Love" (3/4 Moderato), by Holmes (1 minute and 40 seconds), until—S: After wedding ceremony.
12—Continue ff (1 minute and 5 seconds), until—T: "One of the wild oat."
13—"The Vampire," Theme (2 minutes and 40 seconds), until—T: "Within a great house."
14—"Nocturne Op. 48 No. 1" (4/4 Poco Piu Lento), by Chopin (5 minutes and 25 seconds), until T: "And the passing of time."
15—"The Broken-hearted Sparrow" (3/4 Andante Espressivo), by Bendix (3 minutes and 50 seconds), until—T: "Belmont's business appointment."
16—"Vampire," Theme (2 minutes and 35 seconds), until—T: "And in the meantime."
17—Theme (1 minute and 45 seconds), until—T: "Then as time passed."
18—"Cavatine" (4/4 Dramatic Moderato), by Bohm (3 minutes and 55 seconds), until—T: "And from another city."
19—"Broken Melody" (4/4 Dramatic Adagio), by Van Biene (5 minutes and 15 seconds), until—T: "Your honor, I withheld the name."
20—"Tragic Theme," by Vely (3 minutes nd 45 seconds), until—T: "When morning came."
21—"Salute D'Amour" (3/4 Andantino), by Elgar (1 minute and 20 seconds), until—T: "Paul, I'm so glad."
22—"Romance" (4/4 Andante con moto), by Rubinstein (2 minutes and 10 seconds), until—T: "And Marshall returned."
23—"Vanity" (Allegro Caprice), by Jackson (1 minute and 5 seconds), until—T: "At Belmont's home."
24—"Vampire," Theme (4 minutes and 45 seconds), until—T: "Well, we pulled it off."
25—Tacet (35 seconds), until—S: Lucille fires shot.
26—Produce effect (shot)—followed by—
27—"Sinister Theme" (for impending danger), by Levy (2 minutes and 5 seconds), until—S: Door-bell ringing.
28—Tacet (produce effect; very important; door-bell ringing) (1 minute and 25 seconds), until—S: Lucille looking at clock.
29—Theme ff (4 minutes and 50 seconds), until—T: "Moral—He who."
30—Continue in Allegretto Tempo (45 seconds)—until END.

Galvin Uses Effective Setting

DURING the run of the American Red Cross film, "The Historic Fourth of July in Paris," the week of August 19-24 at Poli's, Wilkes-Barre, a very effective musical setting was given the picture by J. J. Galvin, managing director of the theatre. This is probably the first elaborate musical program to be used for a single reel subject in any motion picture presentation outside of New York. Mr. Galvin's program, as forwarded by G. C. Heebner, General Film traveling representative, is as follows:

"The Star Spangled Banner."
"Pack Up Your Troubles in Your Old Kit Bag."
"Like Washington Crossed the Delaware."
"Onward Christian Soldiers."
"Good night, Germany."
"Keep the Homes Fires Burning."
"Rally Round the Flag."

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Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
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The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Fedora
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
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In Again Out Again
In Judgment Of
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Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Feck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

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The list of special releases is brought up to date every week. Watch the changes.

"THE CLUTCH OF CIRCUMSTANCE"

(Vitagraph—Griffith)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "My Paradise" (Characteristic Moderato Ballad, by Zamecnik

1—Theme (1 minute and 15 seconds), at screening (piano only according to action).
2—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 15 seconds), until—T: "John Lawson, Ruth's husband."
3—Theme (30 seconds), until—S: When John enters house (piano only according to action).
4—Continue Theme with Orchestra (2 minutes and 30 seconds), until—S: When Ruth leaves piano.
5—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 45 seconds), until—S: When John leaves.
6—"Furioso No. 11," by Kiefert (2 minutes), until—S: When John lights pipe (horses' hoofs).
7—"Vivo Finale" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "Did you see Mr. Lawson pass?"
8—"Sweet Summer Rose" (Andante Moderato), by Armand (3 minutes and 45 seconds), until—T: "After days of darkness."
9—Theme (3 minutes), until—T: "With the passing months comes."
10—"The Charming Ballerina" (Allegretto Characteristic), by Herman (3 minutes), until—T: "To New York, the city of—" (train effects).
11—"The Gentle Dove" (Andantino Con Dolce Maniera), by Bendix (2 minutes and 45 seconds), until—T: "At last, the big city."
12—"The First Heart Throbs" (Andante Moderato), by Ellenberg (2 minutes and 45 seconds), until—S: When Ruth faints.
13—"Piano Improvising" (2 minutes), until—T: "Lory Williams is used to" (piano only according to action).
14—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 45 seconds), until—T: "I'm as dry as the Sahara."
15—Theme (3 minutes), until—S: When Ruth sits at piano (piano only according to action).
16—"Musidora" (Idyll Allegretto Moderato), by Leigh (2 minutes and 30 seconds), until—T: "You are not tall enough for."
17—"In the Bungalow" (Allegretto Intermezzo), by Langey (2 minutes and 45 seconds), until—T: "Ruth is soon deep in" (automobile effects).
18—Popular Allegro 6/8 Movement (2 minutes and 15 seconds), until—T: "At last the opening night."
19—Bright Popular Waltz (1 minute and 30 seconds), until—S: When Ruth appears.
20—"Dramatic Tension, No. 36," by Andino (2 minutes and 15 seconds), until—T: "Wasn't I right the critics."
21—"Romance in F" (Andante Cantabile), by Tschaikowsky (3 minutes and 45 seconds), until—T: "Meanwhile at Ruth's apartment" (telephone bell).
22—"Salut d'Amour" (Andantio Con Expressione), by Elgar (2 minutes and 15 seconds), until—T: "The new day."
23—"May Dreams" (Moderato Serenade), by Borch (3 minutes and 15 seconds), until—T: "The product of a race."
24—"Dramatic Agitato," by Hough (2 minutes and 45 seconds), until—T: "The breaking storm but adds" (storm effects) (dog barking).
25—Theme (3 minutes), until—T: "So it comes to Ruth," until END.

"FLOWER OF THE DUSK"

(Metro—Dana)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Adagietto" (Andante Moderato Con Pathos), by Berge

1—"Dramatic Andante, No. 24," by Borch (2 minutes and 45 seconds), until—At screening.
2—"Adagietto" (Andante Moderato Con Pathos) (Theme), by Berge (3 minutes and 15 seconds), until—T: "Auntie, isn't it wonderful?"
3—"Barcarole" (Summer Idyll), by Buse (3 minutes and 30 seconds), until—T: "Haunting memories of the days."
4—"Allegro Con Grazia" (Symphony Pathetique), by Tschaikowsky (2 minutes and 30 seconds), until—T: "Why shouldn't I be vain?"
5—"Dramatic Recitative," by Levy (2 minutes), until—T: "What is the date, Miriam?"
6—"Serenade" (Andante Moderato), by Titt'l (3 minutes and 15 seconds), until—T: "Sometimes my darling I——"
7—'Babillage" (Intermezzo Allegretto), by Castillo (3 minutes and 15 seconds), until—T: "Riverdale by the sea."
8—"Narcissus" (Andante Con Moto), by Nevin (1 minute and 45 seconds), until—T: "I'm glad you are wearing "
9—Organ only Theme (2 minutes and 45 seconds), until—T: "Evening phantoms of the past."
10—"Berceuse Jocelyn" (Andantino Con Espressione), by Godard (1 minute and 30 seconds), until—S: When North leaves organ.
11—Repeat Theme (2 minutes and 45 seconds), until—T: "A ghost of yesterday."
12—"Romanze" (Moderato), by Schumann (3 minutes and 30 seconds), until—T: "In the morning."
13—"Traumerei" (Moderato Andante), by Schumann (3 minutes and 45 seconds), until—T: "I have been talking to your——"
14—"Pizzicato" (Petite Ballet), by Berge (3 minutes and 45 seconds), until—T: "When I came from school I——"
15—"Dramatic Narrative," by Pement (4 minutes), until—T: "In (he night's stillness."
16—"Orchestra Tacet" (1 minute and 30 seconds), until—T: 'The dawn of to-morrow" (clock ticking only).
17—'Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "Miriam, Miriam."
18—"Andante Pathetique, No. 23," by Borch (3 minutes and 30 seconds), until—S: When North looks in mirrow."
19—Repeat Theme (1 minute), until—T: "Autumn leaves." END.



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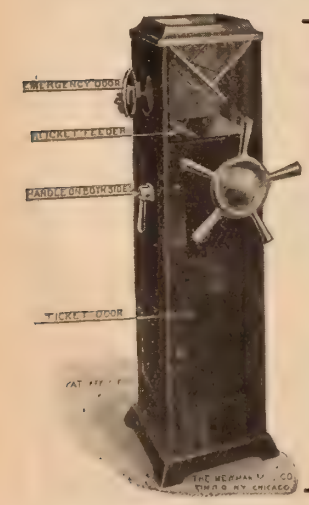
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Theatres Worth While



An interior view of George W. Bennethum's worth-while theatre in Allentown, Pa. Mr. Bennethum operates theatres also in Reading, Harrisburg, York, Pottstown and Coatesville, Pa., and Baltimore and Cumberland, Md.

Directory of New Theatres

ARIZONA

Architects Alfred W. Rea and C. E. Garstang, 720 Black Building, Los Angeles, are preparing plans for a Class B motion picture theatre to be erected on Washington street in Phoenix, Ariz., for A. C. Hubbard, of Redlands, Cal. The building will be 50 x 137½ feet, with a two-story front. It will contain a balcony, and will have a seating capacity of about 1,000. The estimated cost is about $25,000.

ARKANSAS

The Princess theatre, at Jonesboro, Ark., which was recently opened, has been converted from vaudeville to motion pictures, and is now under the management of Whitney Collins. The theatre is now called the Liberty. Seven reels comprise the program.

CALIFORNIA

Fred Miller, head of the Miller Amusement Company, which is to operate the new California theatre which is being built at Eighth and Main streets, Los Angeles, said this week that the interior decoration is progressing nicely. The opening is expected shortly.

ILLINOIS

Negotiations are nearing completion, it is said, for the early transfer of the Gem theatre, Pawnee, Ill., to the second floor of the new opera house building. Manager Serra will make extensive improvements and alterations, as the popularity of the Gem has brought growing business right along.

INDIANA

Kokomo, Ind., is to have another motion picture theatre in the near future, according to recent announcements. Work has been finished on the remodeled room formerly occupied by a garage at 110 West Mulberry street, and an early date in September will see the theatre in operation, it is expected.

Mr. and Mrs. Walters, Montpelier, Ind., announced recently that their new theatre, to be known as the Palace, is ready for opening in the new location, just north of the post office. The house was not quite finished when opened, but work is being continued steadily.

MINNESOTA

It has been announced that Devereaux and Tippel have opened a new theatre at International Falls, Minn. The new theatre is strictly modern and up-to-date.

Manager Nielson is reported as erecting a new theatre at Red Wing, Minn., which is expected to be ready for opening about the middle of September. The new theatre will be named the Auditorium, and will be strictly modern and up-to-date.

MONTANA

The work on Harlowton's new motion picture theatre, at Harlowton, Mont., has not been pushed very hard this summer, it has been reported, owing to the shortage of help this year, but it is expected that the new house will be ready for occupancy some time before the first of the year. This structure is three stories high, and is located on Central avenue. The building is fireproof and cost $70,000.

(Continued on next page)

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Directory of New Theatres

(Continued from page 1748)

NEW MEXICO

All the machinery for the new motion picture theatre at Roy, N. M., has been installed, and the house is now in operation. Exhibitor Sargent is at the helm.

NEW YORK

Among the leading new building plans filed with the Brooklyn (N. Y.) Bureau of Buildings is one by Levy Brothers for a three-story theatre to cost $300,000, on the northeast corner of Bedford avenue and Lincoln place. The new house will have a seating capacity of 3,200. It will be thoroughly modern in every respect.

Nobletti and Riggi have leased a corner, 100 x 100, on Third avenue and 112th street, New York, and will build a motion picture theatre.

OREGON

A. L. Edwards, of the Reedsport theatre, Reedsport, Ore., is said to be very anxious that a new theatre be built in that town. He is willing to take a lease for a long term.

PENNSYLVANIA

Work on the new theatre building on Main street, Johnstown, Pa., is being pushed to completion. It is the plan of Elig Brothers to have the building finished as soon as possible. When completed, it will house a motion picture theatre as modern as any in the country, it is said.

VIRGINIA

Jake Wells and his associates have added another theatre to their string, as the Victor theatre, Eighth and Broad streets, Richmond, Va., opened Labor Day as a strictly first-class picture house, showing first-run productions. Since securing the theatre Wells has made it over until it resembles a new theatre.

WASHINGTON

George H. Reizner, of Raymond, Wash., is investing $50,000 in a new theatre for that city.

H. Weatherwax, architect of Yakima, Wash., is preparing plans for a theatre to be built in that city, to be known as the Rose, for James Lane. Bids will be called at an early date, it is announced. The building will be 50 x 120 feet, and will have a seating capacity of 500.

The Rialto theatre, newest motion picture house in Tacoma, Wash., has been opened. The initial attraction was "Hearts of the World." The Rialto is managed by H. T. Moore.

The Melbourne theatre in Tacoma has been remodeled to resemble a new theatre, and will reopen as the Strand. The theatre seats more than 1,000.

Business Offerings

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We rent lists of or address contemplated or existing theatres, exchanges, state rights owners, publicity mediums and producers, selected as to territory, class, etc. Twenty thousand changes were recorded in our list last year. Its use means a saving to you of from 30 to 50% in postage, etc.

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Some Points About "The Complete Plan Book"

For the Manufacturer:

You can secure reprints of the different pages in The Complete Plan Book in any quantity at actual cost.

This is a bit of real service suggested to us by the fact that First National quickly placed a large order for reprints on "Italy's Flaming Front," covered in last week's issue of The Complete Plan Book.

These reprints will be placed in the hands of every exhibitor booking the production—still further evidence of the distributor's desire to aid the showman in every way in putting over his picture.

What can we do for you?

And, just one more point—each subject shown for review in the future will be covered in all-around fashion in the pages of The Complete Plan Book. But—

The amount of aid we are able to give you and the exhibitor depends on the amount of cooperation you can give us. Let us have synopsis, casts, and information regarding the advertising accessories as early as possible. Work with us to see that the cut used really illustrates the quality of advertising material furnished.

Call on us—let us get together and see how much we can do to make The Complete Plan Book the 100% service to the exhibitor.

For the Exhibitor:

You can file The Complete Plan Book entirely separate from the rest of Motion Picture News if that is more convenient for you.

It is always bound separately—so that by lifting the wire staples inside the cover you are able to remove The Complete Plan Book to file away in handy manner in your desk.

You can clip the Ad Talk to give to your newspaper editor if that has been your method in the past. Using the scissors will not destroy any valuable text portion of The Complete Plan Book.

This advantage is achieved by the placing of the Ad Talk so that it is always backed by an illustration. The important information and suggestions on each picture can be kept intact—when you cut the Ad Talk you only affect an illustration on the back.

If your newspaper is accustomed to giving you longer write-ups than those of our "Ad Talks," you can prepare one quickly by simply adding "The Story" on each picture to the "Ad Talk."

The material is prepared with this end in view. The "Ad Talk" is a real sales talk, not simply a re-hashed synopsis of the story.

The reviews in large face at the top of The Complete Plan Book pages is the importive review of P. S. Harrison or Peter Milne. The service material is prepared by our own staff devoting its time especially to this work.

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Advance Reviews

[*In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.*

For this week, also, there are included some reviews of productions released prior to the inauguration of The Complete Plan Book but not previously reviewed.]

"The Borrowed Duchess" (temporary title)

(Bluebird—Sept. 23. Starring Carmel Myers. Directed by Paul Powell)

THIS is a delightful, clean and wholesome little entertainment containing some heart appeal, some thrills and suspense, and physical action that starts somewhat in a slow manner but gathers speed as it goes along, until toward the end it becomes brisk. The comedy element is also present, which, added to the above, makes it a pleasing offering.

The basic idea in the plot, by Perley Poore Sheehan, is the belief of a fisherman of poor circumstances that blue blood runs in his veins. Comico-serious situations arise when a wealthy woman, who is looking into society through a keyhole, becomes the host of the fisherman's pretty daughter.

Miss Myer's pleasing personality and unique acting help make this contribution amusing.

It is a clean picture suitable mostly for refined audiences.

"The Cook"

(Fatty Arbuckle in another Paramount comedy. Two reels)

"THE COOK" contains many of the same gags as one of Fatty's previous releases, "The Waiters' Ball." It is really a revised edition of this earlier picture, and, happily, many of the gags and quips have been improved upon. It is never tiresome what with Fatty and his fine support. Buster Keaton gave a fine performance for his last one, and Al St. John and Alice Lake help the fun along. There is a lot of trick juggling, etc., that is always effective.

"Boston Blackie's Little Pal"

(Metro—Released Aug. 26. Length, 5 reels)

BEING a crook play, and as it contains situations with heart appeal, this attraction ought to please your patrons. The story is not thoroughly logical, but minor inconsistencies are overlooked when a picture furnishes satisfactory entertainment.

The basic idea in the plot, from the story by Jack Boyle, in the *Red Book Magazine,* is the reformation of a crook through the influence of a little boy. It also brings about the reconciliation of the child's parents.

As to the finish of the story, opinion, I am afraid, will be divided. After bringing husband and wife together by a worthy deception, the hero finds himself the possessor of the woman's jewels. He is shown deliberating whether to return them or not. A sub-title then is flashed, leaving the proper solution of the problem with the spectator. I think it a poor policy to leave a story thus unfinished, but that is a matter of personal opinion.

The babyish talk is altogether wrong. It hurts the picture. The boy looks too old to use such conversation.

Although the story touches somewhat on marital troubles, the picture could be shown even to the best of houses, for it has been handled well. It will appeal to all classes.

"The Mask of Riches"

(Triangle. Directed by Thomas Heffron. Five reels)

THIS picture of how sudden wealth caused one young lady, played by Claire Anderson, to completely lose her perspective is quite below the average. Triangle "society," that is, supposed highbrow, is always presented as a huge burlesque. But it is hardly funny. Social matrons don't grasp the curls of a newcomer and examine them closely with their lorgnettes.

The picture presents two love stories. That of the spoiled girl and her poor but honest lover, who opines, "We haven't got much money, Sally, but we have all the love in the world;" and that of the girl's unspoiled sister, who loves a man, once rich, but reduced to poor circumstances.

The story is not dramatic, and the interest will be largely among the lower classes, who will probably accept the burlesque society as good comedy.

E. Magnus Ingleton is author. Among those in the cast are Rae Godfrey, Jack Gilbert and Ed Hearne.

"The Mischief Maker"

Gloria Joy Continues to Please

(Oakdale-General Film—Released in Sept. Directed by Sherwood McDonald)

THE plot in this picture is not as logical as the ones in which this little star has appeared in the past, but it has been constructed especially for the purpose of enabling little Gloria to portray a mischievous nature. One thing can be said about her acting above all and that is its naturalness. She shows no self-consciousness whatever.

Her mother dies, in the story, and she is taken in charge by an Irish woman friend conducting a boarding house. She is made to wait on the table. The boarders revolt and threaten to leave as they are not able to stand her pranks.

While selling papers in her spare time she gets acquainted with a rich, old man who adopts her. He has a grown boy and a girl. The latter rejects her suitor because he is not of princely blood.

The Irish woman has a good-for-nothing son who returns after a long absence but she refuses to receive him. He meets the little heroine and makes her believe he is a hero and a prince. With the aid of her adopted brother they dress him up and make their sister believe he is a nobleman. She falls in love with him, but shortly afterwards the fake nobleman's mother, who was paying a visit to her "little darling," recognizes him and tells them he is

(*Continued on page* 1765)

"QUEEN OF THE SEA"—FOX SPECIAL

Beauty—of Form and of Nature—Shown Here Aplenty

WHATEVER the entertaining qualities of this fairy-photo-spectacle may be, they are derived from the following: the eye tantalizing display of the perfect forms and body outlines of the fairies, dressed scantily and at that only around the waist line; the display of Miss Kellermann's perfectly developed figure (in some not very long shots apparently entirely naked at times, her hair forming the only protection against the fury of the elements); the splendid swimming exhibitions; the beautiful scenes of rocky shores; the magnificent toning and tinting; the sharp photography and the general artistic atmosphere.

The story, written by George Bronson-Howard, is partly a fairy tale, partly a subsea fantasy and partly a love story of knighthood days.

The picture is not vulgar except to vulgar minds, of course—clean minds could not be offended with it any more than with a naked statue in a museum. It possesses few situations with heart interest, being an entertainment for the eye only. The fact, however, must not be lost sight of that there will be lots of the young men who will giggle (provided they have not been transported overseas by that time) and several of the old ones who will rub their whiskers, if they happen to possess such a face ornament, and put on a happy smile.—Released Sept. 1st. Length, 6 reels.—*P. S. Harrison.*

THE CAST

Merilla, "Queen of the Sea," Annette Kellerman
Prince Hero.....Hugh Thompson
Leandra, Princess.....Mildred Keets
Ariela, Queen of Cloudland.....Beth Irvins
Prime Minister.....Philip Van Loan
King Boreas, Master of Storms.....Walter Law
Clovis, King Boreas's Lieutenant.....Fred Parker
The King, Prince Hero's Father.....Louis Dean
The Queen.....Carrie Lee
The Duenna, Leandra's Maid.....Minnie Methol
Directed by John Adelphi.
Produced by William Fox.

THE STORY

Merilla, Queen of the Sea (Annette Kellerman), while sporting with the mermaids, finds a book of charms which reads that if she can save four human lives she will be endowed with mortal form and immortal soul. The book has come from the wreck of a ship for which Boreas, Master of Storms (Walter Law) is responsible. His daughters, the Sirens, are drowning the helpless sailors. Merilla swims to their rescue. The Sirens report to their father, and he in rage captures Merilla and confines her in a cave from which Prince Hero (Hugh Thompson) rescues her. Merilla, in turn, saves the live of the Prince when his ship is wrecked by Boreas. Boreas then captures Leandra, Princess, and shuts her up in the Tower of Knives and Swords. Merilla rescues the Princess after thrilling adventures. The Princess out of gratitude releases the Prince from his engagement to her, that he might marry Merilla, who loves him.

AD TALK

To use an old circus phrase of P. T. Barnum, Annette Kellerman's second big Fox production, "Queen of the Sea," is "bigger and better than ever." After seeing the world's most perfect physical beauty, the management of the ——— theatre can apply Mr. P. T. Barnum's favorite exploitation phrase to her latest work before the camera, "Queen of the Sea." Miss Kellerman's "Daughter of the Gods" was praised by the millions who have seen it. It was big in every sense of the word.

"Queen of the Sea" is more spectacular, more lavish in its natural and artificial settings and more stupendous than her previous work. More than two hundred of the most expert women swimmers are seen. More than a year of time was spent in its production.

The scenes are laid in Bar Harbor, the famous summer resort in Maine; the Bermuda Islands, the island of Jamaica; Florida, Mexico and California. Ten thousand sea gulls were decoyed on location in the making of this picture. Miss Kellerman executes an eighty-five foot dive after a cable has been cut from beneath her. More than 1,500 people appear in the production.

"Queen of the Sea" will be seen on the screen of the ——— theatre on ——— of ——— week.

CATCH LINES

Annette Kellerman's second stupendous sea spectacle, "Queen of the Sea"—two hundred beautiful diving girls.

The greatest sea spectacle ever enacted for the screen. "Queen of the Sea," with the world's most perfect physical beauty, Annette Kellerman.

The Venus of the screen—Annette Kellerman—does eighty-five foot dive in "Queen of the Sea," Fox production.

Fifty big thrills, a company of fifteen hundred in Fox's "Queen of the Sea," with Annette Kellerman.

ADVERTISING AIDS

POSTERS:—Two styles of 1-sheets; two styles of 3-sheets; one style 6-sheet and one style 24-sheet.

The lithographs on this production are put out in colors, with striking scenes from picture, showing the star and diving girls performing some of their aquatic stunts. One poster gives full-length picture of star with tabulated index showing comparative measurements between Miss Kellerman and the other two fact and fictional beauties, Cleopatra and Venus. The 24-sheet poster gives an artistic drawing of Miss Kellerman astride the back of a sea-horse. "Queen of the Sea" appears in large type across the bottom.

PHOTOS:—For lobby displays, Fox publicity has prepared a variety of still photographs in 8 x 10 black and white (twelve styles); 11 x 12 gelatins (twelve styles); 22 x 28 colored (three styles); 8 x 10 photos of star and 22 x 28 sepia gelatines of star. These photos can be arranged in any number of attractive designs for the lobby. Copies of a photograph showing star in bathing suit with a large sea-shell as background, 8 x 10 size, can be obtained on order through Fox Publicity Department, New York City, price 10 cents each.

NEWSPAPER CUTS AND MATS:—Seven one-column cuts and mats and six two-column cuts and mats for illustrating your announcement in the dailies. Exhibitors can obtain mats of these cuts, free of charge, from Fox exchanges. Suggestions of type advertising are given in the press book that has been prepared on the picture.

The seven styles of one-column cuts and mats show Nymphs, Merilla (star) meeting Prince Hero; Boreas capturing "Queen of the Sea" Kellerman); Merilla escaping from the revolving knives and Boreas's dungeon; Merilla's escape from the tower by diving 85 feet into the sea, and one showing star taking dip in surf.

The six styles of two-column cuts and mats show star in mermaid's costume sitting on the rocks; star in bathing suit; star as mermaid, combing her hair with pool of water as mirror; star in Tower of Knives and Swords; star rescuing Prince Hero; Merilla being transformed from mermaid to human being; Merilla and the Good Fairy celebrating their escape from the Tower of Knives and Swords, and star in bathing suit showing full length.

ADVERTISING LAYOUTS are furnished in following: Two one-column, two two-column, one three-column.

SLIDES:—Before and during run.

MUSIC CUE.

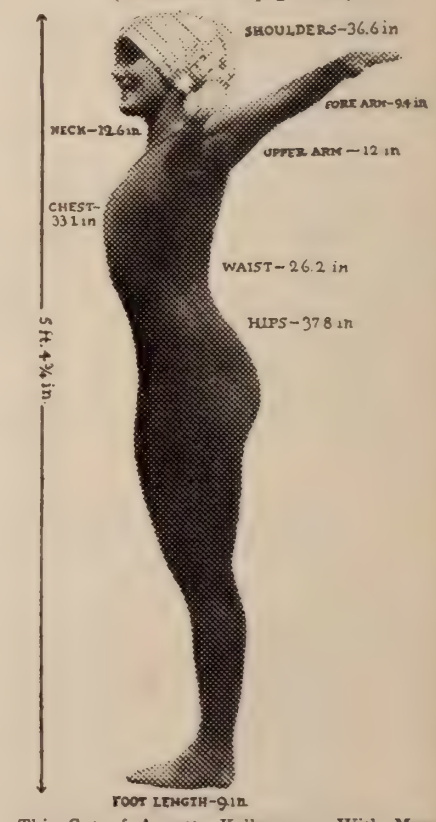
SUGGESTIONS

"QUEEN OF THE SEA" is William Fox's second big aquatic spectacle with Annette Kellerman featured. It represents more than a year of work in production, has more than 1,500 people in the cast, and presents as star the woman who is considered by authority the most perfect specimen of femininity and the best woman swimmer.

A partial list of some of the fifty thrills that will be seen in "Queen of the Sea":

Star's 85-foot dive into the sea; a swimmer's life and death battle in the ocean; a ship afire in mid-ocean and the rescue of hundreds of people; storm at sea which batters to pieces a ship; heroine's escape from the Tower of Knives and Swords; hundreds of pretty diving girls as mermaids and their antics under water; battle with swords by mounted cavalry. For the Tower of Knives and Swords, special machinery for operating weird instruments of torture was installed. The building is dynamited during the course of the picture.

(Continued on page 1758)



This Cut of Annette Kellermann, With Measurements, Forms the Basis of Interesting Feature Articles and Suggestions in the Fox Press Book on "Queen of the Sea." You Can Use It In Many Ways

"THE TURN OF THE WHEEL"—GOLDWYN

Geraldine Farrar's First Goldwyn a Thrilling Murder Mystery

GOLDWYN secured an excellently developed mystery play and a skilled cast to support Geraldine Farrar in her first appearance on its program. The handling of the story serves to create a full measure of suspense and it is so well presented that the reviewer can say truthfully that the ending cannot be anticipated by even the dyed-in-the-wool fan.

The film is lavishly mounted, the settings being designed by Hugo Ballin while Reginald Barker, formerly one of Tom Ince's star directors, has staged it with all the sense of the dramatic that is at his command. There are some long dramatic episodes, played without a cutback that are surprisingly forceful.

Herbert Rawlinson, Percy Marmont, who did such excellent work supporting Elsie Ferguson in "The Lie," Violet Heming, a stage star in her own right, and Hassard Short, another noted figure of the boards, render sterling performances. Photography and lighting are all that can be desired.

Miss Farrar gives a well sustained characterization as Rosalie Dean and appears beautifully gowned. "The Turn of the Wheel" can be boosted as a cracker-jack murder-mystery story and no one can talk back to the exhibitor if he follow this course.—Released September 2nd.—*Peter Milne.*

THE CAST

Rosalie Dean.....Geraldine Farrar
Maxfield Grey.....Herbert Rawlinson
Bertha Grey.....Violet Heming
Wally Gage.....Hassard Short
Rosalie's Aunt.....Maude Turner Gordon
Attorney Stanfield.....Henry Carvil
American Consul.....Clarence Handysides
Manager of Casino.....Ernest Maupin
A Young Girl.....Mabel Ballin
Directed by Reginald Barker.
Written by Tex Charwate.
Photographed by Percy Hilburn.

CATCH LINES

America's favorite opera singer, Geraldine Farrar, in her first Goldwyn production.

Romance of Monte Carlo with noted opera singer as the central figure.

Geraldine Farrar's first Goldwyn production combines everything that stands for strong, dramatic presentation on the screen.

A picture that will appeal to all classes, old and young, "The Turn of the Wheel," with Geraldine Farrar featured.

AD TALK

Geraldine Farrar, in her first Goldwyn picture, "The Turn of the Wheel," will be the program feature at the ——— theatre ——— of ——— week. America's favorite daughter of the operatic stage and one who has become popular with the millions of picture fans since her work began before the camera, is given a role in her first Goldwyn production that presents the star of "Joan and the Woman" in all her charm of personality, dramatic ability and persuasiveness.

In the supporting roles appear some of the best known faces on the screen—Herbert Rawlinson, who has been leading man for Mabel Normand, Catherine Calvert and others; Percy Marmont; Violet Heming, who is the star of one of the season's best stage productions, "Three Faces East"; Hassard Short, Maude Turner Gordon, Henry Carvil, Clarence Handysides, Ernest Maupin and Mabel Ballin. The story is by Tex Charwate and was produced under the direction of Reginald Barker, one of our best directors.

It is of this production that the conservative New York Times said on the occasion of its metropolitan premiere: "An absorbing spectacle, considerably more engrossing than the common run of film plays." Film fans of this city now have the opportunity to see the grand opera star at the ——— theatre prices within a few weeks of its New York opening.

Miss Farrar turns detective in her latest work and solves a mystery that would have taxed the genius of a Sherlock Holmes. A duplicate scene of the famous gambling resort, Monte Carlo, is seen in this production. Geraldine Farrar in "The Turn of the Wheel" at the ——— theatre ——— of ——— week.

THE STORY

Rosalie Dean (Geraldine Farrar), an American girl, is traveling in Europe and visits the famous gambling resort, Monte Carlo, where she sees a strange man to whom she is drawn. Frank Grey (Herbert Rawlinson) is the man, and for days he has been losing steadily at the roulette wheel. Eventually he loses all, and as he is leaving the room Rosalie, fearing that he will do harm to himself, follows him and is instrumental in saving his life.

Grey is convinced that he can recuperate his losses and Rosalie forces him to accept a loan. From this time on Grey wins as steadily as he had lost before. Rosalie and he are seen constantly together at the roulette wheel. But their courtship is interrupted by the appearance of detectives who place them under arrest, Grey being accused of murdering his divorced wife, and Rosalie is held as his accomplice.

Rosalie believes him innocent. Grey had visited his former wife the night before she was shot. Beyond that, there was no evidence. Rosalie believes that Grey's elder brother's wife can throw light on the murder, and to this end she works. In a most clever manner she gets in the good graces of the wife, and by getting her drunk succeeds in taking her to the apartment in which the woman was killed. When the girl recovers her composure, the truth is revealed and Grey is acquitted.

ADVERTISING AIDS

POSTERS:—One, three, six and twenty-four sheets and rotogravures in one-sheet size. These posters show scenes from production and pictures of star in characteristic poses.

PHOTOS FOR LOBBY DISPLAY: Three sizes—8 x 10, 11 x 14 and 22 x 28—all artistically colored, showing scenes from production and intimate views of star.

CUTS AND MATS for newspaper advertising: One and two-column cuts and mats show star and scenes from production, with announcements appearing in conspicuous place. Two-column cut showing star with leading man in the scene at the roulette wheel, Monte Carlo; one-column cuts showing star in tense scenes from production. Mats of these scenes may be obtained from the Goldwyn exchanges, free of charge. Electros are furnished at a moderate charge.

SLIDES:—"Coming" and "current" slides are available at all Goldwyn exchanges at moderate price.

MUSIC sheet has been prepared and is available at the exchanges.

SUGGESTIONS

The star is your best bet in exploiting this production. She is known from one quarter of the globe to the other and especially popular in America.

There is one pertinent point that exhibitors might bear in mind in exploiting this production: Fans in some sections have come to fight shy of pictures with stars of Farrar's calibre because so many of them have been presented in costume and historical subjects.

But in "The Turn of the Wheel" you have the chance to exploit all the star's fame and popularity—plus a modern story, a real mystery that could stand exploitation apart from any star. Use stills and ad-cuts that show the MODERN—and get the cash both ways, out of the star and the story.



One Especial Advantage of the Goldwyn Ad-Cuts Is That Your Theatre Name Can Be Run at the Top In Your Usual Style and Look O. K. The Date of Showing and Possibly Other Attractions on the Bill Can Be Used In the Mortise. Cuts Are Available In Two-Column Size, As Above, or Large and Small One-Column Size

"JOHANNA ENLISTS"—ARTCRAFT

"Little Mary's" Latest Is Sure Fire Light Comedy

YOUR patrons will be delighted with this latest Mary Pickford contribution. The star is given a thoroughly human part. Light comedy prevails throughout the story, part of it being derived from the situations and part of it from the witty subtitles. In any event it forms a clean and wholesome entertainment that any one will enjoy heartily.

The story, by Rupert Hughes, relates the efforts of several enlisted men to win the love of the heroine.

This picture has been produced with the co-operation of the 143d Artillery Regiment, under the command of Captain Faneuf, and of which Miss Pickford is an honorary Captain.

The little boy, with freckles enough in his face to hide his features, is very comical. He acts naturally.

An entertainment like this one ought to please all without distinction.—Released Sept. 29.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Johanna Renssaller.....Mary Pickford
Lieutenant Le Roy.....Emory Johnson
Private Vibbard.....Monte Blue
Captain Van Renssaller.....Douglas McLean
Major Wappington.....John Steppling
Johanna's Mother.....Anne Shaeffer

Author: Rupert Hughes.
Scenario by Frances Marion.
Director: William D. Taylor.

AD TALK

Next week is Mary Pickford week at the ——— theatre, the popular star appearing in her latest Artcraft photoplay "Johanna Enlists." This is a comedy, the situations of which arise from the mobilization of troops in the United States. Johanna is a farmer's daughter and becomes the girl of the whole regiment when Major Wappington's troops decide to make camp on her father's farm. She has three ardent suitors, a Private, a Lieutenant and a Captain, but we will leave it for the film to tell the identity of the lucky man.

"Johanna Enlists" is based on the story by Rupert Hughes entitled "The Mobilization of Johanna." Mr. Hughes is one of the most prolific writers of the modern day. He always keeps up with the trend of the times and allows none of the foibles of present day humans to escape his notice. Mr. Hughes is certainly to be commended for the inspiration which resulted in the story upon which this picture is based. Happily he decided to treat the war, that is the war preparations on this side of the water, in lighter vein. And though there are some supreme touches of pathos here and there throughout the film, comedy is its dominating note.

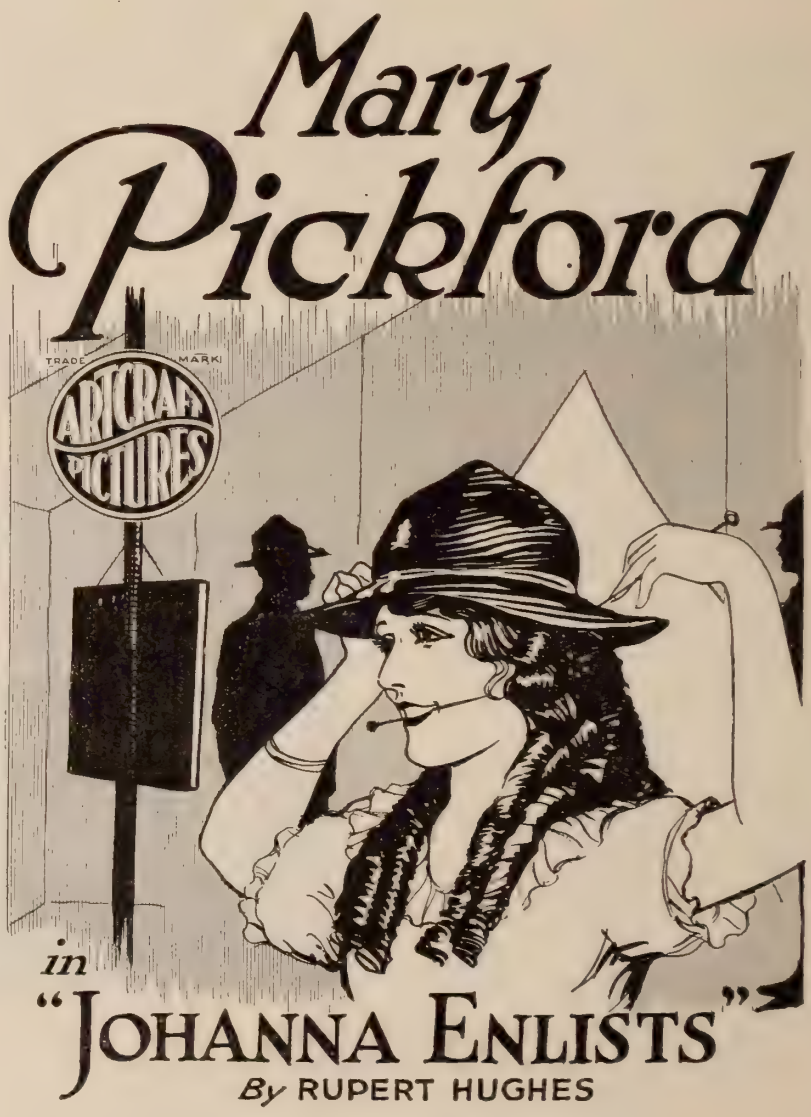
The adaptation from the Hughes story was made by Frances Marion, who has gained fame through her work in all of Miss Pickford's recent Artcraft pictures. William D. Taylor directed the production. It is interesting to note that Mr. Hughes, Miss Marion and Mr. Taylor are all serving the Allies in the great war at the present writing, Mr. Hughes as a Captain in the ranks of the A. E. F., Miss Marion collecting data in France for the reconstruction work of the Red Cross and Mr. Taylor as an officer with a British regiment. Truly a trio well fitted to produce a patriotic comedy.

THE STORY

Johanna Renssaller serves the unromantic necessity of caring for her younger brothers and sisters and the small livestock on her father's farm. No man has ever cast a friendly, far less a yearning, eye upon her. She possesses much despised freckles and has never learned any of the finer feminine arts that serve to beautify the appearance.

And then at last there comes a whole regiment of soldiers—to pitch camp on the Renssaller farm. Enter romance with a vengeance. Lieutenant LeRoy of this force of armed men is taken sick and as a consequence is quartered in the farm house, Johanna going as far as to give up her bed for him. And so a strong attachment between the gallant Lieutenant and Johanna springs up. And another one between Private Vibbard and Johanna. And another one between Captain Van Renssaller and Johanna, although this last named

(Continued on Page 1762)



Type of Two-Column Ad. Cut Supplied on "Johanna Enlists"

"KULTUR"—FOX-VICTORY

Pre-War Intrigue the Basis of Dramatic Subject

THE pre-war German-Austrian intrigues, that led to the assassination of Archduke Ferdinand of Austria, plunging the world into the present catastrophe, form the basis of this entertainment.

Great latitude has been granted to the imagination by incorporating incidents, some of which have been invented and some borrowed from newspaper articles. But, as they can be neither proved nor disproved, and as these situations have been handled by the director intelligently, they will have the same effect on the mind of a spectator as if they were real.

The picture is extremely dramatic and possesses the element of mystery, swift physical action, thrill and suspense to such a degree as to make it interesting and entertaining.

The ending is tragic. Blood is shown on the wall, where the bullets penetrate the heroine's body as it reels to the floor. But owing to the nature of the subject it will not prove as repulsive as it would ordinarily. Still, part of it might be eliminated to good advantage. You may find it necessary for your particular patronage.

The picture is clean—Released Sept. 22. Length, 6 reels.—*P. S. Harrison.*

THE CAST

Countess Griselda von Arenburg, GLADYS BROCKWELL
Eliska.....Georgia Woodthrope
Rene de Bornay.....William Scott
Baron von Zeller.....Willard Louis
Archduke Franz Ferdinand.....Charles Clary
Danilo.....Nigel de Brullier
The Kaiser.....William Burress
Emperor Franz Josef.....Alfred Fremont
Directed by Edward Le Saint.
Story and Scenario by J. Grubb Alexander and Fred Myton
Produced by William Fox.

THE STORY

The story opens with the Kaiser's agent, Baron von Zeller, head of the German war office, leaving for Austria to notify Emperor Franz Josef (Alfred Fremont), that he, the Kaiser (William Burgess), is ready to declare war on France. At the same time France gets rumors of trouble, and Rene de Bornay (William Scott), secret agent, is sent to Vienna to learn the truth.

The favorite of Emperor Josef is Countess von Arenburg (Gladys Brockwell). She is in the disfavor of the royal family, and especially so by Archduke Ferdinand (Charles Clary), who determines to rid the country of her presence. The Countess knowing of this engages Danilo (Nigel de Brullier) to watch Ferdinand.

Arriving in Vienna, Rene meets the Countess. The Countess threatens to expose Rene after she has detected him in eavesdropping. The Archduke is eventually murdered by the Countess. Rene decides to go to Berlin. The Countess arrives on invitation from Baron von Zeller. She is placed on the lookout for Rene. When war is declared the Countess takes Rene to her apartment and hides him. She urges Rene to escape to France. Rene escapes and, for assisting him, the Countess pays the penalty of death.

AD TALK

A new angle of the vital question that confronts the Democracies of the World is presented in William Fox's second Victory production, "Kultur," featuring Gladys Brockwell. It will be seen on the screen of the ———— theatre on ———— of ———— week. "Kultur" was produced under the direction of Edward Le Saint and written by J. Grubb Alexander and Fred Myton. Appearing in the cast in support of Miss Brockwell are Georgia Woodthrope, William Scott, Willard Louis, Charles Clary, Nigel de Brullier, William Burgess and Alfred Fremont.

"Kultur" is not a war play in the sense that we think of such in connection with battle scenes and the horrors of war. Its theme is based on the facts that lead up to the war. It lays bare the diplomatic intrigues and the household scandals of Hun royalty. The sensational romance of the mistress of Emperor Josef reveals the fact that it was largely through her influence and petty jealousies that the first warlike act was committed by the Teuton powers—that of the assasination of Archduke Ferdinand, heir to the Austrian throne. The role a woman played in this awful tragedy that threw the entire world into war is exposed in William Fox's production, "Kultur." Cherchez La Femme wrote O. Henry—Find the Woman.

See "Kultur" and judge for yourself of the part a woman played in the world war.

CATCH LINES

Court scandal in the life of Emperor Josef, of Austria, exposed in Gladys Brockwell's first Victory Picture, "Kultur."

Diplomatic intrigue that led to the world war revealed in William Fox's "Kultur."

A vivid drama of love and heroism—the part Emperor Josef's mistress had in the world events.

Fascinating maze of underground politics comes to light in "Kultur," a drama, of a woman's part in the Teuton plot to overthrow the world.

Who caused the world war? What were the inside workings of German diplomacy? Who was the woman that held such an influence over the Emperor of Austria?—all revealed in William Fox's "Kultur."

ADVERTISING AIDS

POSTERS:—Two 1-sheets; two 3-sheets; one 6-sheet, and one 24-sheet. The posters show scenes from the production and the star in characteristic poses.

PHOTOS FOR LOBBY DISPLAYS:—Ten 8 x 10 black and white; ten 11 x 14 gelatins; three 22 x 28 colored photos; photos of star in 8 x 10 sizes; 22 x 28 sepia gelatins of star.

ADVERTISING CUTS AND MATS for newspaper use:—Four 1-column cuts for display advertising; four 2-column display. Three 2-column samples of type advertising, and four 1-column samples are shown in the press book on this subject.

Four 1-column cuts and mats and four 2-column cuts and mats showing scenes from production are available for news column use.

One-column cuts show heroine and hero in scene from production; a tense moment from scene; heroine and villain and heroine and leading man. Two-column cuts show striking scenes from production in all of which heroine (Miss Brockwell) appears.

Slides and music cues furnished by all Fox exchanges.

Ad mats are furnished free of charge by Fox exchanges.

SUGGESTIONS

Three big advertising possibilities present themselves in this attraction—the question of the actual cause of the war is taken up; a graphic portrayal of the system of "underground" politics and secret diplomacy which led to armed strife and an exposition of the scandals in the private life of Emperor Josef, of Austria—the story of the beautiful Countess who ruled him.

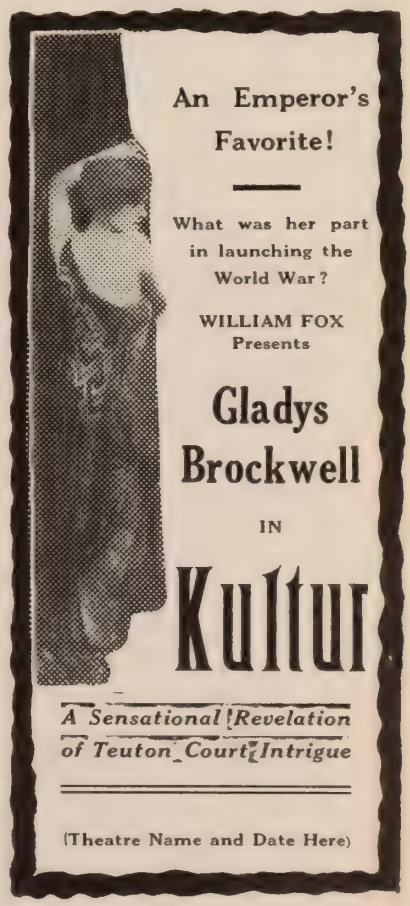
The last-named phase of the attraction has never been incorporated in a photodrama of the war. Austria has received little attention by the writers for the screen. It has all been Germany.

This fact, then, is one of the strong points to be brought out in your newspaper advertising. The star's name should also be given prominence, for she has a large following in most sections.

In devising advertising plans be careful, above all, to keep away from the stereotyped methods of ballyhooing war pictures. Let them know that this is something different.

For this reason it is advisable to lay particular stress on the "woman" angle and on the court intrigue. Book publishers have known since the Year One that the mere mention of court scandal in a publication boosted the sales sky-high. Hearst's Sunday magazines never miss an opportunity to lay bare "The Inside Secrets of Emperor Bumpty-Bumps Court," and so on.

This is most likely the sales angle that William Fox had in deciding on the production of "Kultur." Now, don't lose it by letting them think you are just showing "another war picture." "Court Intrigue" and "Inside Scandal" are the two catch-words to success on this production.



Fox Is Supplying Some Unusually Good Borders For Ads. The Mats Are Free and the Cuts at Moderate Cost. One Advantage Is That You Can Set Your Own Tyje, the Above Being Just the Suggestion Offered by the Fox Press Book

"BEANS"—BLUEBIRD

Swift Moving Comedy-Drama with Fine Suspense

THE title should indicate that this offering is a comedy-drama. It is not a massive production, to be sure, but one of those little pictures that send your customers away pleased. It combines comedy, romance, thrills and suspense.

When the villain deceives the heroine and obtains the valuable papers, the spectators will thrill with indignation. Her recovery of the same papers at the hotel by removing them from the villain's pocket is a situation productive of joy, also anxious moments lest she be apprehended. Her daredevil riding on a motorcycle and her fall is another sensation.

The above are only a few incidents. The picture is full of them. They are woven together by an impossible but interesting story with swift physical action.

This attraction is clean and will undoubtedly prove suitable for any kind of audiences. It will leave a happy feeling.—Length, 5 reels—Released Sept. 16.—*P. S. Harrison.*

THE CAST

Betty Brewster.....Edith Roberts
Kirk.....William E. Lawrence
Wingate.....Charles Gerrard
Ellis.....Harry Carter
Written by John B. Clymer.
Directed by Jack Dillon.

SUGGESTIONS

This picture should be featured strongly as a comedy full of action. It is the sort of a picture that will please everyone if you put it before the public frankly as such a character of a picture. Build humorous lines around "Beans," and there is plenty in the story to justify you.

Beans, beauty and bluff form a strange combination here, and you can feature the three words in your lobby and your advertising. Keep the title of the picture coupled up with everything that you say about the picture, for that of itself suggests something out of the way.

Don't build the exploitation of this story on the love element. This is merely an incidental portion, and though it is a part of the logical ending of the picture, it has little to do with the current interest in the development of the story.

Feature the personality of Edith Roberts as a miniature female Fairbanks. She may not be quite as strenuous as Doug. is at times, but the comparison is legitimate, and your patrons will get your full meaning when they have seen the picture. The lines will create word-of-mouth advertising during the run of the attraction.

William E. Lawrence and Douglas Gerrard are both well known to all followers of the screen, and it is well to get their names into the advertising and into the house copy.

If you use slides, you might couple this up with the comedies that you show on preceding day with a slide: "You may believe that you have laughed, but wait until you see 'Beans.'"

AD TALK

There has been quite a lot of fun pulled off at the expense of the bean, but there has never been a cleverer story written around them than the picture of that title starring Edith Roberts which begins a ——— day engagement at ——— theatre on ——— Monday. And not even the Mexican jumping member of the family has been responsible for more action than there is through these five reels.

Betty Brewster, daughter of the bean king, is frustrated in her desire for a business career, but in the absence of his secretary he has to entrust an important mission to her, as the result of which she proves her ability to care for herself, to save the family fortune and incidentally to win a husband for herself.

A considerable portion of the humor is aided by the bean advertisements which Betty writes in the course of the rapid action of the story. And the strange thing about the love element is that it develops while Betty and the secretary are unknown to each other.

It is a story where the suspense is always strong and where there is also enjoyment while each incident is developing. Miss Roberts is always an entertaining comedienne, and in this production she is ably supported by William E. Lawrence and Charles Gerrard.

"Beans" will satisfy every desire of those who are looking for real entertainment, for it is made with that purpose purely and simply.

THE STORY

Betty Brewster is anxious for a business career, but her father, a bean king decides that society is the place for her. Yet Betty's opportunity comes when Brewster must send the renewal of an option on properties that are essential to his business to San Francisco. Kirk, Brewster's secretary is away at the time, and Brewster is forced to send Betty with the papers.

But Wingate, who is in the employ of Ellis, overhears the instructions of the girl and starts out to prevent the delivery of the papers. He follows the girl to the train and there attempts to convince her that he is Kirk and to swap his identity with Kirk, whom he declares to be the real enemy. He persuades Betty to give him what he believes to be the right papers, but Betty is too wise and instead hands him a roll of the bean advertisements that she has written. Wingate disappears, and Betty turns her attention to Kirk, who had just shown up at his employer's in time to be sent on the girl's trail and lures him from the train.

The girl and the secretary are still unknown to each other, but they steal an automobile and to circumvent his getting to San Francisco she pours horse liniment into the machine and it stalls, with the result that both are arrested and placed in jail. They succeed in making their escape and then they steal a motorcycle. In the meantime Wingate has found that he has been tricked and given the wrong papers, but on his way back to find the girl the motorcycle bumps into his automobile and he seizes the real papers, and makes his escape. The girl and Kirk right their machine and follow the villain and as the girl enters the village hotel sees Wingate washing the dust from his face while the coat with the papers in the pockets hangs near. Betty steals the papers back again, and again jumping on the motorcycle, starts for her destination.

Meanwhile Kirk, entering the hotel a moment later, recognizes Wingate and they begin to fight. In the meantime Betty reaches San Francisco just in time to close the deal. In the meantime the father has been notified of what was happening and he arrived at the hotel during the fight, and he and the secretary start for San Francisco, but arrive too late—or at least they would have been had not Betty been there in plenty of time.

There has been a strong element of love running through the adventures of Betty and Kirk, and now that they come to know who each other really are there is a quick denouement.

CATCH LINES

There is more action in "Beans" than in a barrel of the Mexican jumping members of the family.

"Beans" and Edith Roberts are the chile con carne of the motion picture.

There's a square meal of fun and adventure in "Beans," the story of a pretty girl who outwitted all the men folk.

She saves the family fortune, proves her ability as a business woman and wins herself a husband in the mixed-up plot of "Beans."

ADVERTISING AIDS

PAPER:—Two 1-sheets, two 3-sheets, two 6-sheets.
LOBBY DISPLAY:—Selection of scene and star stills. Advertising electros, press sheet.
SLIDES. MUSIC CUE SHEET. WINDOW CARDS.

ALL IN ONE SPOT!

No More Does the Exhibitor Have to Spend Weary Hours Looking Up the Information He Needs on a Coming Attraction.

No More Does He Spend Fifteen Minutes Looking For the Review, Another Fifteen Seeking the Ad-Talk, and More Time to Find What Advertising Accessories Are Supplied.

It's All in One Spot Now—in The Complete Plan Book.

Everything he Needs is Here —and—

If he Doesn't Want to File His Entire Copy of Motion Picture News—

He Can File Just The Complete Plan Book.

The Complete Plan Book is Always Bound as A Separate Unit in Each Issue. By Lifting the Wire Staples Under the Back Cover He Can Remove The Complete Plan Book Intact.

Thus a Few Inches in His Desk Drawer Will Give Him a Ready Index to All Releases.

"MODERN LOVE"—UNIVERSAL

A Border-Line Picture That Will Please, However

THIS is a good picture. It will engage wholly your attention and, as the action keeps at a steady pace, will hold your interest to the end.

The construction of the story is clever. It is not dealing with the sex problem, as some of the situations lead you to believe. Several times they head you to a point where a disclosure, which you much desire, of the heroine's past would reveal that it was bad.

The only strong point in the picture is the several scenes of the assault. Some of them could be eliminated without injuring the continuity. You may ask your exchange to do that for you if your patronage is discriminating.

Your patrons, especially the women folks, will like this attraction because the heroine is given a sympathetic part. It should entertain any kind of audience.—Released Sept. 9.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Julian Lawrence.....P. McCullough
George Addison.....Arthur Shirley
Myrtle Harris.....Claire Du Brey
Wilbur Henderson.....George Chesbro
Mrs. Hall.....Mrs. A. E. Wright
Della Arnold.....Mae Murray
Written by F. McGrew Willis.
Directed by Robert Leonard.

SUGGESTIONS

Mae Murray should be played up as strongly as possible in all of your advertising as one of the best known actresses of the speaking stage who here has the role of a young girl faced with one of the pitfalls of stage life. Her pictures should be prominent in the newspaper advertising and in the lobby displays.

Arthur Shirley is one of the best known leading men on the screen. In George Chesbro and Claire Du Brey there are two actors who have many admirers. Robert Leonard, who directed the picture, was formerly a noted actor before he took charge of this phase of motion picture work.

Any idea of the suggestive may be avoided by showing that "Modern Love" turns out to be the real true love in this picture. So many stories of the stage end with a somewhat bitter taste to them that your patrons will appreciate knowing in advance that this is a picture that comes out just as everyone would have it end.

AD TALK

Romantic elements of life on the stage and as an artist's model run through "Modern Love," the latest feature starring the charming Mae Murray, which will be seen at the ——— theatre

Miss Murray has the role of a girl who has just obtained her first position with a traveling company, only to be forced to quit it through the attentions of the leading man and who finds him her nemesis, even to separating her from the man that she is going to marry. But even when the fiance believes the false statements of the actor, she wins the love of another who has come to believe in her, and who had hidden his love because he believed that she cared for the other man.

Suspense is strongly held in this picture. At the start one sees the girl, who is desperately in need of a job, refusing one because a certain actor is in the company, and the reason for the action is not revealed until near the end of the picture, this element adding to the current interest in the production.

Miss Murray won a remarkable success on the speaking stage before she went into motion pictures, and certainly no one is more competent than she to portray such a role. Robert Leonard has directed this production.

THE STORY

Della Arnold, a recent recruit from a dramatic school, is out of a position, and she gets an opportunity to get another one through Mrs. Hall, who has played in the same company with her. But when she arrives at the theatre she finds that the leading man is Julian Lawrence, and without giving any explanation to her friend she refuses to accept the position and returns to New York.

In her apartment she meets Myrtle Harris, who invites her to a party in which George Addison, a wealthy idler, was present. He was attracted by her beauty.

Della expresses a desire to leave the stage. Myrtle suggested that George Addison might secure a good position for her. Myrtle mentioned the fact to him. George recommends Della as a model to Wilbur Henderson, an artist.

Henderson falls in love with Della and proposes. She accepts.

At the club Henderson meets Lawrence, who is a close friend to him, and tells him he is about to marry Della. He laughs. This arouses Henderson's suspicions and he demands to know. Lawrence tells him a false story that they remained in a hotel registered as husband and wife.

Henderson returns home and asks Della if it is true. She denies it but he will not believe her. Angered, she dismisses him and tells him men such as he drive women to desperation.

Della asks Myrtle if there was room in their party that night for one more. Myrtle answers she will make one. Della dresses and gets there. Addison, who was present, is glad to see her, and in asking his friends to toast the bride to be she rises and begs them not to make such a toast as there will be no marriage. Myrtle nods the guests to retire, leaving George and Della alone. He asks her if it is true she is not to marry Henderson, and if so if she would consent to become his wife. She tells him that before she consents he must listen to the reason of the breaking of her marriage engagement. She then tells him how she and Lawrence, while on the road with a one-night stand company missed the train, and how they were compelled to remain in a hotel for the night, and how Lawrence, unknown to her, signed the hotel register for her as his wife, came up to her room and tried to attack her, and how she was saved by the hotel proprietor, who was aroused by her screams. Then all is happiness.

CATCH LINES

Pure love stills an actor's lying words and brings her a noble man instead of a weakling for a husband.

Della Arnold refused to pay the price and she was strongly rewarded in the end with real happiness.

ADVERTISING AIDS

PAPER:—Two 1-sheets, two 3-sheets, two 6-sheets.
LOBBY DISPLAY:—Selection of scene and star stills. Advertising electros, press sheet.
SLIDES, MUSIC CUE SHEET, WINDOW CARDS.



MAE MURRAY
IN THE PRODUCTION EXTRAORDINARY
"MODERN LOVE"
DIRECTED BY ROBERT LEONARD

Coarse Screen Two-Column Cuts Like the Above Are Available on "Modern Love"

"THE SILENT WOMAN"—METRO

Edith Storey Gets Good Opportunity in Strong Drama

YOU will admire Miss Storey for the splendid exhibition of her acting powers along emotional lines. She does the best work in her career as the Silent Woman.

Although the story, by Lois Zellner, touches on marital infidelity, the element of self-sacrifice upon which it is based and intelligent directing make it a good entertainment.

An element that adds greatly to the heart appeal is the employment of a four-year-old boy, one of the prettiest and most lovable children ever introduced on the screen. He shows such an affectionate disposition that you can't help loving him. It helps the picture. If you happen to be a father you will know exactly how it will affect your patrons. The scenes showing the death of the first wife can be shortened to good advantage. This is only a minor point, however.

This picture will affect the emotions of refined as well as uneducated patrons alike.

Length, 5 reels.—Released Sept. 2.—*P. S. Harrison.*

THE CAST

Nan McDonald.....Edith Storey
John Lowery.....Frank Mills
Clifford Beresford.....Joseph Kilgour
Mary Lowery.....Lilie Leslie
Mrs. Elton.....Mrs. Mathilde Brundage
Little Billy.....Baby Ivy Ward
Doctor.....George Stevens
Servant.....T. Tamamoto
Maid.....Augutus Perry
Lumber Jacks,
Harry Linson, Ben Walker, John Cohill

Directed by Herbert Blache.
Written by Lois Zellner.
Scenario by June Mathis and Katherine Cavanaugh.
Photographed by George K. Hollister

THE STORY

Nan McDonald (Edith Storey) is clerk in a store at a Hudson Bay Trading Post. She is know as "the angel of the lumber-jacks." John Lowery (Frank Mills), his wife (Lilie Leslie) and little son (Baby Ivy Ward), come to the trading post to visit Clifford Beresford (Joseph Kilgour), owner of a lumber tract.

Beresford makes violent love to Lowery's wife, and she is flattered by his attentions. Little Billy is neglected. He makes friends with Nan. When Billy is taken sick, Nan nurses him. The doctor persuades her to remain at the house overnight to look after Billy during a bad spell. During the night she sees Mrs. Lowery carrying on a flirtation with Beresford. Mrs. Lowery starts down the stairs, slips and falls, and is instantly killed.

Beresford with Billy and Nan return East, and Nan becomes a little mother to Billy. Gossips link Nan and Lowery. To avoid this, John and Nan are married. After the marriage John tells her that he does not love her. Nan, to forget, plunges into the gaieties of life. Beresford comes East and makes love to Nan. At last John's eyes are opened to the fact that he loves his wife and all ends happily.

AD TALK

Edith Storey with Frank Mills as her leading man will be seen on the screen of the ——— theatre on ——— of ——— week in a screen version of Lois Zellner's fascinating story of a Hudson Bay trading post life romance and tragedy in the north woods. Miss Storey's ability to interpret before the camera is unquestioned. She is one of the most accomplished actresses working in the silent drama, and has had a successful career for years. As Nan McDonald, "the angel of the lumber-jacks," in the far North, Miss Storey has one of those sympathetic, appealing roles that only she can portray with the most subtle artistry. In "The Silent Woman" she gives one of the most finished performances of her career.

In support of Miss Storey are Frank Mills, a favorite of stage and screen; Joseph Kilgour, one of our best heavy and character men; Lilie Leslie and other favorites in stock. Herbert Blache directed, and he has turned out a production that will please old and young alike. All classes will find thorough enjoyment during the run of this picture.

The great outdoors is pictured, and the human, true-to-life touches that appeal are seen in every flash.

CATCH LINES

Edith Storey, known as the Mme. Bernhardt of the screen, in "The Silent Woman," story of Hudson Bay trading post.

Frank Mills in support of Edith Storey in her late Metro release.

As a girl of the great North Woods, Edith Storey has strong role in story of lumber-camp.

The human, heart-interest touches that have made stories of the great North Woods so popular, are evident in every flash on the screen, of Edith Storey in "The Silent Woman."

Miss Storey's new leading man, Frank Mills, stage and screen favorite, in "The Silent Woman."

ADVERTISING AIDS

POSTERS:—In colors including two styles of 1, 2, 3 and 6 sheets. These posters give enlarged pictures of star (Edith Storey). There are styles showing scenes from production including pictures of star, her leading man and members of the supporting cast.

PHOTOS FOR LOBBY DISPLAY:—8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored including stills of star and scenes from production.

ADVERTISING CUTS AND MATS:—A variety of 1 and 2-column cuts and mats of the star available at the Metro exchanges.

SLIDES:—"Current" and "coming" are obtainable.

MUSIC CUES—Available at all Metro exchanges.

SUGGESTIONS

Aside from the star's value the best sales angle to this production is in the fact that it is a story of the Hudson Bay trading stations. The mere suggestion of the frozen North, lumber-jacks, etc., smacks of romance, and it has a never-failing appeal on the stage, in books and on the screen.

So here is the advertising catch-word, "The Eternal Triangle in the North-woods." Pull in such words as "primeval," etc. For example, "True Love and the Other Man in the Primeval Forest."

Of course, you know the value of the star to you—but have you taken full advantage of the fact that she was among the earliest in stellar rank among present-day stars? Liberal use of photos and other advertising matter announcing her coming seems certain to bring out a number of fan dimes that you might otherwise miss if they only knew that you had "a picture" to show that night. Take a chance on a little extra bang on the name of Edith Storey and see if you don't get some of the old timers out just to see how "their old friend" is getting along.

Frank Mills, who is seen for the first time as Miss Storey's leading man, is popular on the stage and screen, and the exhibitor should make a special effort to get his name well up in front in advertising his first release as Miss Storey's leading man.

"QUEEN OF THE SEA"

(Continued from page 1752)

Pay particular attention to your newspaper advertising and use one or more of the layouts suggested by William Fox in his press book on this production. Make the star the predominating subject of display in your lobby. Make it a point to get the figures on comparing the star's measurements with those of Cleopatra and Venus. Many newspapers will be glad to print this information on the women's page.

This is a picture that will be put over by pictures—not by type. The best sales angles you have are the photos of Miss Kellerman and the diving girls. You don't have to worry much about what you will say in your ads and the newspapers if you let the pictures do the talking. Let them talk in every conceivable way—from posters, in your lobby, and from the newspapers.

Above all, no matter how shore or how long your run is going to be on the picture, start your campaign early. Whet their curiosity and work on it. For example, make your lobby "A Gallery of Beauty." As early as a week in advance show one or two photos of Miss Kellerman and the diving girls. Tell them more photos are coming. Then show a few more each day—and, to be frank, a bit more daring each day.

No special stunts are being suggested here for the simple reason that stunts depend on the facilities of your territory and the length of the run. But this time you have the past as a guide. Think back over the previous Kellerman spectacle and the stunts you thought of "too late"—after you had seen the picture. Such things as prize contests for the local girl with the nearest to Kellerman measurements, use of local swimming experts in lobby or float stunts, and so on.

Sub rosa—remember, also, that there are over two hundred diving girls in the production. There is nothing to prevent your digging up a fairly good swimmer to appear as "one of the beauties in the picture" and tell some anecdotes. Have her in one-piece bathing suit—with a cloak loosely tossed over it. Give her the spotlight—how about red?—then let the cloak drop "accidentally" as she scampers off after her final bow. Or, some laughs can be secured during her brief talk by having the cloak "slip" and be rescued a few times.



EDITH STOREY

Metro Furnishes a Complete Line of Stock Cuts on Its Various Stars In Coarse Screen for Newspaper Use. The Above Is a Sample for Use With "The Silent Woman"

"NYMPH OF THE FOOTHILLS"—VITAGRAPH

Gladys Leslie in a Well Constructed Melodrama

UNLIKE the pictures in which Miss Leslie appeared in the past, this offering is somewhat of the heavy type. It is a melodrama well constructed and directed, although the idea is not new. However, it will hold the interest well and will offer a satisfactory entertainment.

The story is by Rex Taylor. It presents the heroine as a mountaineer girl who falls in love with a city fellow and whom she marries in spite of her father's objections. Her father is killed and her husband arrested, charged with the murder. At the trial it develops that he is innocent.

The Vitagraph people have been been giving us some fine photography, with sharp definition lately. This no doubt proves welcome to the moving picture operators as well as to the managers—not to speak, of course, of the critic of last resort, the audience.

This attraction will appeal to all classes of picture goers.—Released Sept. 9.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Emmy Chaney.....Gladys Leslie
Ben Kirkland.....Alfred Kappeler
Tubby .....Walter Hiers
Henry Kirkland.....C. A. Stevenson
Directed by Frederick Thomson.
Author, Rex Taylor.

THE STORY

Gladys Leslie is seen as Emmy Chaney, the untutored daughter of a mountaineer and destined by her father's will to wed Jeff Crandall, one of his hunting companions. But when Ben Kirkland comes to the mountains with a party of city friends an acquaintance springs up that develops into true love. They are hurriedly married when the opposition of Emmy's father becomes violent and leave for Kirkland's city home.

Emmy's father and Jeff start out to hunt for the lovers when they hear the news but the parent is shot and killed under circumstances that make Tub, one of Ben's friends, believe that he is guilty. He flees, leaving behind Ben's gun, and it is not long before the alarm is out for the latter as the murderer.

Meanwhile Emmy in the city has been given a cold reception by Ben's family and social set. In his absence on a hurried business trip Mildred, who loves him, plays on Emily's unsophisticated feelings and convinces her that she has been wronged by Ben. Emmy, broken-hearted, starts back to her home in the mountains.

She arrives in time to find the population of the foothills inflamed against Ben for the alleged murder of her father. Ben, following her, is arrested and placed on trial. Everything is going against him when Emmy succeeds in finding Tub and inducing him to tell his story in court. But just as Tub is, as he supposes, confessing his guilt of the crime, an old hermit enters and what he tells forces Jeff to confess to killing Emmy's father. Then Ben convinces Emmy that they are really married and they are happy together again.

AD TALK

Gladys Leslie, dubbed by many fans "the girl with the million dollar smile," will be the star in the attraction of the ———— theatre next ————. And Gladys plus the garb of a wild mountain girl makes a combination that few will want to miss.

"A Nymph of the Foothills" is the title of the production. It is a Vitagraph offering staged with all the regard for realistic atmosphere that this famous organization's product is noted for. In fact, while viewing a thrilling story in "A Nympth of the Foothills" you may also feel that you are being transported far off to beautiful mountains and towering forests.

The story of this production is of the thrilling melodramatic type, with suspense that keeps you on edge until the last moment fearful that some dire fate may overtake the hero and heroine. It gives Miss Leslie one of the best acting opportunities of her screen career—that of a mountain girl who marries a "city feller" and then has her love put to the supreme test.

Supporting Miss Leslie in this attraction for next ———— are Alfred Kappelier, Walter Hiers, and C. A. Stevenson. Other attractions on the bill with "Nymph of the Foothills" include ————.

CATCH LINES

Gladys Leslie, "the girl with the million dollar smile," in a tale of the mountains.

Should circumstantial evidence convict a man? See "A Nymph of the Foothills" and decide for yourself.

A "mountain wildflower" loved a "city feller"—and romance and thrills resulted.

A tale of love in the mountains staged in the beautiful Cumberland Mountains.

Should a girl of lowly station marry a man of higher position—should love be thwarted by the World?

SUGGESTIONS

Gladys Leslie is distinctly the Sunshine Girl. In these war times many exhibitors are making it a point to play up such pictures, some even going so far as to devote special nights each week to the happy production. This point cannot be made too strong in all of your exploitation.

Point out the fact that most of the famous women stars have won considerable of their earlier fame in the roles of girls of the mountains. Tell the public that Gladys Leslie has just such a role and ask your patrons to compare her with other stars that they have seen in the past. That is a subtle way of placing her right at the top of the artists without seeking to make superlative statements yourself.

Vitagraph supplies one and two column stock cuts of the star, and it is always advisable to play up the picture of a beautiful woman, especially when the character of the picture is in keeping. Make the pictures of Miss Leslie stand out in all of your advertising.



GLADYS LESLIE
In Vitagraph Blue Ribbon Feature
"A NYMPH OF THE FOOTHILLS"

Above Is the Type of One Column. Scene Cut Aveailable. Striking Two-Column Cuts Are Also Supplied

There is a splendid lobby display consisting of scenes from the production and pictures of Miss Leslie available with this production and they will be found business getting, for they reveal more intimately than any words the out of door charm of this sunshine production and they will attract all who like life and light.

If you use circulars or a house program call attention to the last picture in which Miss Leslie appeared at your theatre. You will find that her personality made a deep impress and that the recollection will bring you new business.

ADVERTISING AIDS

POSTERS FOR LOBBY DISPLAY:—One one-sheet, one three-sheet, one six-sheet, complete lobby display.

Stock Posters of Miss Leslie.

The regular lobby display available to exhibitors consists of two 22 x 28 colored photos, eight 11 x 14 photos and a title card.

Exhibitors desiring to have special cuts made for use in newspapers, programs, or special advertising matter may obtain a set of 5 x 7 black and white photographs of scenes by applying to any of the Vitagraph branches.

For special publicity, framing, etc., 8 x 10 jortraits of Gladys Leslie can be obtained from all Vitagraph exchanges.

CUTS—2 col. stock cuts of star, 2 col. and 1 col. scene cuts.



Gladys Leslie, In Vitagraph Blue Ribbon Feature, "A Nymph of the Foothills"
The Above Line Cut of Gladys Leslie, Supplied In Two-Column Size by Vitagraph. Lends Itself to Many Uses. It Is An Ideal Program Cover, the Art Work Being Above the Average. Its Newspaper Adaptability Is Apparent. In Addition the Picture Is the Basis of a Stock One-Sheet on Gladys Leslie. These Stock Accessories Shouud Be Kept on Hand for One Very Important Reason—Their Use In Advance Publicity. Without Interfering With Your Current Attractions Stock Posters and Cuts Work Up Real Interest In a Coming Picture

"MYSTIC FACES"—TRIANGLE

"Among the Best of Triangles," the Verdict on This

THIS picture ranks among the best released under the Triangle banner. Here are the reasons: The heart appealing situations in the story (the lieutenant and his sweetheart save the dog of the hero from the dog-catcher; the hero feels grateful towards them, and when the girl is kidnaped by white slavers he saves her at the risk of his life); the mysterious atmosphere that envelops any story connected with things Chinese (the reproduction of a real Chinatown, that of Los Angeles, California); the fight, and the brisk action of the story and the suspense it creates.

In addition to the above, the faithful dog, who is introduced in the scenes intelligently and with striking effect, will lend additional heart appeal.

Young Jack Abbe, the hero, duplicates the surprise he had caused in his first appearance in "Who Is to Blame." He is of pleasant appearance, and, owing to the fact that he is given the human part, attracts the sympathy. No doubt he will endear himself with your patrons. The types used around the gambling table are remarkable.

It is a clean and wholesome entertainment and suitable for all audiences.—Length, 5 reels.—Released Sept. 8.—*P. S. Harrison.*

THE CAST

Yano ..... Jack Abbe
Tama ..... Martha Taka
Frank Maxwell ..... Larry Steers
Letty Stanford ..... Clara Morris
Girl's Father ..... W. H. Brainbridge
Goro ..... M. Seke
Mao Li ..... Liu Chung

Directed by E. Mason Hopper.
Written by E. Magnus Ingleton.
Photographed by Clyde R. Cook.

THE STORY

Yano (Jack Abbe), a little Chinese, works in a small antique shop in the Chinatown district. The shop is run by his uncle Goro (M. Seke). Yano longs for the glory of his forefathers and romance run rippling through his veins. His chief duty is to deliver packages to his uncle's customers.

While delivering a package to Letty Stanford, a wealthy American girl, who is devoting her time to work for the Red Cross and who is engaged to Frank Maxwell, a lieutenant in the army (Larry Steers), Yano becomes a good friend of Miss Stanford.

Two German agents plan to kidnap Miss Stanford and their plan is carried out. Yano is locked out of his uncle's home and he is forced to spend the night in the streets. He enters a gambling resort, the place is raided but he escapes. He learns of Letty's misfortune and learns where she is held prisoner. He arranges her escape by bringing her a disguise and then notifies the police. The police arrive and find that they have captured two desperate spies. Yano receives a handsome reward and is enabled to build a little cottage for his Chinese sweetheart.

AD TALK

Jack Abbe, the little Japanese fellow who is the featured player in this late Triangle offering, is considered by the critics to be one of the leading juvenile actors on the screen today. He came to the front as a star, because of his excellent work in Triangle's production of "Who Is to Blame" and since then he has been featured in this, his first starring vehicle, "Mystic Faces," a story of the Chinatown district of 'Frisco.

The element of mystery in this late offering is played up strong by the author, E. Magnus Ingleton, and in its construction and the many human touches which the director and the little star has added "Mystic Faces" presents one of the most entertaining drama that the ———— theatre has offered for some time. It will be seen on the screen ———— of ———— week.

"Mystic Faces" is a story of the Orient as it is seen in the Chinatown district of San Francisco. It presents a very clever little Japanese actor in the leading role. The management of the ———— theatre assures everyone of his patrons an hour of thorough enjoyment when this attraction is screened.

CATCH LINES

Jack Abbe, clever little Japanese actor, the featured player in Triangle's "Mystic Faces."

Story of the Orient as seen in the Chinatown district of 'Frisco.

Japanese clerk in curio shop, instrumental in apprehanding German spies.

Romance, love, mystery—all in a setting of Oriental life, loom big in Triangle's "Mystic Faces."

Comedy-drama with Japanese star in leading role.

ADVERTISING AIDS

POSTERS: One, three and six sheets, one style of each showing scene from production. Price 10 cents each.

NEWSPAPER CUTS AND MATS: One and two col. cuts and mats. Single-col. cut at 20 cents each and double col. cuts at 40 cents each.

PHOTOS FOR LOBBY DISPLAY: 11 x 14 (30 cents each); 22 x 28 (50 cents each), and tinted photos of star and scenes from production (70 cents each).

SLIDES, "current" and "coming," price 10 cents each.

PRESS SHEETS furnished at all of the Triangle exchanges, free of charge.

SUGGESTIONS

"Mystic Faces" is a story of the Orient with a clever Japanese actor taking the leading role.

'Frisco's Chinatown depicted in a vivid manner in Triangle's late production "Mystic Faces," starring Jack Abbe, Japanese actor.

The little Japanese actor who rose to stardom over night because of his splendid work in "Why Blame Me," some months ago, is the featured player in Triangle's "Mystic Faces."

Jack Abbe who holds the same place in the list of juvenile stars as Hayakawa does in the list of the screen's male stars, featured in story of Orient as lived in 'Frisco's Chinatown.

Play up the star. He won recognition in "Why Blame Me" and because of his performance in this production, he won thousands of admirers.

The story deals with life in 'Frisco's Chinatown. Mention this with prominence.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News Will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.



JACK ABBE IN SCENE FROM TRIANGLE PLAY MYSTIC FACES"

Two-Column Scene Cut on "Mystic Faces" Available at Triangle Exchanges. Single-Column Cuts Are Also Supplied

"PRISONERS OF THE PINES"—HAMPTON-HODKINSON

Kerrigan's Latest Is Marked "Just Average"

YOU will not go wild over this feature. It contains hardly any situations with heart interest. Besides, the hero gets no sympathy, excepting a little in the beginning and end.

The atmosphere is anything but the Canadian it is supposed to be. Within one hundred miles of the city of Los Angeles, Cal., where this picture was taken, lie the San Bernardino Mountains, noble lakes and rivers; a veritable treasure ground of beautiful scenery. Yet, in the attempt to create a Canadian environment, the producers have used half-withered branches of trees in some of the scenes. Why employ artificial means when Nature's beautiful resources are available in such profusion?

Half of your patrons will find it difficult to understand the French-Canadian dialect in the subtitles. This should have been toned down.

The picture is clean—Released Sept. 16. Length, 5 reels.—*P. S. Harrison.*

COMPLETE PLAN BOOK—Prisoners of the Pines

THE CAST

Hillaire Latour.....J. Warren Kerrigan
Rosalie Dufresne.....Lois Wilson
"Spud" Lafferty.....Walter Perry
Louise .....Claire Du Brey

Author, Kenneth B. Clark.
Director, Ernest C. Warde.
Cameraman, Charles Stumar.

CATCH LINES

Soft hands of a temptress bar the way of a baby's chubby fists to his father's neck.

He laughed and fought his way to fortune only to lose it in a moment to the smile of a siren.

He could conquer the forests and best his fellow men, but the first sight of the vampire after months in the woods broke his resolution like a reed.

He was a man's man, but a vampire's prey.

In the mountains he was strong as one of its sturdiest pines, but a woman broke him as easily as a withered bough.

Would you put your hands to a woman's throat if she had thrice torn your bride and baby from you for her own sordid desires? This French Canadian did after he had twice endured a robbery with the stoic good nature of his race.

AD TALK

J. Warren Kerrigan has a role that is strongly suited to his manly physique in "Prisoners of the Pines," the story of a French Canadian who wrests successive fortunes from nature only to yield them to a woman's wiles. It is the story of a man who toils for a year only to lose in a day all that the inspiration of his real love has brought to him.

There is always something very appealing to these stories of the lumber camps where force is the one law that rules. This picture takes us into the heart of the primitive where men's passions govern them. There is a flavor of humor all the way through the picture and Kerrigan has a role that reminds one at times of George Beban in one of his Italian characters.

"Prisoners of the Pines" is responsible for the staging of a most realistic fight in the dance hall. With the aid of his friends the lumberjacks, Kerrigan wrecks the place and put to fight the hangers on. There is a thrill every moment promised here and then there is a strong scene as the French Canadian finally confronts and triumphs over the woman who has caused him all the misery.

One of the most beautiful of the vampires of the screen appears in this production. Claire Du Brey, who will be remembered for her work in Universal pictures. Lois Wilson is again seen playing opposite Kerrigan, as his girl wife.

Ernest Warde, son of the noted Shakesperian actor who directed his father in the moving pictures in which the latter appeared, is responsible for this production which will be seen at the ———— theatre on ————.

THE STORY

Hillaire Latour is a trapper in the valley, but he sees the men from the hills above come down each year, come down, cash their checks and live in luxury and the warmhearted French Canadian determines that he will go there to seek his fortune and save his earnings, but before he leaves he claims Rosalie Dufresne as his bride, though he is compelled to leave her behind.

At the camp he becomes partner of "Spud" Lafferty, the Irish cook who has six times been "down the hill" with his pay check and has returned to the pine woods without having gone home to his wife, but Hillaire is sure that will never happen to him—all the surer when a letter which "Spud" has to read to him comes from Rosalie, saying that he is a father. With this news he calls for his money and leaves the pines to see his wife. But at the saloon in the valley he falls under the wiles of Louise, one of the women of the underworld and she steals his purse and he returns to the hills to make another sum before he can see his wife.

Another year comes and he starts again, but again he has to battle with the wiles of Louise and again he falls her victim. She persuades him to tell her of his Rosalie and his little son, but she makes her physical charms too strong as she asks him are Rosalie's arms as smooth against his neck as are hers. Then he makes the trip a third time and the mention of Rosalie is a sour to him to break away and he rushes from the saloon to the express office only to find that his purse has been stolen again. But the appeal of his wife and child have become too strong now. He rushes back to the woman and after a bitter fight wrecks the dance hall and grasps the woman by the neck. "Rosalie's throat is softer than yours" he tells her as he wrings from her the hiding place of his money and goes home to happiness with Rosalie, forever freed as a prisoner of the pines.

SUGGESTIONS

This is a story of the mountain country, of fighting men and the dance halls. Such pictures have a wide appeal and the very outline of the character of it will draw largely.

This picture should be featured as the story of a child of the outdoors, with a big care free heart whose tenderness led to his own downfall, but whose manhood was able to shake off the wiles of the temptress and win his way back again to his bride and his baby. Do not lose the appeal to the women element in making the strong call to the men.

If the patrons of your theatre are interested in vampire productions, you may interest with the assertion that Claire Du Brey is said to be the most beautiful vampire of the screen and ask your patrons to decide for themselves in this picture.

In this picture Kerrigan is supported by two women, both of whom have been stars in their own right and who doubtless have many admirers. Names of Lois Wilson and Claire Du Brey can be prominently used.

Kerrigan is one of the most manly of actors and by displaying a number of photographs of him in characteristic poses you can achieve a very simple and effective lobby display.

ADVERTISING AIDS

POSTERS:—Two 1-sheets; two 3-sheets; two 6-sheets, showing scenes from production and picture of star, Kathleen Clifford. These can be obtained at all Hodkinson exchanges at the regular rate, ten cents each.

PHOTOS:—11 x 14; 22 x 28, of star and scenes from production.

CUTS AND MATS of two styles 1-col. and two styles 2-col.—for newspaper advertising. These are rented or sold.



Type of Coarse Screen Newspaper Cut Available at General Film Exchanges on Hodkinson Releases

"HER COUNTRY FIRST"—PARAMOUNT

A Comedy Indulging In Too Much Superficial Patriotism

ONE can not be greatly impressed by Vivian Martin's latest picture even though it was based on a story by Mary Roberts Rinehart. It tells of a young woman, whose patriotism was so great that she organized a company of girls and eventually succeeded in capturing German spies.

The subtitles contain a great many speeches apparently injected in the hope of bringing applause, but it must be confessed that the majority of them are so baldly superficial that they fail to inspire.

The action is at many times quite stilted and artificial, rather surprising, too, as James Young directed. And who is guilty in these times of referring to a Major as a Captain in a subtitle? There are few persons who don't know the insignia of the army these days.—Released September 22.—Five reels.—*Peter Milne.*

THE CAST

Dorothy Grant, a Patriotic Girl...Vivian Martin
Franklin Grant, a Munitions Contractor
John Cossar
Mrs. Grant, his Wife.....Florence Oberle
Isabelle Grant, Dorothy's Sister...Brydine Zuber
Craig Allison, Dorothy's Fiance...J. Parks-Jones
Dr. Barnes.....L. W. Steers
William, the Butler.....Lewis Willoughby
Henry, the Chauffeur.....James Farley
Lena, the Cook.....Lillian Leighton

THE STORY

While in boarding school, Dorothy Grant, a young American girl, listens to a patriotic address by a British soldier, and is so moved by it that on her return home she organizes her friends into a military company entitled the Girls' Aviation Corps. They employ the word "aviation" because it sounds well. It matters little that they do no flying. Dorothy is profoundly disturbed by rumors of spies, particularly as her father is president of a large munitions factory not far from his home. The girl is constantly on the watch. Eventually the mysterious actions of her father's butler, William, arouse in her suspicions that he is a German spy.

She rushes out to the garage to inform the chauffeur, Henry, of this, warning him to beware. That night Lena, the cook, comes to Dorothy's room, saying that Henry is ill and would like to see her. All unsuspecting, Dorothy goes to the garage and there is made prisoner by Henry and Lena. Poor Dorothy! She had blundered. Henry was the spy and William was a Secret Service agent after all. And Henry makes William captive too. He attempts to force the password to the munitions factory from Dorothy. The plan is to blow the works up. But Dorothy will not tell, not even when Henry hurts her in true German style.

And at length through Dorothy's cleverness at signaling and because of her sheer pluck and nerve help comes before the spies secure the password. And after that she is photographed and interviwed and made the real heroine that she is. And then there is Craig Allison. We almost forgot all about Craig. He has been debating all through the picture whether he will join the colors or remain a slacker. It is Dorothy's heroic deed that inspires him to do and dare, and just when Dorothy is wishing for one thing to make her happiness complete, that "thing" appears in the uniform of Uncle Sam!

AD TALK

Next ——— the management of the ——— theatre will present the refreshing Vivian Martin in a screen version of Mary Roberts Rinehart's charming story, "Her Country First." This picture gives proof conclusive that a girl can don a uniform and be useful besides looking pretty. Miss Martin as Dorothy Grant, a patriotic American girl, proves the good of her military organization of young women when she unearths a German spy plot aimed at her father's vast munitions works.

A story by Mrs. Rinehart is most always a treat whether it come between the covers of a magazine or on the strips of celluloid that go to make up a feature picture. She is ever reflecting modern thought in both serious and humorous vein. She is always up-to-the-minute in her stories. In "Her Country First" patrons of the ——— theatre will not fail to recognize human traits and foibles that have become more or less commonplace since the United States entered the war. And the story teller who can make these commonplaces, both little and big, thoroughly interesting, that is the true artist. And this is Mrs. Rinehart's faculty.

James Young, a director whose name has been identified with a number of previous pictures shown on the screen of the ——— theatre, was in charge of the production of "Her Country First." His work is skillful from every angle. He has retained the human note of Mrs. Rinehart's story to a remarkable degree. A strong cast was assembled to support Miss Martin, including Lewis Willoughby, J. Parks Jones and James Farley.

CATCH LINES

Dorothy's suitor teased her about the G. A. C. on her cap standing for Girls Adore Clothes, but she showed him that the Girls' Aviation Corps was the real, honest-to-goodness, useful artcle.

"Her Country First" stars Vivian Martin in a patriotic comedy drama by Mary Roberts Rinehart, the celebrated modern writer.

Dorothy mistook the Secret Service man for the German spy and vice versa, but she fully atones for her mistake in the thrilling climax of "Her Country First."

Vivian Martin will make you all captives in her natty little uniform of the G. A. C.

Trembling with anxiety over her father's safety, Dorothy stood on the stairs peering down into the dark parlor below. Was he dead? Had he been killed by the German spy? Finally she gathered up courage to go down. Her father was nowhere to be found in either parlor or dining-room. Softly she opened the kitchen door, and there to her horror discovered her father—presiding over a midnight supper!

This war has shown us that women are needed in the country's service. See how Vivian Martin as Dorothy Grant thwarts a German spy plot to destroy an important munitions works.

A patriotic comedy drama, with the adorable Vivian Martin proving that a girl can serve her country as advantageously as a boy.

Dorothy Grant decided that to "do her bit" for her country was not enough, so she "did her best."

ADVERTISING AIDS

PAPER:—Two—1-sheets; two—3-sheets; one—6-sheets.
1-sheet showing Vivian Martin in uniform eating box of candy while being accused by her fiance, who wears plain clothes. This gives idea of humorous character of the picture.
1-sheet portrait of Vivian Martin with title and information below.
3-sheet showing Miss Martin at salute, father holding flag and at salute also. His face is lathered and he holds a razor in his hand. This also gives idea of picture's comedy.
3-sheet showing Miss Martin in Napoleonic pose before the American flag.
6-sheet patriotic poster showing Miss Martin erect while British soldier runs up American flag.
PHOTOS:—Eight 8 x 10 black and white; eight 11 x 14 sepia, one 22 x 28 sepia; also 8 x 10 photos of star.
CUTS AND MATS:—Five single-column, three two-column, two three-column.
CUTS AND MATS OF STAR (Stock)—Five one-column, three two-column, two three-column.
A series of advertising layouts—mats.
SLIDES AND MUSIC CUE SHEET.

SUGGESTIONS

Vivian Martin, one of the most refreshing actresses in pictures, is star of "Her Country First," and as she is a strong favorite she is featured in all advertising.

A fine selling point is the fact that the story was written by Mary Roberts Rinehart, an exceptionally popular author of the present day. Her work has appeared in numerous magazines and she is always sought after by editors.

Lay stress on the fact that "Her Country First" is a comedy drama, and that at the same time it is of a most patriotic character. The fact that the author has derived real comedy from her central character should make it most welcome.

As the picture has to do with a girls' military organization entitled the Girls' Aviation Corps, bodies of women and girls organized for military duty could be circulafized providing the picture is played for a sufficient length of time to bring returns on such circulars.

"JOHANNA ENLISTS"

(Continued from page 1754)

gentleman being of pure old Dutch stock is inclined to look with disfavor on the freckled, uncouth little girl, despite the fact that he knows very well he loves her.

One night Johanna innocently make a decision that brings on the climax of her love affairs. According to certain beauty hints she decides on a milk bath. LeRoy hears her partaking and wondering, enters the room to see what is happening. Result—loud screams and Private Vibbard to the rescue. Vibbard forgets and calls his superior a variety of cheese. Then comes the court martial.

But Vibbard isn't shot or anything. Johanna straightens everything out. As for Van Renssaller he discovers that Johanna comes from dyed-in-the-wool Dutch stock and when the regiment rides away Johanna goes too to marry her Captain in the next town.

CATCH LINES

Mary Pickford's latest picture is a patriotic comedy.

It took the war to bring romance into the colorless life of little Johanna.

Written by Rupert Hughes, adapted by Frances Marion, directed by William D. Taylor. Each one of this trio is serving the Allied cause in one way or another.

Johanna had to choose between a Captain, a Lieutenant and a Private—who do you think was the lucky man?

The Lieutenant hadn't bargained to face the situation of a young woman taking a milk bath when he enlisted, but it must be confessed he didn't turn tail and run!

Written by Captain Rupert Hughes, of the old 69th Infantry of New York.

Including the services of an entire regiment of United States fighting men.

Patriotic dramas and melodramas are so plentiful, we feel sure you will welcome this picture—which is a comedy.

ADVERTISING AIDS

POSTERS:—Two—one-sheets, two—3-sheets, one—6-sheet, one star stock 24-sheet rotogravure.
PHOTOS:—Eight 8 x 10 black and white; eight 11 x 12 sepia, eight 8 x 10 photos of star for lobby display.
CUTS AND MATS FOR NEWSPAPER ADVERTISING:—Five 1-col.; three 2-col.; two 3-col.

SUGGESTIONS

The fact that Mary Pickford is the star of this production is sufficient advertising suggestion for anyone playing it.

However, it will be well to dwell on the fact that it is a patriotic comedy-drama, not one of the usual blood and thunder melodramas with a patriotic title.

An interesting angle could be derived from the fact that Rupert Hughes, Frances Marion and William D. Taylor are all serving in the ranks of the Allied forces.

"BY HOOK OR CROOK"—WORLD

"Fine Burlesque with Thrilling Stunt Climax"

WORLD FILM comes to the front with another fine laugh-maker in "By Hook or Crook," which has Carlyle Blackwell and Evelyn Greeley as the featured players. Blackwell is seen as a young society fop who has perfume in his bath and a telephone connection above the tub. When he turns burglar and with his valet, played by Frank Doane, ventures forth into the night to crack a safe there is a line of great comedy. Doane, skilled actor that he is, does notable work. His expressions and his stealthy walk and run are wonderfully funny.

The five reels are brought to a close with a thrilling stunt climax in which Blackwell proves himself peculiarly adaptable to the Fairbanks type of action.

Dell Henderson, who produced Mr. Blackwell's preceding comedy, never lets a chance for a laugh slip by. Blackwell, World Film and exhibitors should extend him a vote of thanks.—Released late in September.—Five reels.—*Peter Milne.*

THE CAST

Frederic Pritchard.....Carlyle Blackwell
Gloria Nevins.....Evelyn Greeley
Frederic Pritchard, Sr.....Jack Drumier
Mrs. Pritchard.....Jennie Ellison
Aunt Marie.....Nora Cecil
Smithson.....Frank Doane
Mrs. Nevins.....Alice Chapin
Henry Arnold.....Henry Warwick

Story by Harry O. Hoyt.
Scenario by Clara S. Beranger.
Directed by Dell Henderson.
Photographed by Louis Ostland.

CATCH LINES

You wouldn't think a man with the name of Frederic Algernon St. Elmo Pritchard could succeed in life, would you? But watch Carlyle Blackwell overcome this name as the hero in "By Hook or Crook."

"Just leave your worries at home for the evening and see "By Hook or Crook." You won't be able to find the worries after that.

Carlyle Blackwell featured in a picture of comedy, romance and thrills.

Circumstances force a society fop to become a crook and afterwards he turns out a man!

You remember "The Beloved Blackmailer," the last Blackwell-Greeley comedy? "By Hook or Crook" goes it one better.

Frank Doane, formerly musical comedy leading man, is a riot of fun as Smithson, the valet.

AD TALK

Next ——— at the ——— theatre, there will be presented one of the most genuine comedies yet screened. This is a product of the World Film corporation and features the popular star, Carlyle Blackwell, with Evelyn Greeley in the opposite role.

The management takes great pleasure in offering this picture to its patrons, as it is totally light in composition and succeeds in making the observer forget the troubles and worries of these times. Blackwell is cast as a young society fop, who turns burglar for the sake of his fiancee and so succeeds in restoring to her her lost fortune and thwarting the plot of the villain.

Blackwell plays his comedy role excellently and receives sterling support from Frank Doane, who appears as his valet and companion in crime. Mr. Doane is well known on the speaking stage as an actor of real skill. This verdict will be supported by our patrons in general, we feel sure. His expressions of fear during his efforts to turn himself into a competent burglar are riotous and he affects a funny stealthy walk and run that are ludicrously funny.

The comedy is brought to a close by a thrilling climax in which Blackwell takes a truly sensational dive from the top of a tall building to the channel below.

The date is ———. And the theatre ———. Don't forget!

THE STORY

Frederic Algernon St. Elmo Pritchard is a scion of wealth and laziness. He takes his bath—and probably pronounces it with the "a" as broad as the ocean—at twelve noon and bows into his father's office at 4 p. m. His father incidentally is a self-made man and doesn't think much of his son. But there is one who does think much of him, same being Gloria Nevins.

Now Gloria is a pretty young woman who has a villainous uncle, said uncle holding many thousand dollars worth of jewels for security to a Nevins note calling for only five hundred. He also holds a proxy from Gloria's mother giving him the right to vote on the disposition of her factory. The wicked uncle has formed a company to buy the factory at a ridiculously low figure. Poor Mrs. Nevins, with not an ounce of business ability in her head, is helpless. So much for the plot.

To proceed: In company with his valet, Smithson, a serious-minded fellow, Frederic Algernon, etc., etc., sets out to get the jewels for his heroine, and suffice it to say—he succeeds. And then Frederic A., etc., etc., confronts the wicked uncle in his office and declares that he is master of the situation, as he holds Mrs. Nevins's latest proxy.

Gnashing his teeth, the uncle slyly locks our hero in the storeroom and hies himself to the meeting, there to cast Mrs. Nevins's vote himself. But Frederic is undaunted. He escapes to the roof of the factory by a clever trick, dives to the channel, is picked up by a motor-boat, landed and reaches the meeting just in time to save the day.

As a final triumph Freddie introduces Gloria to his father as his future wife, and has the satisfaction of showing him he has made good in the business world.

ADVERTISING AIDS

PAPER:—One 6-sheet, two 3-sheets, two one-sheets.
LOBBY DISPLAYS—Two 22 x 28 scenes, colored; eight 11 x 14 colored; eight 8 x 10 black and white.
Six sample one-column ads without cuts, one two-column ad without cut.
Two single column ads with cuts.
One double-column ad with cut.
Two three-column scene cuts, illustrating production (showing stars).
One two-column scene cuts (showing stars).
Matrices of these obtainable at home office.

SUGGESTIONS

Play this as a high class comedy with a thrilling stunt finish and there will be no come back.

Blackwell does great work in the star part, and Frank Doane, as the valet, runs even. Boost Doane—he's worth it.

You might dwell on the fact that the picture contains nothing at all sombre, serious or in the least objectionable.

Feature the thrills at the climax if this sort of advertising goes for you. They are really sensational.

And don't forget the comedy—it is excellent.

Play it as a cure for war-time blues and there will be many who will respond to the suggestion that they are going to get an evening of laughs and clean thrills—with respite from tragedy and heavy drama.

FILE IT!

The Complete Plan Book is Always Bound Separately in MOTION PICTURE NEWS.

By Lifting the Staples Under the Back Cover You Can File the Complete Plan Book from Week to Week.



Cuts Like the Above, Which Can Be Used for Both News Columns and Ads. Are Available on World Pictures

"THE SECRET CODE"—TRIANGLE

A Picture That Entertains Under a Handicap

THIS is not a bad picture, but it could have been much better had the author allowed the senator a little more sense. For instance, it doesn't sound logical that an official of such high standing would have taken into his confidence a woman whom he knew nothing about; or that he would suspect his wife as being a spy without any direct evidence; or that he would reveal to his secretary that the papers he was placing in the safe were very valuable and it would help the enemy to have them in his possession. Had he been that kind of a person he would naturally not have been entrusted with the chairmanship of the spy investigation committee by a sound government.

The entertaining points of this clean offering are derived from the mystery element in the story, which creates suspense, from the swift physical action and from the splendid emotional acting of the star.

Mr. Barney Sherry's work is good, but he is not given much of a sympathetic part. The picture could have been helped a great deal had a better selection of a supporting cast been made.—Released Sept. 8.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Senator John Calhoun Rand.....Barney Sherry
Sally Carter Rand.....Gloria Swanson
Mrs. Lola Walling.....Rhy Alexander
Baron de Vorjeck.....Leslie Stewart
Jefferson Harrow.....Joe King
Mrs. Walker.....Dorothy Wallace
Towen Rage.....Lee Phelps

By Adela Rogers St. Johns.
Directed by Albert Parker.
Photographed by Pliny Horne.

THE STORY

John Rand, United States Senator, marries Sally Carter, a woman many years his junior. With America's declaration of war on Germany, Rand is unable to devote his attention to anything else save his government duties. Not realizing that his wife desires to share his responsibilities with him, he encourages her acquaintance with young Baron de Vorjeck of the Russian Embassy.

Mrs. Lola Walling, an adventuress in the pay of Germany who had previously striven to captivate Senator Rand only to be defeated by Sally, encourages the friendship of de Vorjeck and the young wife, hoping to arouse Rand's suspicions. In this she is finally successful.

With Harrow, of the Secret Service, Senator Rand gets on the track of German spies. Through Mrs. Welling's machinations Sally is suspected of being a spy by her own husband. In reality it is Mrs. Walling who is giving important news to the enemy. She manages this by crocheting code messages into mufflers which are sent to the enemy.

Harrow, however, manages to clear up the entire situation. He locates the headquarters of the spies and learns the manner in which they work. And just as Rand has become convinced of his wife's unfaithfulness to him and to her country, he is set aright by the information supplied him by the Secret Service operative. Rand learns that his wife is the soul of loyalty and that she yearns to help him in his heavy duties of state. He learns, too, that she is to become a mother, so happy in mutual trust and confidence they begin life anew.

AD TALK

Next ——— the management of the ——— theatre will present Gloria Swanson's latest picture, "The Secret Code." As the title suggests, this is a picture of spies, enemy spies, and the vicious manner in which they sought to shatter the domestic happiness of man and wife in order to further their plotting against the United States. All who are anxious to see justice meted out to the agents of the Hun in this country will certainly appreciate "The Secret Code," particularly when it is said that the author, Adela Rogers St. John, resorted to the facts of a well known spy case on which to base the framework of the story.

Miss Swanson is one of the rising stars in the Triangle firmament. It was less than half a year since that she made her debut as a star in dramatic pictures. She has proven herself fully worthy to carry the heavy burden which stardom creates. She has the beauty and the talent that makes for complete success.

In "The Secret Code" she is supported by J. Barney Sherry as her husband and Joe King as the Secret Service operative. These two lead a supporting cast of distinguished merit, every member of which is admirably well fitted to his respective role. The picture was produced by Albert Parker, one of the best younger directors in the business.

CATCH LINES

It looked like a harmless knitted muffler. In reality is was a code message to German headquarters giving important information regarding the military activities of the United States!

Woman's work in war time must be active. So discovered Senator John Rand soon after his marriage.

Madame Walling was apparently one of the patriotic women of Washington. She was often seen knitting. In reality she was a German spy and the stitches she "dropped" were code messages.

Gloria Swanson, the beautiful dramatic star, in a drama of life in the capital of the nation.

"The Secret Code"—a mystery to be solved at the ——— theatre, next ———.

To what extent the German spies will venture to secure valuable information is startlingly revealed in Triangle's latest picture, "The Secret Code."

ADVERTISING AIDS

PAPER:—1, 3 and 6 sheets (ten cents each).
CUTS AND MATS:—Single column, 20 cents; double column, 40 cents (star and scene).
PHOTOS:—11 x 14, 30 cents; 22 x 28, 50 cents; photos in sepia or black and white.
SLIDES AND MUSIC CUE SHEETS.

SUGGESTIONS

The German spy plot and Gloria Swanson, the star, are the salient advertising points in "The Secret Code."

Miss Swanson is worthy good billing and newspaper publicity. Stories regarding her rapid rise to stardom would be interesting reading. It will be remembered that she was once one of the Keystone beauties. Given her chance in dramatic pictures she immediately made good. A short biography written on these facts would be entertaining.

The spy stuff should be handled originally. Such advertising lines as "The secrets of the German spy system revealed" are rather old these days. Work up a little mystery in the advertising. Feature the Madame Walling in the cast as a supposed patriot and disclose the fact that her many patriotic activities were only a mask.

Spy stuff out of the ordinary can be built on the fact that a harmless knitted muffler was used to carry the code.



GLORIA SWANSON AND J. BARNEY SHERRY IN TRIANGLE PLAY "SECRET CODE"

Triangle Supplies a Variety of Scene Cuts on Each Production, In Both Single and Double Column Size. In Addition the Press Sheet on Each Production Gives Suggestions for Advertisements, and Other Advertising Ideas. The Single-Column Cuts Lend Themselves to Use In Advertisements. With Type Borders Available In Any Newspaper Office

Advance Reviews

(*Continued from page* 1751)

her own son. The girl now thinks the old love is good enough for her.

It is a clean picture, suitable for children, and those of the grown ups who love attractions in which the principals are children.

"The Midnight Burglar," with Little Gloria Joy

(Oakdale-General Film—Aug. 26. Directed by Bert Ensinger)

THERE is more heart interest in this offering than in any of her past ones. It ought to make a hit with your patrons especially if you have run her other pictures. It is remarkable how she has taken to acting. She doesn't act, she lives the part. This contribution will no doubt make her popular to picture goers.

The story introduces the diminutive heroine as the little daughter of a money-mad man, who does not hesitate to throw out of the apartment he has for rent a poor family. The heroine runs away from home, visits the poor family and becomes their administering angel. She has enough money in her purse to pay the rent for a few days.

She decides to burglarize her own home and get food for the family. Due to overeating, from the foodstuff they carried away from the pantry, she gets sick. The doctor is called and she is ordered home to the joy of her parents. Eventually she gets well and the father lets the poor family stay in the apartment without rent.

There is a little monkey used in the picture which will prove the delight of children, little ones as well as six-foot sixers. It is a good point to feature.

This picture will appeal to all those who have a heart.

"The Power and the Glory"

June Elvidge in an Average Program Offering

(World—Sept. 2. Directed by Lawrence C. Windom)

THIS is an ordinary program picture, built on fairly steady physical action. It contains no situations with heart interest.

The story is based on the novel by Grace McGowan Cook. The heroine is introduced as a country girl who comes to the city and gets a job in a mill to help her mother, brothers and litlte sister.

The owner of the mills falls in love with her. He is hated by some of the workingmen because of several accidents to children, but is misunderstood as he is really kind at heart and doing all in his power to alleviate their sufferings.

While on a ride in the woods he is caught and is about to be murdered, but the heroine rescues him. In the end they get married.

The picture is clean.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City **55 to 59 River St., Newark, N. J.**

Watch for It

The Complete Plan Book will be Published Each Week

WARNING

TO

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THE UNDERSIGNED HEREBY GIVES NOTICE TO ALL EXCHANGES, THEATRE OWNERS, THEATRE MANAGERS, RENTING OR SHOWING a picture called "The Mothers of Liberty," which was originally the feature "The Ordeal," that they will be held strictly accountable according to law, as the said picture contains parts of reels two, three, four, five and six of the Feature Picture

"THE ORDEAL"

THE UNDERSIGNED CONTROLS THE EXCLUSIVE RIGHTS TO DISTRIBUTE "THE ORDEAL" FOR GREATER NEW YORK, NEW YORK STATE AND NORTHERN NEW JERSEY, AND ELSEWHERE THROUGHOUT THE UNITED STATES.

SAMUEL ROSENDORF

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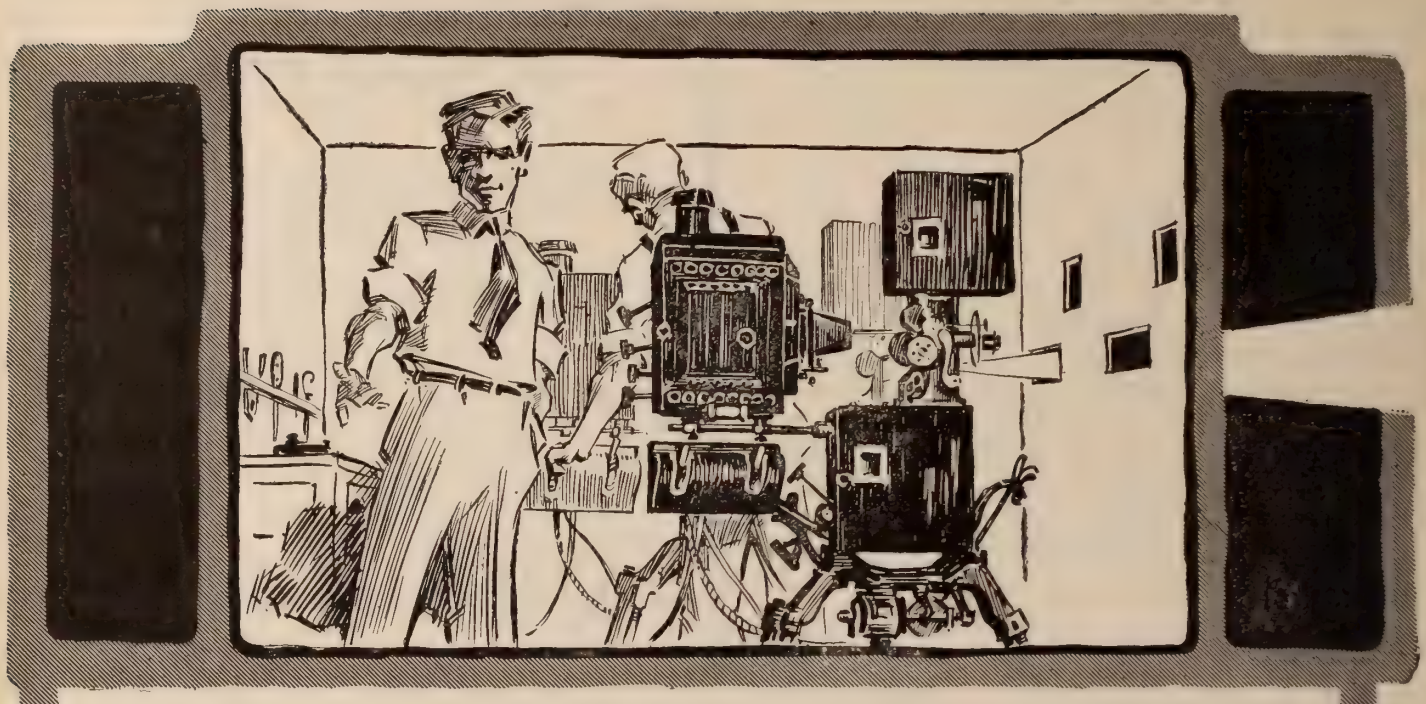
—are instantly recognized by producers, directors and editors as stories of unquestioned merit.

WRITERS: If you have written or intend to write for the screen, send for Frederick Palmers free booklet and learn how we can serve your interests.

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Says:

"**Power's Cameragraph** is always on the level.

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"Your projection room floor may not be level, but your machine MUST be.

"Going to put pieces of wood or brick under it? You can't trust that and in a **Power's** you don't have to.

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"You know the greater the area of the base the steadier your machine!

"**Power's** is absolutely rock-steady because of its great base area. 943 SQUARE INCHES! You can't beat THAT! That's another reason why, as I say,

"IT PUTS THE PICTURE ON THE SCREEN"

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THE WILLIAMS PRINTING COMPANY, NEW YORK

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

They Say in Chicago That—

A. MEYER, a resident of Chicago, recently witnessed a performance of George Kleine's picture, "The Unbeliever," at Ascher Bros. Terminal Theatre and saw his son who was a United States Marine. The boy was killed in battle in June last. Mr. Meyer being without a picture of the young man wrote to Mr. Kleine, who immediately supplied him with enough film to have reproductions made for the family and all their friends.

Miss Kitty Gordon spent four days in Chicago on her way to California to make United pictures. They will be produced exclusively by the United. She appeared at the Balaban & Katz Central Park Theatre while here.

The Decatur Theatre Corp., Decatur, Ill., have just signed a contract with F. B. Rogers, manager Chicago branch Pathe, covering a service for a period of twenty weeks.

The Kleine System figure that they are the first in the film business to have all their letters read: Yours for winning the war.

"Her Man," the big six-reel feature made by Pathe starring Elaine Hammerstein, has lived up to the claims of the producers. F. B. Rogers, manager Chicago Office, says that they are receiving bookings right and left for this big special feature.

Lee Herz, President of the Silee Flm Co., has just returned from a business trip to Indianapolis.

I. L. Lesserman, manager of the Universal Chicago Office, is spending his vacation motoring through Wisconsin.

H. Elsas, manager of the Garden Theatre of Harvey, Ill., reports business good and is booking big features only this season.

Mrs. Jordan, manager of the Hinsdale Theatre at Hinsdale, Ill., has also been made manager of the Illinois Theatre at LaGrange, taking charge of that house September 1st.

Leo A. Landau, manager of the Butterfly Theatre, Milwaukee, stopped long enough in a mad dash for his train to get the latest issue of the NEWS. He would rather run a chance of missing the train than the NEWS.

H. Benson is the manager of the Majestic Theatre, the new house at Milford, Ill. The Gem Theatre is closed.

The new picture, "Crashing Through to Berlin," sponsored by the Jewell Film Co., opened at the Auditorium September 1st for a week. Sid Goldman, Chicago manager, claims that this picture is the mightiest and most amazing spectacle ever shown in the history of motion pictures, and is absolutely authentic.

Pete Sarantos of the Family Theatre, Elkhart, Ind., is spending a few days in Chicago.

Richard A. Rowland, President, and Joseph Engle, Treasurer, Metro Pictures Corp., stopped off in Chicago on their way to Los Angeles, to arrange details of moving all of Metro Studios to the coast.

R. C. Cropper of the Beehive Exchange, reports that his educational pictures, particularly the celebrated Ditmar Animal Studies, are going big. Beginning in October, the Living Book of Nature will include a series of wonderful and beautiful pictures of life in the depths of the sea.

Cress Smith made a flying trip to Indianapolis and reports that he booked Nazimova in the "Toys of Fate," at the Circle Theatre, and "To Hell With the Kaiser" for a week run at the Opera House.

Nate Erber, Lincoln Square Theatre, Decatur, Ill., will reopen the house September 7th. Mr. Erber, associated with several of Decatur's business men, have taken a new lease on the property for nine years.

Max Levy, city sales manager of Metro Pictures Corp., Chicago, has just returned from his vacation feeling fine, looking fine, and says he is going to do some fine selling for the fall.

Glen Ellyn, one of Chicago's suburbs, was denied the privilege of seeing a moving picture of Mayor Wm. Hale Thompson of Chicago.

THE CENTRAL STATES

September 14, 1918

Rothaker Girls Hold Successful Party for Red Cross

ACTING under the auspices of the Illinois State Council of Defense the young lady employees of the Rothacker Film Manufacturing Company held a Bunco Card Party and Studio Dance at the Studio of the company on Diversey Parkway Friday evening, August 23, which was attended by over three hundred people. The studio, card tables, chairs and decorations were donated by the company for the occasion and printed tickets for the event, which were sold by the employees, were donated by a neighborhood printer.

Much excitement ensued during the game of Bunco, after which the floor was cleared and dancing indulged in.

The girl employees originated the idea, made all arrangements and carried the affair through to a successful conclusion entirely by themselves through committees. A goodly sum was realized from the sale of tickets, all of which was donated to the proper authorities.

Gathered in Green Bay

MAY MARSH in the Goldwyn picture, "The Beloved Traitor," was the feature attraction at the Colonial theatre August 23 and 24, but it was a disappointment to many who saw it. One of the Billie Rhodes comedies was shown in connection with it.

"TO HELL WITH THE KAISER" opened at the Orpheum August 29 and played to good business three days. The production is from the Metro studios.

MARGERY WILSON in the "Law of the Great Northwest" was presented at the Royal theatre August 27. A Paramount-Bray pictograph and a news weekly were also shown.

WILLIAM FARNHAM appeared in the Fox film, "American Methods," at the Orpheum theatre August 21-22.

"ALL MAN," a Vitagraph film, featuring Harry Murray, was shown at the Colonial August 25-26.

"THE GHOST OF ROSEY TAYLOR," with Mary Miles Minter, was presented at the Colonial August 28 and 29 in connection with a Lyons-Moran Comedy and a Chester-Outing picture. The program pleased, although Miss Minter could have been put into a picture more suited to her talents.

BILLIE BURKE pleased audiences at the Orpheum theatre August 23-24 in "The Land of Promise," a Paramount film.

"IN JUDGMENT OF," a pleasing Metro film, was screened at the Colonial August 26-27.

MISS JENNIE ALK, who is in charge of the ticket office at the Colonial theatre, has been spending a vacation of three weeks in Chicago and other cities.

Additional Chicago News

A. W. Lindsey, whose theatre at Industry was destroyed by fire recently, has been in Chicago buying new equipment for the new theatre he is building.

Fred H. Sears, Vice-President of the Classic Films Distributing Co., says that their big picture, "Belgium, the Kingdom of Grief," is going over big. They have disposed of several states and have almost completed negotiations for two or three others, the names of which will be announced soon.

S. B. Griever has been in Chicago in the interest of the Ford Educational Weekly, which is controlled by his company for the entire country. Mr. Griever is on his way West, having already signed up with the best of the eastern exchanges. B. H. Hodupp, Inc., has taken over the Indiana territory. The Beehive, located in Milwaukee, are handling Wisconsin.

Tom North, western division manager of Pathe, with offices in Frisco, stopped over in Chicago to say Howd'y on his way to New York from Seattle. California's climate undoubtedly agrees with North, vim, vigor and vitality a plenty.

Harry Cohen, special representative of Metro Picture Corp., New York, is making a tour of the Mid-West offices and spent two days in Chicago.

O. W. Jastram, manager of the Strand, Pecatonica, Ill., leaves for France September 28.

Following the disclosure that the showing of motion pictures of enemy origin is being attempted and the military censor has declared that such exploitation was in violation of the "Trading with the Enemy Act," will make all exhibitors particularly watchful of their bookings to preclude any publicity of German propaganda, the sole intent of which would be to influence public information in America.

W. L. Hill, the genial publicity director of the Famous Players Chicago Office, is up to his neck putting over the Paramount Week which bids fair to be a great success in Chicago.

Roy MacMullen has just been appointed manager of Ascher Bros. Lakeside Theatre to succeed W. C. Lamoreaux, who goes to Racine.

Miss Flossie Jones of Waukesha was one of the first to sign a contract for Paramount Week.

Bill Jenner of the George Kleine System is having a great time checking new contracts and wrestling with hay fever.

Charlie Chaplin in "Triple Trouble" is going big. There are fourteen prints being used and the exhibitors report a clean-up.

Miss Alice Rea has been appointed booker for the George Kleine System, succeeding Bill Hamm, who is now working on Liberty motors for the Budha Motor Works, Harvey, Ill.

Adolph Zuckor's feature, "On the Quiet," presenting John Barrymore, a Paramount picture, is doing a splendid business at Orchestra Hall.

Chris Whelin, manager Chicago branch, George Kleine System, reports that their bookings for the "Unchastened Woman" are phenomenal.

"Behind the Lines in Italy" is doing a splendid business at the Playhouse and will undoubtedly prove a winner for all the exhibitors that are booking it.

Movie Moves Audiences Out of Theatres

FROM THE demonstrations made by audiences in a number of Chicago Theatres, it would seem that it behooved all exhibitors to know positively the nature of their pictures before running them on the screen during these unsettled times.

The experience of the Howard Theatre management, one of Chicago's leading picture palaces, and a number of others in the same class has proven conclusively that it only takes a spark to start something hard to stop. Mayor Thompson of Chicago, who is running for Senator, has been able to arrange with a number of theatres to show a film of himself in conjunction with the Stars and Stripes, the showing of which immediately caused large audiences to stampede and make accusations against the management of being pro-German. People rushed out of the theatre in droves demanding their money, causing riots. The owners of the Howard Theatre claim that the picture was sent to them as an educational film. The trouble at this house was not stopped until the arrival of the patrol wagon and a body of police.

Clarence Phillips, manager of Knickerbocker Theatre, on Broadway, was brought to his knees trying to explain that he did not know what was in the film, an explanation which did not set well with the patrons of the house.

The old adage that an ounce of prevention is worth a pound of cure should be applied to all exhibitors.

What Racine Is Doing

DESPITE the warm weather of the past week the local theatres are enjoying their usual patronage by billing exceptional pictures. Racine people have come to consider the moving picture theatres as a source of news and information as well as a place of amusement, and now come to the show houses to learn of the latest movements of the boys on the front and of all community interests.

MANAGER McKIVETT of the Bijou Theatre has been awarded the Victory Service Pledge from the Committee on Public Information and is arranging to aid the government in all endeavors. He is booking every picture that will possibly assist in keeping up the morale of the local people.

ANOTHER patriotic war service being conducted by the Racine theatres is that of Arthur Friedman of the Palace Theatre who has agreed to take a feature and his copyrighted community songs to Great Lakes every Monday night for the benefit of the bluejackets. Last week in one Y. M. barrack he had some 3,000 of the lads, a goodly portion of them in the rafters singing at the top of their voices.

CAL DEVOLL, one of the leading musicians engaged in movie theatre work has arranged a book of community songs and original parodies besides a number of his own compositions. These songs have taken the crowds by storm and prove a good drawing card.

RACINE has record of a touching incident to add to the collection of Mary Pickford stories. Corp. W. H. Graham, of this city, was killed while going over the top in France. Prior to the day the notice of his death was received a letter was received in which the following was included:

"Our Y. M. secretary is from Los Angeles and is a personal friend of Mary Pickford, the great movie star. He has a number of photographs of Miss Pickford and he gave one of the fellows of our battalion a picture of her. One night this fellow crawled through No Man's Land to the first barbed wire entanglement in front of the German line. There he placed the picture of Mary Pickford and an American flag. Maybe it will make Kaiser Bill wish the war was over, so that he could get acquainted. The secretary says Mary is coming over here in September and it is an introduction for me."

"THE LITTLE DISTURBER" will appear in D. W. Griffith's supreme triumph, "Hearts of the World," at the Orpheum Theatre during the first week of September.

THE REX program for the week included William Fox's masterpiece, "Divorce;" Mary Maclaren in "The Model's Confession;" "Neighbors;" and the Lee children in "Doing Their Bit." Mary Maclaren always draws a large crowd and despite a Chautauqua and exceedingly warm weather played to a capacity house.

THE REX THEATRE in Racine, Wis., is now under the management of Tom Norman and W. J. Blumberg, who was formerly employed at the Palace theatre. The managers have leased the building and they claim that soon the Rex will be the finest theatre in the country. Plans are being made to re-decorate the house and the capacity will be 1,200. The great feature of the theatre will be a new organ, which is said to be the best in the city. The management has engaged the well known De Voll orchestra, to insure the public of getting the best music obtainable. Messrs. Norman and Blumberg are live wires and both have had a great deal of experience in theatre management and exchange work. The managers are desirous of expressing their appreciation to the public for the spirit of good will that has always been shown to the Rex. The pictures will be the Fox and the Metro productions, Chaplin's and Anita Stewart's of the First National Exhibitors.

THE REX THEATRE has secured "The Savage," with Clara Kimball Young; "Safety Certain," starring Norma Talmadge; Mazimara in "An Eye For An Eye"; Harold Lockwood in "Pals First," a Jewel special, "Crashing Through to Berlin," and William Farnum in "Les Miserables."

THE BIJOU THEATRE had a record-breaking run for two

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days showing "Sign Invisible," with Mitchell Lewis. The "Price of Applause" drew a large crowd from the neighboring villages and the 1,200 seats were not nearly sufficient. The play was obtained by Manager Owen McKivitt from the Merrill in Milwaukee. The original "Last Raid of Zeppelin L-21" was also shown.

"TO HELL WITH THE KAISER" will have a run of five days at the Bijou, beginning September 9. Owen McKivitt is sparing no expense in billing and advertising the production. He expects packed houses throughout the entire week's run. A float in the Labor Day parade was a new method employed by McKivitt in advertising the production.

THE PALACE THEATRE will celebrate National Paramount and Artcraft Picture week. The special program includes Enid Bennett in "The Vamp," Billy Burke in "Pursuit of Polly," Pauline Frederick in "Her Final Reckoning, and Charles Ray starring in "The Claws of a Hun."

W. C. LAMOREAUX will be the manager of the new Rialto theatre and he will also have charge of the Palace. Mr. Lamoreaux is coming directly from Chicago, where he managed the Asher Brothers' circuit.

Dubuque News and Views

"DEAD SHOT BAKER" with Carol Holloway and William Duncan, played at the Family theatre Wednesday, August 21, and as usual, when these popular serial stars are presented the Family had a big night. On Thursday, "Danger Within" with Zoe Rae and True Boardman was shown.

GOLDWYN'S delightful comedian, Madge Kennedy, was shown at the Princess theatre for two days this week, Wednesday and Thursday, August 21 and 22 in "The Fair Pretender." Without a doubt, this was one of the best plays in which Miss Kennedy has ever appeared.

THE LIBERTY presented "The Awakening" with Montagu Love, on Wednesday, August 21. As this was the first appearance of Mr. Love at this theatre for over a month, the picture was unusually well attended.

HERBERT BRENNON'S masterpiece "The Lone Wolf," adapted from the novel by Louis Joseph Vance, and starring Bert Lytell and Hazel Dawn, drew fine crowds at the Grand, August 21 and 22. Mr. Lytell is a decidedly clever youngster and his work never fails to please.

DUBUQUE'S own star, Frank Keenan, was seen at the Dreamland theatre for two days, August 24 and 25. Manager Boyle never has to worry about having good houses when Frank Keenan appears, for Dubuquers are mighty loyal to their "home town" actor.

WILLIAM FARNUM has never been seen to better advantage than in the 1918 version of the powerful William Fox photodrama "A Soldier's Oath," which was shown at the Majestic theatre for three days, August 22, 23 and 24. William Fox did not make a mistake when he chose this play as one of the six greatest plays produced by his company.

VITAGRAPH'S greatest player, Earle Williams, came to the Family theatre Wednesday, August 28, in "The Love Doctor," and added another leaf to his laurels by his good work in the role of the surgeon. Mr. Williams is always associated with good plays and good receipts.

SATURDAY, August 24, marked the first appearance of Elsie Ferguson at Dubuque's North End theatre, the Family, in her greatest success, "Barbary Sheep." The noted Artcraft star won the instant approval of nearly all the theatre's patrons.

LINA CAVALIERI made her debut at the Princess theatre Friday and Saturday, August 23 and 24, in "The Eternal Temptress." The picture drew average crowds.

"THE MERCY OF MEN" was another dramatic triumph for Alice Brady. The picture, which was shown at the Princess theatre Monday and Tuesday, August 26 and 27, drew exceptionally well.

HAROLD LOCKWOOD and his nice little leading lady, Pauline Curly, played at the Family theatre on Metro night, Friday, the 23d, in "The Square Deceiver."

"THE HOUSE OF HATE" and "The Lion's Claw" continue to draw crowds at the Family theatre every Monday. These serials are great favorites, especially "The House of Hate," every episode of which is breathlessly watched from start to finish. On Monday, August 26, the ninth episode was shown, and the fans cheered heartily every time Pearl White appeared on the scene. The tenth number of "The Lion's Claw" was presented.

FOUR STARS, Fritzi Brunnette, Thomas Santschi, Bessie Eyton and Eugenia Besserer, were shown at the Dreamland theatre on last Friday and Saturday. On Sunday "The Painted Lily," with Alma Rubens, "the girl of a hundred expressions," was presented.

WALLACE RIED played at the Princess Sunday in "The House of Silence." To say the house was crowded would be putting it mildly. People just swarmed to the theatre, and Managers Billos and Yainnias were about beside themselves trying to handle the crowds.

"THE FOX BABY GRANDS," Jane and Katherine Lee, were returned to the Liberty theatre Sunday, August 25, in "We Should Worry." The picture was brought back by special request.

VIVIAN MARTIN and Tom Moore starred at the Family theatre on Sunday, August 25, in "Little Miss Optimist," adapted from the book by Gardner Hunting.

"TANGLED LIVES," with Harry Morey, was shown at the Grand last Sunday. On Monday and Tuesday Henry B. Walthall appeared in "Humdrum Brown."

FREDERICK YOUNT, of the Family theatre, has made a few changes in his program. In the future Paramount pictures will be shown on Sunday; Monday is serial day; Tuesday, Select Pictures and Selznick productions; on Wednesday Bluebird features are presented; Vitagraphs are shown on Thursday; Metro on Friday and Artcraft on Saturday. Mr. Yount now has the most varied program in the city.

THE BELKNAP theatre at Hopkinton, Ia., will present "The Kaiser" on Saturday, September 21. The manager is doing much advance advertising. On Saturday night, August 24, "The Upheaval," with Lionel Barrymore, was shown.

"THE GERMAN CURSE IN RUSSIA" was the program at the Crystal theatre at Anamosa, Ia., Monday, August 26. A good house was reported.

THE COZY theatre's program at Bellevue for the week of August 25 included the following stars: Carlyle Blackwell in "The Good For Nothing," Mary McAllister in "When Sadie Went to Heaven," "The Trap" with Alice Brady, and John Barrymore in "Are You a Mason."

MANAGER EDWARD HENDRICKS of the Web theatre at Savannah has extended the courtesy of his theatre to the soldiers. Everyone in uniform will be admitted free to any of the performances.

THE SATURDAY, August 24, program at the Grand theatre at Lancaster, Wis., was "A Mother's Secret," with Ella Hall.

MARGUERITE CLARK was shown for two days, Sunday and Monday, August 25 and 26, at the Palace theatre at Waverly, Ia., in her famous fairy tale, "The Seven Swans." Marguerite drew packed houses, as usual.

THE FEATURES shown at the Plaza theatre at Manchester,

Ia., during the week of August 25 were: "Bab's Burgler," with Marguerite Clark; "Brave and Bold," with George Walsh; "Over There," with Charles Richman; "The Fair Pretender," with Madge Kennedy, and "The Sunset Trail," with Vivian Martin.

THE STAR theatre at Decorah, Ia., presented Charlie Chaplin in "A Dog's Life" for two days, August 23 and 24. Wallace Reid in "The Hostage" was also shown.

"OVER THE TOP" was shown at the Auditorium at Cuba City, Wis. August 30 and 31.

Fond du Lac News Notes

MANAGER F. R. SMITH, of the Bijou theatre, has closed a contract for the Paramount program for the coming year, beginning September 1. Mr. Smith is a firm believer in Paramount service and was one of the first to contract for it.

MARGUERITE CLARK in "Uncle Tom's Cabin" will be one of the features of the Bijou program about the middle of October.

"THE GEEZER OF BERLIN," a travesty on "The Kaiser, the Beast of Berlin," drew good business on a three days' run at the Bijou Thursday, Friday and Saturday, August 29, 30 and 31.

"LEST WE FORGET," a master patriotic story based on the sinking of the Lusitania, drew large audiences three days in succession when presented at the Bijou under the auspices of St. Joseph's Guild of St. Joseph's Catholic Church on August 26, 27 and 28.

MARY PICKFORD in "How Could You, Jean," surpassed all expectations at the Orpheum in Fond du Lac for the three days, Monday, Tuesday and Wednesday, August 26, 27 and 28, drawing big houses at each performance. A children's matinee at 1:15 Monday packed the house, scores of the children bringing their lunches in order to make sure of getting in.

IF THERE was any doubt as to the sentiment in Fond du Lac on the question of community singing at the moving picture theatres the first week it was tried out, it was all cleared up the second week. "Community singing is simply going fine," says Manager Ainsworth of the Orpheum, "and we propose to continue it indefinitely. The audiences seem to like it; at any rate they sing the songs with real spirit, and we are going to give them what they want. It is our plan to continue this feature on Wednesdays, Thursdays and Fridays of each week."

In Springfield Theatres

MANAGER BLOOMBERG of the Palace Theatre honors the annual Artcraft and Paramount week by booking "City of Dim Faces," the last of the Sessue Hayakawa pictures under the Artcraft management; "The Vamp," with Enid Bennett; "Claws of the Hun," with Charles Ray; "Pursuit of Polly," with Billy Burke; and "Next of Kin," with Wallace Reid starring.

THE BIJOU scooped the other movie theatres by booking "Triple Trouble," Charlie Chaplin's final Essanay film that comes direct to Racine from the Castle Theatre in Chicago. "Triple Trouble" is considered Chaplin's best picture under the Essanay management.

MANAGER W. D. CAVE announces that he will bring "Hearts of the World" back to the Chatterton for either five days or a week in October. The last engagement turned out to be highly satisfactory despite a very poor start,. The picture is considered by local fans to surpass Griffith's "Birth of a Nation."

ED MAISEL, of the Capitol, reports that his first day's business on "Hands Up!" the new Pathe serial, exceeded any day in the history of the theatre. The last chapter of "The House of Hate" was on the same bill, and the police were called on five times to handle the crowds.

THE GAIETY and Vaudette theatres report the business for Fair Week surpasses that of last year by a comfortable margin. The Gaiety hung up a new mark for attendance, which will probably stand for some time to come.

MISS FREDA SNOW, pianist at the Vaudette, has gone to her home at Paw Paw, Mich. It is rumored that the talented young lady will soon become Mrs. J. Reilly. The groom-to-be is a salesman for Metro films. Robert Isaacs and Mrs. Hoag are now the pianists at the Vaudette.

HARRY LOPER and Mrs. Loper have returned from a long vacation feeling much refreshed. The Lyric will display a lot of "pep" from now on, for the manager has it in chunks these days.

THE PRINCESS took "Blue Blood," a Selexart play, off after the second day. It was a trifle "high brow" for some of the patrons, who admitted that it was a beautiful production, it was just a bit off as far as being real entertaining. "All Man,"

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a Vitagraph play with Harry Morey and Betty Blythe was booked to take the place of the discarded picture for Tuesday, August 27.

GUS KERASOTES, of the Royal, sprung a big surprise on the boys by booking "The Kaiser, the Beast of Berlin," for two days, August 27 and 28. Aided by a high-powered publicity man, Gus went after the advertising strong, and the first day's business was a corker. Second day was just about as good as the first, and Gus had them standing out on Sixth street and fighting to get in. The newspapers were glad to see Gus come back into the advertising columns, he having been out for about a year. The Royal is admirably situated and with proper publicity can play the big productions to dandy returns. Gus got ten and fifteen cents on "The Kaiser," it being a repeat, the Gaiety having played it to five days earlier in the season. As far back as memory runs this is the first time the Royal ever asked for more than ten cents admission. The management, pleased with the way things went, booked "A Soul for Sale," "The Man Without a Country," "Crashing Through to Berlin," and several other Jewel productions. Barney Rosenthal, St. Louis manager for Jewel, was in the city to see that Gus put "The Kaiser" over right.

THE GAIETY had a terrific week August 18-24 with Douglas Fairbanks in "Bound in Morocco," "The Geezer of Berlin," Madge Kennedy in "Friend Husband," and "Smiling Bill" Parsons in "Bill's Baby." Parsons used to sell insurance for the Franklin Life here, and his brother Elks turned out en masse and in full. They say that Parsons could cure the blues from anyone when he lived in this community.

CHARLES RAY had four corking days at the Vaudette in "A Nine O'Clock Town." Manager Watts had on the same bill one of the Sennett reissues, "He Did and He Didn't," with Fatty Arbuckle and Mabel Normand and a Screen Telegram. Pauline Frederick finished the week in "Fedora," but did not do so well, it being a bit heavy for the natives. This was the week of August 18-24.

STATE FAIR WEEK with the Lyric turned out fine. Sunday and Monday, August 18 and 19, Manager Loper had Virginia Pearson in "The Liar," a Christie comedy and weekly; on Tuesday and Wednesday, August 20 and 21, Emily Stevens in "A Man's World," a Lee Moran and Eddie Lyons comedy and Weekly, and on Thursday, Friday and Saturday, August 22, 23 and 24, Marion Davies in "Cecilia of the Pink Roses." For the following week, August 25-31, Manager Loper has the fine attractions noted: Sunday and Monday, Jewel Carmen in "Lawless Love"; Tuesday and Wednesday, Viola Dana in "Opportunity"; Thursday, Friday and Saturday, William Farnum in "True Blue."

THE PRINCESS reports business as satisfactory during State Fair Week. Sunday, Monday and Tuesday, "Mothers of Liberty," with Barbara Castleton, was the attraction; on Wednesday and Thursday Carlyle Blackwell and Evelyn Greeley in "The Beloved Blackmailer;" Friday and Saturday saw Dorothy Phillips in "The Mortgaged Wife." The usual Pathe weeklies, Pathe comedies, Allied War Reviews and other short subjects were also given. For the week of August 25-31 the Princess will have: Sunday, Monday and Tuesday, Howard Hickman in "Blue Blood;" Wednesday and Thursday, Kitty Gordon in "Merely Players"; Thursday, Friday and Saturday, Bessie Barriscale in "Maid o' the Storm." "For Husbands Only" is announced as a coming feature to be shown soon.

NORTH END CIRCLE, Empress, Palace and Pekin theatres, all report that business is entirely satisfactory, and augurs well for a good fall and winter season.

THE GAUMONT WEEKLY and Allied War Review films are making a big hit with patrons of the Majestic.

THE GAIETY made a grand start on Sunday, August 25, with W. S. Hart in "Riddle Gawne," the engagement being for four days. Alice Howell in "She Did Her Bit," was on the same program. For the last three days of the week Manager Thornton will have Petrova in "Tempered Steel," and "She Loved Him Plenty," a Mack Sennett comedy. "Till I Come Back to You," newest of De Mille-Artcraft super-productions, comes to the Gaiety Sunday, September 1, for four days.

SUNDAY, September 1, Monday, September 2, and Tuesday, September 3, should be big days at the photoplay houses here. Reason, Sunday is always a good day, Monday is Labor Day, with a big celebration and lots of out-of-town people here, and the next day is circus day, Ringlings being in the city, which of course means the bringing in of lots of strangers looking for amusement. There is always a little slump after a circus day, but the "boys" should be well fortified for it by preceding good days.

BILLIE BURKE, prettier and better than ever, delighted big crowds at the Vaudette with "In Pursuit of Polly." Manager Watts had "Dizzy Heights and Daring Hearts," a Sennett comedy with Chester Conklin and a Screen Telegram on the bill for four days also, and the program went over "like a house afire." Folks paid "Bill" lots of compliments and said the show was bully. Mae Marsh will follow for three days, on August 29, 30 and 31, in "The Glorious Adventure," a Goldwyn play. This will be the first time Mae Marsh has played the Vaudette since the time when she was a Mutual star under D. W. Griffith. Dorothy Dalton will succeed Miss Marsh in "Green Eyes."

MANAGER BEN ROVIN of the Amuse-U is taking in more money than any time since he opened the theatre at Sixth and Washington. The business "Bill" Hart does for Ben is a caution, also some of the other big stars. Too bad the Amuse-U hasn't a larger seating capacity, for it surely needed it Fair Week, and also nearly every day. Ben says he is going to book some real good shows for his patrons, the best pictures he can get.

THE PRINCESS has signed for United Pictures, which will give them some extra good plays along with the present program. Dustin Farnum in one of Zane Grey's stories is said to be the first of the "United" offerings to be released.

"THE BRASS BULLET," one of Universal's great serials, opens at the Savoy on Wednesday, August 28. The Savoy crowds eat up the chapter plays and the more Manager Louis Kerasotes gives them, the better they like him and the more business he does. As usual, Louis is going to let the youngsters in to the first episode with a ticket and five cents. Tickets are being scattered promiscuously over Sangamon and adjacent counties.

JUST WHAT the new draft law will do to some of the film theatre managers remains to be seen. Several are between the ages prescribed by Congress and may be "marching away to be soldiers" shortly. There isn't a manager in the city who hasnt' done everything possible to help Uncle Sam since this country entered the war, and the enlistments from the motion picture theatres have been heavy. Everyone here is ready to answer the call when it comes, and it can't come too soon to suit some of them.

THE PRINCESS has booked the Keeney pictures, and will show the first one some time during September.

PRODUCERS of the news weeklies had film men on the job taking pictures of ex-President Roosevelt during his visit to the State Fair, and in making the Centennial speech. One hundred thousand people were on the grounds.

LOUIS KERASOTES is making things hum at the Savoy; Sunday, August 25, he had Neal Hart in "The Trial of No Return," and a comedy; Monday, "When Men Are Tempted," a Vitagraph play with Alfred Whitman and Mary Anderson; Tuesday, Margarita Fisher in "Jilted Janet," and a comedy; Wednesday, the first chapter of "The Brass Bullet," a Lee Moran and Eddie Lyons comedy and Universal Weekly; Thursday; Franklyn Farnum in "$500 Reward"; Friday, No. 17 of "The Lion's Claws," and Saturday, Mae Murray in "Her Body in Bond."

Notes From Here and There

H. W. SAVAGE, of Alton, Ill., says that this is the best season that he has had at the airdome theatre, and that the summer has been very good at his regular houses.

A CYCLONE put the power plant out of business at Madison, Ill., on August 10th, and there were no lights or movies.

LOUIS LANDAU had a similar experience at Granite City, which deprived him of the revenue on both his theatre and airdome, the entire city being without lights.

JOE ERBERE will build a new vaudeville theatre at East St. Louis that will seat 2,200, at the finish of the war. Plans have been drawn and ground purchased.

SOUTHERN Illinois exhibitors are indignant at the poor express they are given. The worst point is at East St. Louis, in the relay depot, where film has been known to wait for a week for transfer to southern Illinois points. Exchanges are advised to allow plenty of time when shipping to southern Illinois.

OTTO BERGE, of Collinsville, Ill., had a surprise when his son unexpectedly came home from Camp Dix on a furlough, and was completely winded when the aforesaid married the daughter of Otto's life-long chum.

LOUIS DANIELS, manager of the Gem theatre, Benld, Ill., has been drafted. Joe Buccie is now in charge.

KENNETH HACKLEY, who formerly had the Banzai theatre at Earl Park, Ind., has purchased the Starland theatre at Paris, Ill.

THE Lindsey theatre, managed by Edwin Lindsey at Lindsey, Ill., was destroyed by fire last week, total loss over $10,000. New plans have been drawn for another house, work on which will start immediately.

JOE TABOR, manager of the Majestic theatre at Belvidere, Ill., is complaining about business on account of the extreme heat and the draft, which has taken many men from this little city.

J. E. OWBRIDGE, manager of the Court theatre, Sycamore, Ill., has closed his other theatre on account of poor business. The Court theatre is the only theatre running in Sycamore at the present time.

A LABOR shortage at Mendota, Ill., has made it necessary for E. J. Degenhardt to operate his own machine, his operator having been drafted on the work or fight ruling.

THE only pictures being shown now at Rutland, Ill., are at the Sacred Heart Church, which shows the best in moving pictures every night. Father Dyckman is some show man.

L. J. BARR, of Lacon, Ill., says that business is in the worst condition he has ever seen it there, due to local conditions apparently brought about by the war.

H. C. HIPPLER, of Chillicothe, Ill., claims that business is very poor and that he has been forced to cut down to three nights a week.

IT seems to be the vogue nowadays for film hounds to own cars. Jack Meredith is the latest to acquire one.

IKE VAN RUNKLE, of the Goldwyn Chicago office, says that he is positively swamped with new business. Every mail brings an avalanche. Mr. Van Runkle is enthusiastic over the outlook for the fall business. He feels that the new Farrar picture, "The Hell Cat," will break all records.

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B. W. ALBERTS, booker of the Goldwyn Chicago office, is so busy with the new contracts coming in that it will be impossible for him to take a much needed vacation.

SID GOLDMAN, manager of the Chicago Jewell office, is full of enthusiasm over their new seven reel production, "Crashing Through to Berlin," which he has hopes of putting on at the Auditorium for a run. This picture is entirely different from any war picture that has yet been made, as it covers every angle of the great conflict from the start to date in an absolutely authentic manner.

displaying pictures projected from a distance of 250 feet. It will be thrown close to the Government breakwater off Grant Park. The projecting machine will be situated on a platform built in the lake and the audience will be seated on shore.

CRESS SMITH says that before knowing the name of the third Nazimova picture, which they now know has been named "Eye for Eye," they booked it for twenty-four days in three houses.

"TO HELL WITH THE KAISER" is breaking all records. The Metro Chicago office now have fifteen prints working every day.

GEORGE BROMLAY, formerly of the sales force of Triangle, Metro and Fox, has taken over the Albany theatre, which will open in September.

"WITHIN THE LAW," Vitagraph's wonderful dramatic photoplay, came to the Princess theatre Monday and Tuesday, August 19 and 20. Alice Joyce was truly great in the leading role—her magnetic personality attracted as never before. Plays like this are always appreciated, according to Manager Billos. They never fail to please—they are full of pep and punch—not a dull moment from start to finish.

"THE GIRL IN HIS HOUSE," starring Earle Williams, was Sunday's (August 18) offering at the Grand. Mr. Williams was fine in the role of Jim Armitage—he is a star the audience always appreciates.

PARAMOUNT pictures draw very well at the Family theatre, so Manager Yount has decided to use Paramount and Artcraft releases exclusively for his Sunday program. Accordingly on August 18 he presented "The Mysterious Miss Terry," with Billie Burke.

JACK PICKFORD, "the typical American boy," was presented at the Princess theatre Sunday, August 18, in "His Majesty Bunker Bean." The popularity of the star, combined with the well-known story, proved so great a drawing power that the theatre was packed at 8 o'clock. Jack Pickford is at his best in plays of this kind, and so is his charming little co-star, Louise Huff.

An Avalanche!

Yes, when we started the COMPLETE PLAN BOOK last week it took the country by storm. "Just a year or so ahead of any other trade publication in the field," is what they all say in letters of congratulation.

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Portland Managers Start School for Operators

PORTLAND theater men have thrown a bombshell into the ranks of motion picture operators and stage hands with the announcement that they are not going to wait until the draft threatens their business but that a school for women operators and stage hands will be started immediately.

If the unions object to the presence of feminine apprentices alongside them, a theater will be hired and operated by the women, proceeds to go to charity.

A new work and wage agreement of the Theatrical Federation, including operators, stage hands, musicians, bill posters, etc., calls for a revolutionary wage increase, revolving about a six-day week, with pay for seven, and Sundays and holidays at time and a half. The theatre men are going to fight this, agreeing to an increase of from $7.50 to $10 per week, but insisting that it be for seven days. They demand that a seven-day business be recognized as such.

The agreement as submitted by the Federation, and to which Theatrical Managers' Association and Exhibitors' League object so strenuously, means, with its six-day provision, overtime, etc., to an increase of about 40 per cent.

Coughlin With American in Spokane

WALTER A. COUGHLIN has resigned from the Fox organization to accept the management of the Spokane, Washington, office of the American Film Company. He will have his office with the Pathe Exchange in Spokane, from which point he will be in charge of booking the William Russell, Mary Miles Minter and Margarita Fisher subjects in the northwest territory. Coughlin was formerly manager of the Mutual, Butte Exchange, where he served for four years and made many friends among the exhibitors of the inter-mountain states. Mr. Coughlin took up his new work the middle of August.

Lloyd Engages Leatrice Joy

LEATRICE JOY has completed her work in Warren Kerrigan's latest picture, "Sons of Men," and has been engaged by Frank Lloyd to play an important part in William Farnum's present production at the Fox studios in Hollywood, and has already started to work in the picture. Leatrice has been in California but a short time and has already played in two features with Kerrigan, one with Louise Glaum, one with Carmel Meyers, and now the Farnum engagement.

Brunton Studios' Companies on Location

WITH SEVERAL of the producing units filming at Brunton Studios absent from the plant making exterior locations, the big lot presented a rather unusual appearance last week.

The Louise Glaum Company, directed by Wallace Worsley, is back from a stay of ten days in the San Bernardino mountains, where "The Goddess of Lost Lake" exteriors were made. This play was originally titled "Part White." The entire cast selected for this includes W. Lawson Butt, leading man, Hayward Mack, heavy, J. J. Dowling, Frank Lanning, Eva Moulton and Roy Laidlaw.

Since completing "The Heart of Rachael," Bessie Barriscale has been on a vacation, but the continuity for her next subject is nearly completed, and she will resume work this week.

Verne Porter has been engaged to collaborate with R. J. Matzene in preparing the continuity for the first Madame Yorska play, story for which was written by Madame Sarah Bernhardt.

The Zane Grey Company will cast for its first subject within a few days, and the Haworth organization will begin the filming of another play, starring Sessue Hayakawa. Marie Dressler, making World comedies, is also working at this studio.

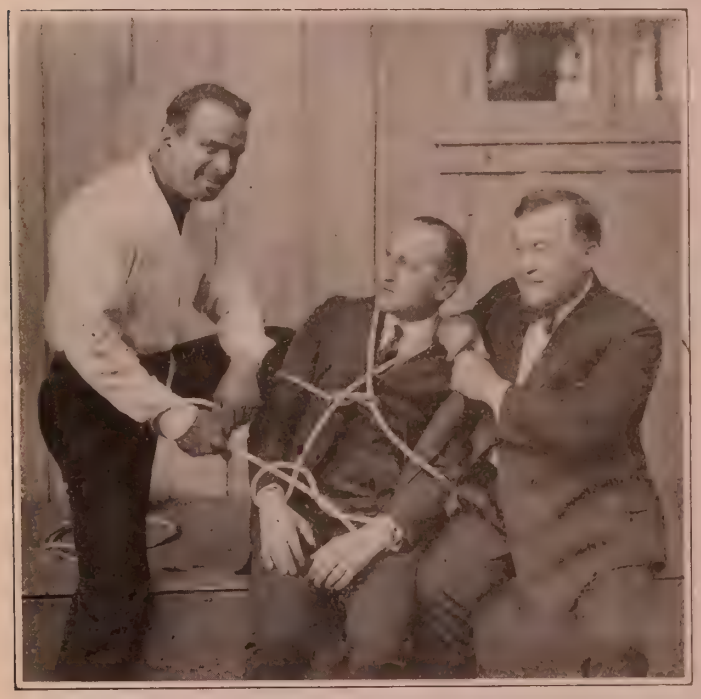
Denver Exchange Man Attests Popularity of News

THE following voluntary testimonial attesting the popularity of the Motion Picture News was received this week from Manager John R. Meldrum of the Denver Universal exchange: "I have read every motion picture trade publication on the market for the past ten years and I want to go on record right now with the statement that I am convinced that the Motion Picture News is in every sense of the word the best publication of its kind. I receive all the trade papers each week here at the exchange, but always read the NEWS first, not simply because it always carries all the live items, but because nine times out of ten the NEWS has them first."

Manager Bailey Tries Girls as Ushers

MANAGER BAILEY of the American, Butte, Mont., has dispensed with boy ushers and is now using girls attired in pretty uniform. Women are being used in Butte theatres wherever possible on account of war demands for man power. The American now has a ten-piece symphony orchestra in attendance every evening, this being the largest in the city.

THE WEST COAST



Albert Parker Has Been Roped In As Director for Douglas Fairbanks. Business Manager John, Brother of "Doug," Is Seen at the Right

What Butte Is Doing

"BABY BARBARA" Luddy is in Butte with her mother, Mrs. Dr. Sproule, en route to Hollywood, Los Angeles, where the little girl will appear in moving pictures. They are making the trip in their Reo auto, stopping off in the leading towns where the child puts on her clever dancing act at theatres. She is a talented tot and her Montana friends look for her to make good in the picture world. Barbara is a Montana girl, born in Helena.

MANAGER ECKHART of the New Marlowe theatre at Helena is reported to be doing good business in the capital city's new house. He is running feature pictures and road attractions.

"THE GREAT LOVE," the Griffith production, went big at the American the past week. Manager Bailey's house was packed every night during this showing. The picture pleased the patrons.

BILL HART, in "Shark Monroe," is going strong in Montana houses where the feature is now being exhibited.

BIG lettering, covering the Rialto theatre building, along the Park street side, was used by Manager Ruffner to advertise "Pershing's Crusaders." No phase of advertising the officially endorsed government picture was overlooked by Ruffner. The local army recruiting officers got permission to paint on the sidewalks to advertise the production, although to get this permit, a city ordinance prohibiting it had to be shoved aside. Prominent local business men, who saw the picture, gave laudatory interviews, which were printed in the daily press. Big display ads were used and it was no wonder that the patriotic picture drew capacity houses. The 14th Infantry troops stationed in Butte, in command of Major Bradley, were guests of the management at the first showing of the "Crusaders." This proved a good advertising stunt. Mayor W. H. Maloney was a guest at a private showing just prior to the beginning of the run and his statement is worthy of repetition. He said:

"It's one of the most wonderful pictures I ever saw. I have seen many wonderful things portrayed on the moving picture screen, but never anything that made such a deep impression on me. I wish that every Butte citizen could see it. Not only is it entertaining and of gripping interest throughout, but it is exceedingly instructive. It opens your eyes to what the United States is doing.

"You can talk about your Hun efficiency and all that, but just watch the Yankees at work! I think you will have to hand them the palm.

"We are all proud of having been born under the Stars and Stripes, but seeing 'Pershing's Crusaders' will send new thrills of pride and patriotism through your being."

Brief News of San Diego

THEDA BARA and party of five have been enjoying a horseback outing in the mountains of San Diego's back country.

A FEATURE of the presentation of "The Kaiser's Shadow" at the Broadway Saturday evening was the presence of Miss Dorothy Dalton, the star of the picture. Miss Dalton came down to attend a ball at the U. S. Grant hotel, and during her stay met many of her admirers.

EXCAVATION has been commenced for the foundation of the new theatre, to be known as the California, to be erected on Eighth street, between Broadway and E street. The ground dimensions are 75 by 100 feet, and the theatre is to have a balcony which will add largely to the seating capacity. It is estimated that the cost of this new motion picture house will be about $50,000.

HEAVY outdoor advertising by the Pickwick management brought good box-office receipts the past week when "To Hell with the Kaiser" was the feature.

THE Illusion theatre, formerly in the motion picture field but for several months dark, has been the scene of a score of political meetings during the primary compaign. The Crystal theatre is still closed. The Union theatre was recently dismantled and the location remodeled for a store.

MANAGER R. E. HICKS of the Cabrillo theatre made liberal use of the billboards, as well as quarter-pages in the daily press, prior to the showing for a week of Griffiths' big feature, "The Great Love," which was presented here at the usual prices of the house.

Balshofer Company Gets Into Action

THE OVER THE RHINE COMPANY, recently organized by Fred J. Balshofer and Julian Eltinge, is actively engaged in the production of their first picture which will star Eltinge. This will be titled "Over the Rhine," and is a patriotic appeal to the public, written by Balshofer in collaboration with Charles A. Taylor, well known writer for the stage and screen. This company will produce at the studio at 1329 Gordon Street owned by Balshofer, which was formerly occupied by the Yorke-Metro Company.

Sheerer Arrives on West Coast

WILLIAM A. SHEERER arrived on the coast recently and it is understood he is here with the view of organizing a producing company for the making of several subjects, stories for which have been written. Mr. Sheerer stated principals for these pictures will come out from the east in the near future

What Exchanges and Theatres Are Doing

LOS ANGELES theatre patrons are to have the first opportunity to see the Universal propaganda subject, "The Yellow Dog," for this film is to be given its national premier, Sunday, September 1, at the Superba theatre, one of the popular down town houses in Los Angeles which is owned and managed by Universal officials. It is expected the film will have a very exceptional run, and the advertising is of such a character as to insure attention, and will no doubt greatly aid toward making this picture one of the phenomenal successes of the year.

THE UNIVERSAL has leased Quinn's Rialto theatre for the showing of "Crashing Through to Berlin," the historical subject giving the important phases of the war from its beginning to the present time. This showing begins on September 1, and the house has been engaged for an indefinite period. It is very probable the Universal will show a large number of subjects on the same plan at the Rialto.

CORPORAL KENNETH O'HARA, formerly publicity man for Thomas H. Ince and Brunton Studios, who is now stationed at Kelly Aviation Field, San Antonio, Texas, is spending a two weeks' furlough in Los Angeles with former acquaintances of the film colony. He was accompanied by M. D. Biddulph and C. S. Phipps, cadet flyers.

CONTRACT for fifty star productions of the Golden program have been made with Charles Grogg, of the Pastime theatre, Bakersfield, the new Hippodrome, at Taft, and the Alvarado theatre, of Los Angeles. These contracts were made by Harvey Grausman, who was recently added to the sales staff of the Los Angeles office.

JAMES MONAHAN, owner of the Liberty theatre, at Brawley, Cal., was recently married at Seattle, and arrived in Los Angeles this week on his way to his home at Brawley. While in Los Angeles Mr. Monahan was a busy booker of film roll.

DEER HUNTING honors for the 1918-1919 season in California, so far, are held by Jack Root, owner of the Strand theatre, at Pasadena, who, on August 26, while hunting in the San Bernardino mountains, killed a buck weighing 115 pounds dressed. The antlers have twenty-one points, which is greater than the number on any deer killed for the past several seasons. The prize has been on display all week in a refrigerating window of a Pasadena market, and has proven a very big attraction. The Theatre Owners' Association have made a request of Root that he be one of the speakers at the next bi-weekly luncheon and explain how he did it.

GLEN HARPER, secretary of the Theatre Owners' Association, who has served as manager of the Rosebud theatre, of Los Angeles, for the past two years, has tendered his resignation, to become effective at once, and has taken up the work of the Exhibitors' Booking Association, of which he was recently elected vice-president at a meeting in the East. Harper will leave the latter part of the week for a trip over southern California in the interests of the association.

WILLIAM QUINN, of the Universal Exchange, has returned from trips through the San Joaquin Valley and to San Diego, made for the booking of "The Doctor and the Woman" and "A Soul For Sale," as well as other releases booked through the Universal Exchange. The above mentioned film will have a week's run in San Diego at the Pickwick theatre.

SPECIAL REPRESENTATIVE ALEXANDER, and Branch Manager Steele, on the 26th received announcement from the William L. Sherry New York office of contract for eight five-reel productions, starring G. M. Anderson. This word was immediately passed along to exhibitors, with the result that several bookings were made within a few hours after the telegram had been received.

SERGEANT GEORGE HANES, former assistant manager of Pathe's Los Angeles exchange, who has been at Camp Lewis the past year, is spending a two weeks' furlough with Los Angeles friends.

THE PATHE SERIAL, "Hands Up," has been booked by the Hippodrome Circuit, for showing at the Majestic theatre, Douglas, Arizona. Later the serial will go to the houses controlled by this circuit at Bisbee and Tucson.

HERMAN RAYMAKER, former director of Sennett comedies, who enlisted in the Naval Reserve Training School at San Pedro, has been placed in the officers' training class, and will shortly receive a commission of Ensign, or better.

VAN MURICK, owner of the Airdome, at Nogales, Arizona, visited on film row, Los Angeles, this week.

THE WEEK of September 8 will be a banner one for the Los Angeles Universal Exchange, inasmuch as bookings have been made from the first-run showing of subjects from this exchange at six of the eleven first-run down-town houses. This list will include "The Yellow Dog," at the Superba; "Crashing Through to Berlin," at the Rialto; "Bread," at the Symphony; "Sinking of the Lusitania," by Winsor McKay, at the Kinema, and Current Events at Miller's and the Garrick.

THE FLORENCE REED FILM, "The Struggle Everlasting," purchased for California by the All Star Feature Distributors, is to have its first run at the Alhambra theatre beginning the latter part of September. The booking provides for a two weeks' showing.

REPORTS from San Diego are to the effect that "Nine-Tenths of the Law" is having a very successful week's run at the Plaza theatre. Little "Breeze" Reeves, who takes an important child part in the play, has gone to the Southern city to make personal appearances each evening.

CLAUDE HALSELL, who for several years has conducted Los Angeles theatres and is now owner and manager of the American, a 600-seat Broadway theatre, has leased the Riviera, and after numerous improvements and alterations will re-open the theatre, which has been dark for several weeks. The Riviera was originally opened as the Woodley, later named the Sennett, and finally given its present name. Up until the time it was closed recently, this house maintained an admission price the same as many of the other leading down-town theatres, namely: fifteen, twenty and thirty cents, plus war tax, but it is now reported that Halsell plans to reduce the price to ten and fifteen cents.

C. F. GLIMM, manager of Caulfield's Garrick theatre, Los Angeles, is back on the job after a two weeks' fishing trip in Bear Valley.

The Deemster
With DERWENT HALL CAINE
Redemption
With EVELYN NESBIT *and* RUSSEL THAW
44 REISSUES OF
FAIRBANKS HART
TALMADGE KEENAN
IN THEIR GREATEST SUCCESSES
Sunset Film Corporation
91 GOLDEN GATE AVENUE, SAN FRANCISCO
801-3 KNICKERBOCKER BUILDING, LOS ANGELES

CAMBRIA SPRING COMPANY
"Quality First"
Auto and Truck Springs, Wheels, Rims and Bumpers
General Blacksmithing
"Largest Spring Factory on the Pacific Coast"
Forging Made and Frames Straightened
Phones: Main 1076 Home F-5233 916-918 So. Los Angeles St., Los Angeles, Cal.

Telephone: Hollywood 1290
GEORGE W. CHAPMAN CO.
Incorporated
EVERYTHING IN MOVING PICTURE PROPS.
Specialties: Miniature Sets and Plaster Breakaways
5155 SANTA MONICA BOULEVARD
LOS ANGELES, CAL.

SLIDES Title Cards and Film
L. A. SLIDE & FILM CO.
122 WEST THIRD ST., LOS ANGELES

THEATRE SETTINGS
We Have Installed Hundreds From $100 to $10,000 Each
BEST SCREENS, SCENERY
EDW. H. FLAGG SCENIC CO.
Largest in the World
Los Angeles San Francisco

WINFIELD-KERNER COMPANY
Established 1905
Manufacturers of Actinic Ray Arc Lamps for Motion Picture Producers and Photographers. Effect Lamps and equipment. Resistance and Magnet Coils made to order.
Phones: Pico 2646 *A* 2215
325-27 E. Sixth St., Los Angeles

GUY PRICE, manager of the dramatic and photoplay departments of the Los Angeles Herald, is away on a two weeks' vacation which he is spending at Hotel Del Coronado. During his absence the photoplay department is being edited by Reed Heustis, former studio publicity and scenario writer, and Ray Davidson.

JOSEPH POURIS, who has the Rex theatre in Bakersfield, was a Los Angeles visitor this week.

THE ALL STAR FEATURE DISTRIBUTORS have received copies of the two-reel official war film, "The Bridge of Ships," and booking will be announced shortly.

SO SUCCESSFUL was the run of the first Official War Film, "Pershing's Crusaders" at Millers' Alhambra theatre, that Manager Herman Bosley this week contracted for "America's Answer" for a three-week run without seeing the picture. In fact, the contract has been signed a week, and the film has not arrived. The dates in the contract were left open to be added as soon as it was known the picture would be received by the All Star Feature Distributors, who have charge of the California territory for the official war films. The run may begin September 8 or 15.

R. G. TURNER, Metro salesman, is making a special trip over Arizona booking "To Hell With the Kaiser."

EARL SINKS, Universal salesman, is doing Imperial Valley this week, and reports from him indicate good business for the theatres, even though the mercury is playing over the century mark.

WINIFRED EGAN, cashier at the Metro Los Angeles exchange, is enjoying the first vacation since accepting the position three years ago, and she has gone to San Diego for a stay of three weeks.

W. R. SPALDING, one of California's progressive theatre men, has been remodeling his Theatre Visalia, at Visalia, and has ordered some specially made frames, both of gilt brass, from G. A. Metcalfe. These frames will open from the front with hinged doors, protected by lock and key, and will add greatly to the attractiveness of his lobby. Exhibitors are finding Metcalfe's gilt frames, made in San Francisco, a splendid substitute for brass frames, which have so greatly advanced in price.

THE ELKS CLUB of Alameda are installing the latest model Powers motion picture machine, with motor drive and Excelite equipment; the order for this has been awarded to G. A. Metcalfe, of San Francisco.

Seattle Exchanges and Accessory Firms

EXHIBITORS FILM EXCHANGE
INCORPORATED
Member of First National Exhibitors Circuit

NOW BOOKING	*COMING!*
A DOG'S LIFE	SHOULDER ARMS
MY FOUR YEARS IN GERMANY	(Second Chaplin Comedy)
TARZAN OF THE APES	ITALY'S FLAMING FRONT
PERSHING'S CRUSADERS	ANITA STEWART
THE STILL ALARM	SUPERFEATURES

1200 Fourth Avenue Seattle, Washington
F. V. FISHER, Manager

EXHIBITORS

of the

West Coast

YOUR OPPORTUNITY

Is Knocking in
the Form of the

COMPLETE PLAN BOOK

You'll find it on
pages 1751 to 1765

IN THIS ISSUE

A Moment With Universal Players

THE CANADIAN SCENES for "Till We Meet Again," starring Dorothy Phillips, are being made at Bear Valley by Alan Holubar. The company going to the mountain resort included twenty players, among them William Stowell, Robert Anderson, Grace MacClean; Cameraman Fred Granville; Assistant Director Reeves Eason, and a number of others.

DIRECTOR PAUL POWELL, who is filming "One Bright Idea" with Carmel Meyer, will have Charles Dorian, Mary Warren, William Dyer, Wadsworth Harris and Jack Hill as his principals.

LYONS AND MORAN have just filmed "A Narrow Escape," and are now working on a comedy named "Camping Out," which will take them to the wild, untrampled region where mountain lions, bears, wolves and mosquitoes add to the comedy situation. Dorothy Devore continues as leading woman for this company.

FRITZI BRUNETTE is now sufficiently recovering from her recent injury, the spraining of an ankle in a dance scene for "Vindetta's Daughter," to return to the studio for the few remaining scenes for this picture. In the future Miss Brunette will be known as Florence, this being her name. She became known as Fritzi because her little brother pronounced Florence in that way. The cause of changing the name now is that many people believe that Fritzi is the feminine for Fritz.

JOSEPH DeBRASSE, who has directed pictures for Universal for the past five years or more, is temporarily retiring from active work at Universal, and will take a long rest. In point of continuous service for Universal, Mr. DeGrasse has been the oldest director on the coast for some time.

Lillian Peacock Dies

LILLIAN M. WEBB, known professionally as Lillian Peacock, died recently at the home of her parents in Los Angeles. She will be remembered for her work in scores of Universal made comedies. Her death followed a year of illness, which was said to be due to internal injury received when she fell from an automobile during the filming of a scene.

Recruits Treated to Motion Picture Show

THE INSTRUCTION BOARD for the Silver Bow and Butte draft districts gave the departing recruits an excellent entertainment at the Empress Theatre, through courtesy of Uncle Dick Sutton, last Saturday night. Moving pictures were a feature. Smokes were distributed and the government board showed the boys a good time.

WAR NEWS

is exceptionally gratifying to
"Us" Yankees "these days"
Our Boys "are there"—
but they wouldn't be if we
failed to buy

LIBERTY BONDS
and
WAR SAVINGS STAMPS

It's our turn again!

Let's Win It Now!

What Portland Exhibitors Say

JOHN HAMRICK, Seattle exhibitor, was in Portland recently to book his "The Fall of Barbary Coast." He closed with John C. Stille of the People's Amusement Company and will show the feature at the Star theatre early in October.

OSCAR T. BERGNER and Mrs. Bergner motored to Portland recently from Southern Oregon and then went up to Seattle for an invasion of film row. The Bergners operate the Page theatre at Medford and the Vining at Ashland.

DENNIS HULL of the Joy theatre, North Bend, Ore., was in Portland a few days, bound for Seattle and a short vacation.

CLYDE GAGE, who will open a new theatre at Coquille, Ore., about September 1, was in Portland last week arranging for film service.

ART KOLSTADT, Hood River film impresario, was in Portland a day or two ago with samples of Hood River cider.

MANAGER DANZ of the Star Theatre, Astoria, Ore., has been sporting a new roadster about Portland.

A. W. GOFF, assistant general manager of Greater Vitagraph, and H. F. Naugle, Western Division manager, were in Portland recently with James M. Tally, the Seattle Vitagraph chief.

KNOX PRICE, the four-year-old Four Minute Man, made a hit at the Liberty theatre with his patriotic speeches, but the management failed to secure consent of the authorities for the appearances of the youngster and he was hurriedly withdrawn.

GEORGE R. GEORGENS, film photographer for the Bureau of Markets of the United States Department of Agriculture, is in Portland making arrangements to obtain a series of pictures of the Northwest, dealing with harvesting in this section, tracing the disposition of grain through the process of harvesting, shipping and milling.

JOE MERRICK, Mutual supervisor for the Coast, with headquarters in Los Angeles, has been touring the Northwest.

J. H. MILLER of the Rex theatre, Orofino, Idaho, has rented the Grand at Weippe, Idaho, from T. B. Lewis, and will operate it for the next three months, while Mr. Lewis is vacationing. Mr. Lewis is in Vancouver, Wash., for a visit to his son, Earl C. Lewis, who has enlisted in the aviation branch of the signal service. Another son, Leroy, is soon to enlist.

J. H. WILLETT of Amity, Ore., has reopened the Palace theatre, formerly operated by Dr. Morris of McMinnville.

MRS. MARY ELLIOTT is manager of the film theatre at Redmond, which has changed its name from Sparks to Victory.

J. C. UGLOW of Dallas, Ore., a business man of that town, has purchased the Orpheum theatre from Otis Smith. He took charge on August 1.

F. M. DAVIS is opening a new house at Shelley, Idaho, with 600 seating capacity.

THE LIBERTY THEATRE, a new Chehalis, Wash., house, is soon to open.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager
PATHE EXCHANGE, Inc.
D. PURDY, Representative 64 Exchange Place

JOE DANZ has bought the Little theatre, Seattle, from John Hamrick.

CHARLES BROWN is to succeed Manager Lewis of the Scenic theatre, Montavilla. Mr. Lewis is obliged to devote his entire attention to other business affairs.

Harry Sherman Prepares for New Production

HARRY SHERMAN has returned to Los Angeles after a stay of several weeks in New York, where he completed arrangements for the disposition of Sherman productions, starring Dustin Farnum, to United Theatres.

Mr. Sherman is now giving his attention to supervising the work of preparing for the next production, which will be "The Wolf Breed," adapted from the Jackson Gregory novel of the same name. Mr. Farnum, supported by Winifred Kingsley, will be starred in this film, active production of which will be started within the next two weeks.

What Seattle Exhibitors Say

MANAGER MEAD of the Universal office, Seattle, is proud of the way the people in this district appreciate "The Sinking of the Lusitania." The drawings for this picture were made by Winsor McKay. He was compelled to paint 25,000 drawings on glass, which took him twenty-two months, before he was satisfied with the screen..

PAUL SHALLACK has taken over the Twenty-second Avenue theatre in Denver.

F. M. DAVIS is opening a new house in Shelley, Idaho. It will have a seating capacity of 600 and cost $5,000.

W. P. HORNE, formerly of the C. & A. Amusement Company, at Pocatella, Idaho, has taken over the Columbia at Rexburg, Idaho.

H. W. PEERY, manager Ogden theatre, Ogden, Utah, has enlisted in the Navy.

CONSTRUCTION on the new theatre in Toppenish, Wash., is continuing after a brief delay.

THE LIBERTY THEATRE, Chehalis, Wash., recently held its opening.

RAYMOND, WASH., will have a new theatre in a short time. It will be called the Tokay and will be on Duryea street, near the Central Building. It will seat approximately 1,100 people.

J. MILLER of Great Falls, Mont., manager of the Liberty, is planning on a new $5,000 house.

ROY McDANIELS of Kalispell, Mont., has bought the Princess, from E. N. Drisney.

E. J. FISHER has been elected secretary of the Washington Theatre Managers' Association to succeed George Ring, who is enlisted in the army. Mr. Fisher will also be delegate to the National Convention in Boston.

G. H. CHANDLER is erecting a new theatre in Bingham, Utah, which will be operated by Brisk & Chesler, owners of the Princess.

CHARLES BROWN will soon succeed Manager Lewis of the Scenic theatre, Montavilla, Mr. Lewis being obliged to devote his entire time to other business.

FRANK STANNARD, manager of the Gem and Wenatchee, Wenatchee, Wash., limousined over to film row, the other day.

MR. AND MRS. WILLIAMS, owners of a string of theatres in and around Snoqualimie, Wash., took a trip to Seattle to overlook new pictures, etc.

GUY NAVARRE of the Paramount and Artcraft productions has just returned from his vacation at See View, all tanned and partly bald (as usual).

ANOTHER visitor on film row was S. B. Paul of Olympia, Wash.

THE GENERAL FILM COMPANY'S Seattle office is receiving congratulations from its competitors and customers on the business and the quality of pictures it has been showing. Manager Allen says he is glad that he can deliver the goods after they are sold. All of General's features, which are now being launched, including Kerrigan's Paraltas and the famous Hodkinson's News Service, are going wonderfully. "The Turn of a Card," by Kerrigan, has been doing wonderful business for the theatres wherever shown. It was shown at 22 and 38-cent prices at the Coliseum, and the house was packed.

J. F. BOSCH, one of the whirlwinds of the General Film Company, Seattle, has just returned from a six weeks' trip around his territory. While he admits the summer business was slow, when you look up the fall business he got for Paralta, you'll think he signed contracts for a couple of falls. The following theatres in Seattle have followed the first-run pictures in Seattle and all have done well with them: Imperial, Isis. Flag, Palace, High Class and Jackson. George J. Ekre, branch manager of Portland for the General Film Company, has been transferred to Los Angeles, Cal. Then Portland branch will be taken care of by the Seattle General Film office, under the direction of R. H. Allan.

MANAGER MENDELSOHN of the Rose theatre, Anacortes, Wash., was a welcome visitor to Film Row a short while ago.

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
WM. ALEXANDER, District Mgr. Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
728 South Olive Street
Write for Catalog

The George Kleine System
Perfection Pictures
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

In and Around Denver

JULIUS FRANKEL, president of Supreme Photo Plays Corporation, has returned from Colorado Springs, fully recovered from his recent illness.

H. A. KYLER of Supreme, is out on a six weeks' visit with western slope exhibitors.

EARL RADCLIFFE of Select, who recently enlisted in the aviation service, has not yet been called, and will leave shortly for a trip covering Wyoming and northern Colorado.

MANAGER WHITNEY of General, is visiting northern Colorado exhibitors this week.

A NEW PIPE ORGAN is being installed in the Jones theatre at Canon City.

CLARA KIMBALL YOUNG is expected in Denver early in September in connection with the fourth Liberty Loan drive. She will appear at the America, where she will endeavor to duplicate her splendid work in San Francisco and in Seattle.

J. J. MORGAN of the Mountain-Plains Theatre Supply Company, has returned from a two weeks' outing in the mountains.

HOWARD H. KANAGY has arrived from Los Angeles to take charge of the Denver branch of the William L. Sherry Service at 1723 Welton street. He is thoroughly familiar with every detail of the business through several years experience, and is a welcome addition to Denver exchange circles. He was formerly with the World and with the Blue Bird headquarters in Los Angeles, where he was recently division manager for Alexander Sherry. He has been getting his Denver bearings since his arrival and will shortly visit the country exhibitors.

GLENN GOFF, proprietor of the Iris theatre at Monte Vista, has accepted a position as road salesman for the World out of Denver. Mrs. Goff will have charge of the Iris for the immediate future at least, he says.

THE DENVER STRAND played to capacity houses during the recent four days' showing of "His Birthright," and will probably secure a return engagement. The Sessue Hayakawa picture has also been booked by the American at Salt Lake, the Ogden theatre at Ogden, Utah, and the American at Colorado Springs.

THE STRAND opened September 1 with the war picture, "Crashing Through to Berlin," Universal's seven-reel fact narrative of the world war.

DISTRICT MANAGER EDWARD ARMSTRONG of Universal, spent the past week-end in Colorado Springs and Pueblo, lining up first and second run bookings on the same production.

H. D. WOODS of the local Pathe headquarters, has been promoted to road salesman in charge of Colorado and New Mexico territory.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

MANAGER WARD E. SCOTT announces that Denver Pathe is setting the pace for all other offices in the competition for the Tom North trophy which ends November 1c

E. P. BRIGGS, Denver representative of the American Film Corporation Inc., has closed with the American theatre here on the series of eigh William Russell pictures. He has also booked the Strand, Denver, fo eight each of Mary Miles Minter and Marguerita Fisher, giving these houses first runs on all American releases next year.

T. Y. HENRY of Colorado Foursquare, is covering the western slope an Big Circle this week.

HUGH RENNIE, also of Foursquare, is sending in nice contracts from New Mexico exhibitors.

MANAGER BRIGGS of the American has also closed year contracts with the following theatres: American, Colorado Springs; Star, Cripple Creek; Opera House theatre, Victor; Jones theatre, Canon City; Atlas, Cheyenne Isis, Boulder; America, Longmont, and the Weber and Emblem theatres Denver. Mr. Briggs opened Denver headquarters for the American two weeks ago.

WEDDING BELLS rung twice for local Goldwyn men during the past week. Roy E. Churchill led to the altar of St. Barnabas church Miss Mary Aiken of Hastings, Neb., at high noon Tuesday, August 27, and left with his bride immediately following the ceremony for Eldorado Springs, where they are spending a two weeks' honeymoon.

THREE DAYS prior to the Churchill wedding, Sam L. Wanger, also o Goldwyn, and Miss Henrietta Kushner, one of Denver's fairest daughters slipped away to Littleton, the local Gretna Green, and allowed a justice of the peace to tie the nuptial knot. They are spending their honeymoon at the Broadmoor, Colorado Springs.

"SALOME," Theda Bara's latest production, is booked at the Broadway Denver, for a two weeks' run beginning Sunday, October 13.

I. EHRENSOFT of Supreme has just completed a trip covering Wyoming and northern Colorado. He says he has booked practically all Supreme features, including "The Whip" and "The Eyes of the World." He leaves shortly for southern Colorado and New Mexico.

Short News of Spokane

"THE WHISPERING CHORUS," a Cecil De Mille production, proved a superlative screen attraction at the Clemmer theatre, and played to big houses during its run the first of the week.

DOUGLAS FAIRBANKS drew record houses to the Liberty with his latest screen hit, "Bound in Morocco," an Artcraft production.

VIRGINIA PEARSON, the statuesque Fox beauty, in "The Liar," was the film offering at the Class A. Charlie Chaplin was presented on the same bill in "A Hotel Mixup."

MITCHELL LEWIS, now working in the Washington Film Corporation's studio in Spokane, was the stellar offering on the Majestic theatre program, starring in "The Bar Sinister." Charlie Chaplin is on the same bill in "His New Job."

NORMA TALMADGE, a favorite among the younger emotional stars of the screen, has the support of two popular juveniles in "Missing Links," Triangle photoplay that headed the new bill at the Lyric. They are Robert Harron and Elmer Clifton. Polly Moran appears on the same bill in the Sennett comedy, "A Battle Royal," and Benjamin Chapin presents "The Slave Auction," another of "The Son of Democracy" series.

ARNOLD DALY is featured in "My Own United States," a photopla which had a four days' run at the Casino.

Directory of San Francisco Exchanges and Supply Houses

OUR MOST RECENT SUCCESSES INCLUDE

"The Still Alarm" — A Successor to "The Whip"
"The Grain of Dust"
"Nine Tenths of the Law"
"The Crucible of Life"

OUR FILLERS SURPASS ALL OTHERS

GAUMONT WEEKLY—*2 each week*
VAUDEVILLE MOVIES—*2 each month*
2 BILLY WEST COMEDIES—*Monthly*
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Christie Comedies—A new one each week.
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26 **Chaplin Comedies**—One and two reels.
24 **Roscoe Arbuckle Keystone Comedies.**

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730 SO. OLIVE ST., L. A.
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NOW BOOKING
THE EYES OF THE WORLD
A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.

THE AVENGING CONSCIENCE, with the Clansman Cast.

THE WARRIOR—Featuring Maciste, the Italian Fairbanks.

McClure's—Geo. Loane Tucker Production, **MOTHER.**

LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.

MARRIED IN NAME ONLY, with Milton Sills.

ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

SINS OF AMBITION—Featuring Barbara Castleton.

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Theatre Slides of Quality
Excellent Assortment Stock Slides
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Branch Manager
985 Market Street
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CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue, SAN FRANCISCO
2016 Third Avenue, SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC (Seattle Only)

Additional Portland News

THE GLOBE THEATRE, Portland, Ore., is the latest film theatre of the Rose City to jump into the 15-cent admission class. A change of management has been effected, the house has been remodeled, and under a program schedule of Paramount-Artcraft subjects exclusively, the 700-seat down-town house is playing to nearly double the business at 15 cents that it did at 10 cents.

CARL MARQUARD, a hustling young chap who was superintendent and assistant manager of the Liberty theatre, is the new Globe manager. A few days after he took charge he broke into the G. A. R. national encampment parade with a Globe theatre banner advertising a patriotic show for the veterans, with "The Call to Arms," one of the Benjamin Chapin pictures, as the feature. It was the only banner in the parade and not only attracted attention to the Globe, but packed the house the next afternoon.

AFTER A LONG PERIOD as a 10-cent house the management was prepared to meet a remonstrating public on the day of the 15-cent opening. However, but four people left the box office without depositing the extra nickel, and the next day—it was Wednesday—was the best Wednesday in two months.

THE CIRCLE THEATRE, the Fourth and Washington house operated by G. T. Holtzclaw, is making good with its new prices of 10 cents for matinees and 15 cents for evenings, Sundays and holidays. The Circle was formerly a 5-cent house, then jumped to 10.

THE PRESENCE of from 30,000 to 40,000 shipyard workers in Portland is responsible for the unusual prosperity attending film exhibition, particularly in the downtown theatres. The Liberty, the biggest house, is charging 25 cents, when 15 cents was the top until November of last year, and is getting by with it.

PAUL E. NOBLE, or "No-Bull" Noble, as he is known to the film world, is now manager of the Columbia theatre as well as advertising manager for the Liberty and Columbia, Portland's two Jensen and Von Herberg theatres.

A. E. LAFLAR, Columbia manager, is at present in Seattle, and may remain there, so Noble was pressed into service for the Columbia.

HOWEVER, no sooner did Noble take charge than he was confined to his home, and then to a hospital for an operation; throat trouble retiring him temporarily from his office.

NOBLE celebrated his return to Portland by adding a Ford car to the advertising equipment of his two houses.

C. S. JENSEN, of Jensen and Von Herberg, took a trip to Butte to look over Ralph Ruffner and the Rialto, and then jumped to California and the Los Angeles studios.

Pathe Films Newspaper Story to Follow Keenan Production

NOW THAT THE Frank Keenan Pathe subject, "The Silver Girl," has been completed, preparations have been made for the filming of a newspaper story with this star. This subject will be titled "Todd of the Times," and cast for it will be selected before the end of the week. Eliot Howe is to continue as director for Mr. Keenan.

THE WEST COAST

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The West Coast" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the West Coast in

THE WEST COAST

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are today fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War
The Secretary of the Navy
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
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Theodore Roosevelt
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MAIL THE COUPON NOW

OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

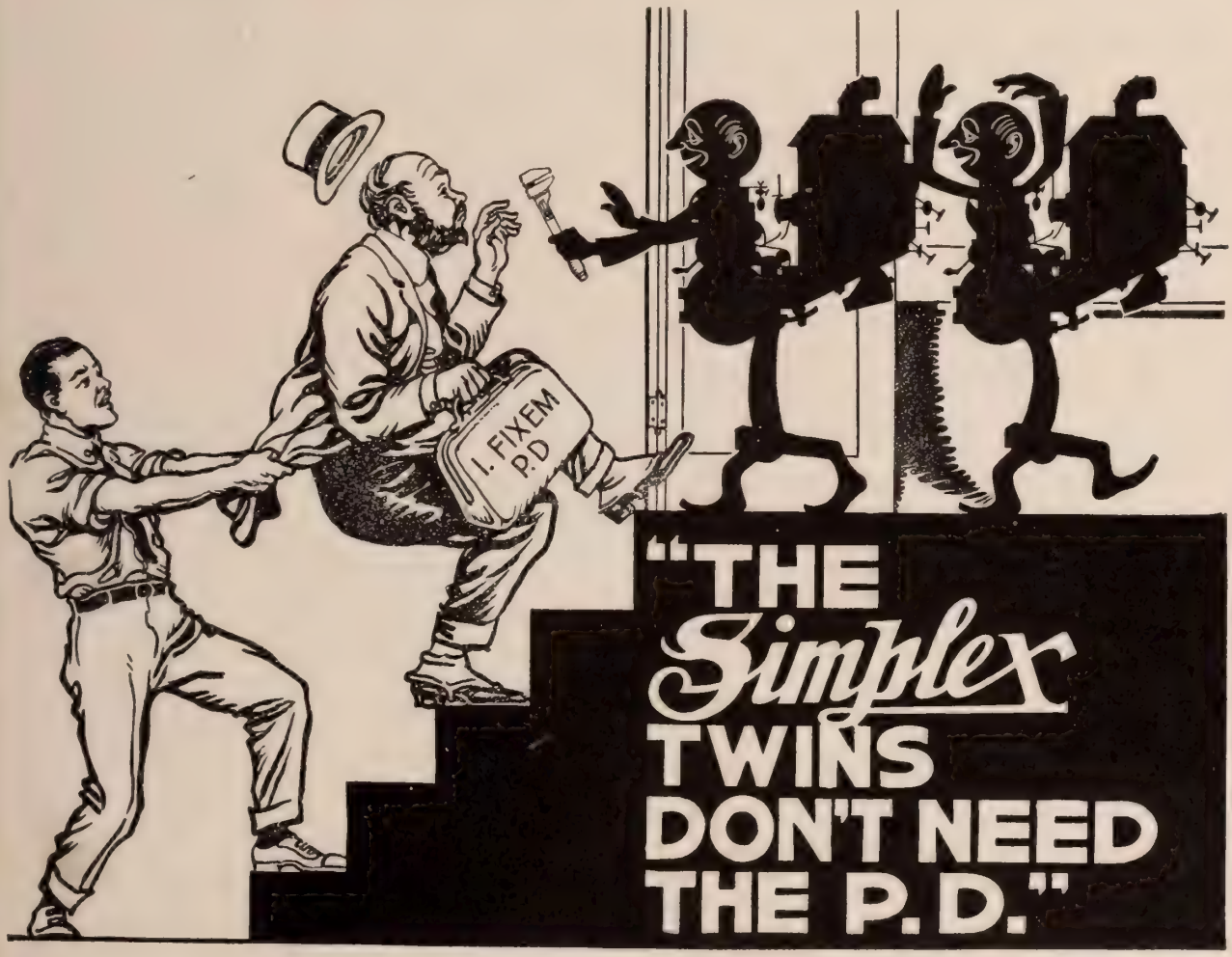
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HAVE YOU HAD THIS EXPERIENCE?

The projection isn't as good as it was, and day after day you watch it grow worse, until finally the pained expression in the faces of your audience leads you to order repairs.

Now, those repairs may not cost much; but the screen-results which showed their need were much more costly than the repairs themselves. For the people don't say "Never mind, the projection will be better next week, when the Machines have been repaired." Not on your life! They simply stay away.



We realized this from the beginning; and that's why we build the Simplex as nearly repairless as possible: a Machine that doesn't need the Projection Doctor.

And the thousands of Simplexes in use demonstrate that in place of Intermittently Perfect Projection we have created Permanently Perfect Projection.

Intermittently Perfect Projection may pay the P. D., but it doesn't pay *you*

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The Season's Most Delightful Photoplay for the Whole Family

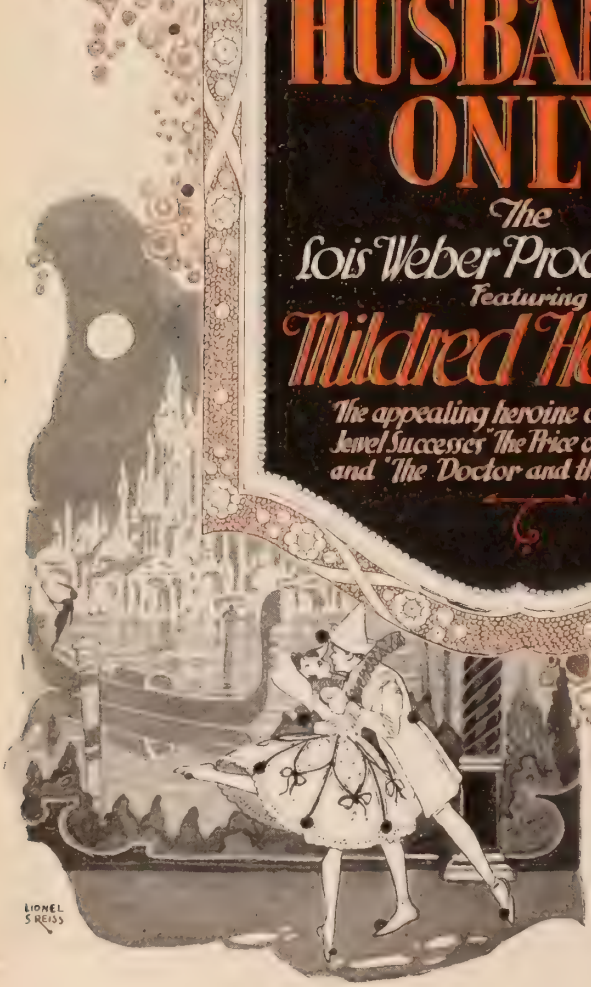
"FOR HUSBANDS ONLY"

The Lois Weber Production

Featuring

Mildred Harris

The appealing heroine of the great Jewel Successes "The Price of a Good Time" and "The Doctor and the Woman"





JEWEL Productions

1600 Broadway, New York City

LIONEL S REISS

SEPTEMBER 21, 1918

Motion Picture News

Reg. in U. S. Patent Office

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in national advertising, impress Paramount and Artcraft trade marks upon the minds of the people in *your* town.

Paramount and Artcraft trade marks in your lobby, in your advertising, on your screen, make that advertising *yours* just as much as though *you* paid for it.

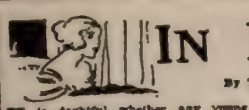
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres JESSE L LASKY Vice Pres CECIL B DE MILLE Director General
NEW YORK

VOL. XVIII-NO. 12 Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N.Y., under the act of March 3rd 1879 PRICE 15 CENTS

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"IN THE NAME
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"BEANS"
-A WINSOME-TRICKSOME
THRILLSOME HAPPY-
BLUEBIRD
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EDITH ROBERTS
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BLUEBIRD PHOTOPLAYS...
1600 BROADWAY NEW YORK

THE EVENING MAIL



IN FILMLAND

By T. E. OLIPHANT.

It is doubtful whether any young woman ever traveled the road to screen stardom via a shorter route than that traversed by Lila Lee. Some two or three months ago Jesse Lasky announced her discovery. The public was told that "Cuddles" of Gus Edwards's vaudeville "kid" acts, had grown to young womanhood and photoplay star estate at one and the same time. That as Lila Lee she would make her stellar bow shortly in a Lasky-Paramount picture.

Which she did yesterday at the Rivoli Theatre, in "The Cruise of the Make-Believes." No one will deny that her advent into filmland was made under auspicious circumstances, but film history has shown that even a pathway strewn with reams of publicity will not make a star. All the more honor, therefore, to Mr. Lasky's judgment and Miss Lee's talents, for Lila is a film figure to be reckoned with. She is of the stuff from which celluloid stars are made; she is beautiful to a marked degree, and it is quite evident that her pretty little head is crammed full of intelligence. She has "arrived" with her very first picture.

"The Cruise of the Make-Believes" hasn't one thrill from the first reel to the last—praise be! It is just the sort of story that every one has woven into his day dreams. Its message is happiness, and who doesn't prefer happiness to thrills?

Bessie Meggison is a daughter of the tenements who provides a livelihood for her alcoholic spirited father and worthless brother by renting furnished rooms. To the tenement next door comes Gilbert Byfield, son of wealth. He is something of an author, in search of type atmosphere for a story. Bessie comes into his range of vision and together they cruise in her backyard yacht constructed from old boards and chairs with a discarded wagon wheel to steer the course.

Their first cruise leads to love. Byfield, concealing his identity from Bessie, bribes her father to take her to the country place for a month's vacation. Meggison is to announce that he has come into a sum of money and Bessie is to have a cruise on the waters of real life. The trip is fairly well under way when an ambitious mother of society appears upon the scene with her marriageable daughter. Byfield's identity is disclosed and the boat goes on the rocks. Bessie, heartbroken returns to her backyard yacht, and Byfield—but that would be telling the best part of the story.

Mr. Lasky has surrounded Miss Lee with a cast that would test the talents of many a more experienced star. Even though she plays with such skilled actors as Raymond Hatton, Harry Ford, Spottiswoode Aitken and Mary Kelso, she

had been decorated with the Cross of Honor for conspicuous bravery.

D. W. Griffith's next motion picture, following "The Great Love" and "Hearts of the World," will be entitled "A Romance of Happy Valley," and work on this film is already under

THE WORLD: MOND

"CUDDLES" LEE MAKES DEBUT IN PICTURES

Talented Little Girl, Pupil of Professional Children's School, Jumps Quickly into Stardom.

NEW YORK AMERICAN

Photo Pl

THE RIVOLI

CHARMING Lila Lee, widely known in vaudeville as "Cuddles," will make her debut in motion pictures at the Rivoli this week as the star in "The Cruise of the Make-Believes," based on the popular novel of the same name by Tom Gallon.

The Rivoli Orchestra, Erno Rapee conducting, will play "Dance of the

THE MORNING TELEGRA

LILA LEE MAKES DEBUT AT RIVOLI

Child Actress, Known as "Cuddles," Has Distinctive Role in "Cruise of Make-Believes."

FINE ORCHESTRAL NUMBERS

& Are Heard—Official ew Presents Stir- g Scenes.

nce at the Rivoli this by the debut of a new Lee, widely known as d actress of the vaude- e is shown to advan- t story of the "Cruise eves," by the late Tom

s the part of Bessie oung daughter of a e father, an effective by Raymond Hatton, to support by keeping house in the slums. ne of the pleasures of ut she gets her child's isting in the tumble- a clothes pole, with ng for a sail, turning ," where she "makes as ever wanted to see Next door in other ere lives Byfield, a Pellet on the lookout for his newest book, an hour in the "good reached by jumping field cannot resist the ie a real holiday, and her to his country For many reasons to appear personally, ution through a pre- ever, he is not able successfully. He is ne an explanation of life, at first a great story finds its happy

"The Dance of the Gioconda," later on lections from "Miss man. Miss Helena ang "Sweethearts," and Greek Evans am with "Laddie in

lected specially in- his magazine this em with the Official or the German re- ture of waste and

Nature Smiles," a es, is of particular haps reached the photography. The th an O. Henry f Bagdad," excel-

LILA LEE A NEW STAR AT THE RIVO

teen years of age, Miss Lila own as "Cuddles," and who successful in vaudeville, is m ut in the silent drama in a f called "The Cruise of the M Paramount production. T will be presented at the Riv a week, beginning this afte

of Miss Lee that she has yout m and enthusiasm and is v "The Cruise of the Make Be ee will have the role of Bessi he sixteen-year-old daughte ggleson a shiftless man ad k. She lives with her paren her, Aubrey a ne'er-do-well, at district of New York a yard Bessie has rigged up make believe, provided with of canvas and the like, and o periodically to make fan- in this ship to distant and ries, she thus escaping the stence that is her lot. ated in her voyages by Gil- millionaire young man who slums for the purpose of social conditions in the re He resolves to take environment and with the she sends her to his beau- e in Dream Valley. Her eld in the background and ense Bessie that he has purchased the place from his profits in lucky specula-

The truth is finally revealed to her by Mrs. Crane, a society woman, who schemes to marry her daughter to Byfield and, her dreams shattered, she returns in despair to her home, where Byfield finds her in her ship of make believe, sad and lonely. He declares his love for Bessie, and nestling in his arms she realizes that her ship has brought her into a delightful port at last.

Supporting Miss Lee are Mr. Harrison Ford, Mr. Raymond Hatton and other pop- ular screen players.

NEW YORK TRIBUNE

On the Screen

"Cuddles," who used to be "Georgie's" vis-a-vis in the Gus Edwards revues, made her debut on the screen at the Rivoli yesterday in a picturization of "The Cruise of the Make-Believe."

The story is filled with the philosophy of "Pollyanna" and "Daddy Long Legs" and of course "Cuddles," whose real name is Lila Lee, is the girl in the case. Miss Lee is considerably larger than she was when we saw her

HE GLOBE AND COMMERCIAL AD

New Film Plays.

Lila Lee's Debut at Rivoli—

The Cruise of the Make-Believes, which is the feature at the Rivoli this week, is important chiefly because it introduces a new star to the screen. Her name is Lila Lee, and she does not seem at all depressed by being known as "Cuddles." Lila has a twinkle all her own. Before her appearance she was handicapped by being advertised as an "infant prodigy," but she lived this down in her first few moments on the screen, and

Even Blasé Broadway Said:

"Lila Lee Is Great!"

THE CRITICS WERE WAITING FOR LILA LEE on Broadway; doubting, ready to pick her to pieces; eager, perhaps, to sneer at this little girl who so quickly had been made a star.

It was a terrific test, for contrary to some methods of launching a new star, it had been decided that Lila Lee must make good by *merit* alone.

No wild, weird tales, no sensational billing had misled the public.

She was represented as just what she was—a clever motion picture actress, a girl with rare charm and talent. And she was young and beautiful!

Over night she was a sensation!

The critics were unanimous in their praise. Her debut was the feature of every dramatic page in New York.

She was made in a day—for one reason and only one—because all that was said about her was true. She *was* clever, she did have rare charm and genuine talent. She was the sort of an actress that the public loved at first sight.

The Rivoli played to big business the first day and—this is the real test—box office receipts increased steadily throughout the week.

That meant that the folks who saw "The Cruise of the Make-Believes" went home and told their friends how wonderful the star and picture were.

Every person who sees Lila Lee is a continual advertiser for the theatre that shows her pictures.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ARTCRAFT PICTURES

ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*

NEW YORK

THE EVENING TELEGRAM

Miss Lila Lee in "The Cruise of the Make Believe."

MISS LILA LEE, who has been seen in vaudeville, is making her first appearance as a motion picture star in "The Cruise of the Make Believe," a Paramount picture, at the Rivoli this week.

er, as the severe way she now wears it makes her look older than sixteen, which is said to be her age.

The play tells a pretty story of a girl who dreams of a better life while living

New Films At Theatres This Week

Lila Lee, the "Cuddles" of vaudeville, will make her debut in motion pictures at the Rivoli this week in "The Cruise of the Make-Believes," a Paramount picture, based on the popular novel of



The Greatest Illustrators, The Cleverest Writers

SUCCESS

Back of each production is concentrated the genius of eve

WE'VE been working six months on the Success Series, getting these re-issues in perfect condition. We wouldn't change the negatives if we could, for they're masterpieces. **That** was the kind we chose from the hundreds of pictures in our vaults—the kind that the public wouldn't want altered any more than a Mark Twain story, a Caruso record, or a James Montgomery Flagg poster.

But the original negative isn't quite everything. **These** re-issues come to you in perfect condition—the prints are right off the drying drums, the titles have been re-made and re-edited, all unnecessary scenes have been cut out.

And the accessories are as new as the prints.

The way you advertise the Success Series is mighty important.

We give you every aid. The advertising and cuts are the finest we can produce, the copy has been written with careful attention to your needs. Special exploitation plans on the Success Series have been laid out for you.

Everything is ready for a big year for the Success Series. The tools are there. Use them!

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES



Prepare Your Advertisements When You Book the

SERIES

Department of the Famous Players-Lasky Corporation

THE SUCCESS SERIES SCHEDULE for SEPTEMBER is as follows:

September 1—Mary Pickford in "The Eagle's Mate."

September 8—Marguerite Clark in "Wildflower."

September 15—Special, All-Star Cast in "The Girl of the Golden West."

September 22—Pauline Frederick in "Zaza."

September 29—Geraldine Farrar in "Carmen."

Every one a box office success, tried and proved.

FOR OCTOBER the SUCCESS SERIES SCHEDULE is as follows:

October 6—John Barrymore in "The Man from Mexico."

October 13—Jack Pickford in "Seventeen."

October 20—Victor Moore in "Snobs."

October 27—Special, Fannie Ward in "The Cheat."

Productions the entire moving picture public has heard about and is eager to see.

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

SEPTEMBER 16

The Date That Will Mean New Business For Your Theatre

This is the Release Date of

"MISFITS AND MATRIMONY"

Featuring
MONTGOMERY and ROCK
The First of the New

TWO-REEL "BIG V" SPECIAL COMEDIES





Scene from a LARRY SEMON BIG "V" SPECIAL COMEDY

Scene from a MONTGOMERY and ROCK BIG "V" SPECIAL COMEDY

One Two-Reel Comedy Each Week

These two-reel Special Comedies are the direct result of the enormous and well-earned success of the single-reel Big "V" Comedies and the repeated demands of exhibitors all over the United States and Canada. They may be advertised with the highest confidence by any high class theatre anywhere.

VITAGRAPH

Albert E. Smith
President

A FEATURE OF THE HIGHEST BOX-OFFICE POWER AND SUPREME ENTERTAINMENT VALUE!



ALBERT E. SMITH *Presents*

CORINNE GRIFFITH

in

"The Girl of To-Day"

A Superlative Drama of Patriotism, Love and a Woman's Courage in the Face of Foes.

by **Robert W. Chambers**

Directed by JOHN ROBERTSON.

VITAGRAPH

Beautiful

MARION



First in

Marion Davies

series of
Select Pictures came

"Cecilia of the Pink Roses"

whose premier at the

Rivoli Theatre

in New York received
nation-wide attention.

"The Burden of Proof"

is the second in a series of six, the third of which will be

a world-renowned stage success
—watch for the announcement

MARION DAVIES

Select Pictures are backed by a campaign of publicity extending from coast to coast.

DAVIES



n her second
elect Picture

"The
URDEN
of
ROOF"

nario by S. M. Weller
based on a drama by
Victorien Sardou
Directed by
IUS STEGER

Secure early dates for your theatre on "The Burden of Proof," and reap the benefit of the nation wide publicity campaign being given this picture, a fiction version of which is now appearing serially in leading evening papers in the following cities: New York, Boston, Chicago, Atlanta, San Francisco and Los Angeles.

Goldwyn Pictures

"I Am Minnie Peck—"



THE town scamp who foils the vamp.

A small town incorrigible who became a heroine.

The girl who caused the "run" on the Yaptank bank.

The girl who put the Yaptank Fire Department out of business.

A harum-scarum who became the fashion plate of a country village.

The girl who wouldn't go to the reform school.

MABEL NORMAND *in* Peck's Bad Girl

By Tex Charwate
Directed by Charles Giblyn

has the biggest broad comedy role of her career. She is now doing the kind of stories that exhibitors have asked her to do and all eight of her Goldwyn Star Series productions are going to be big attractions for theatres everywhere. "Peck's Bad Girl" is released Sept. 8.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures



ROMANCE, ACTION *and* MYSTERY

AND a new star who is nevertheless an *old favorite* receiving these new screen honors because the public and exhibitors like him.

Here is the *new* "matinee idol" of the screen—a manly, wholesome, lovable young fellow that men and women will be sure to admire equally.

TOM MOORE *in* Just for Tonight

By Chas. A. Logue *Directed by Charles Giblyn*

starts his Goldwyn Star Series season of eight snappy productions with *a real winner;* an electric, tingling, sure-fire drama with punch and thrills; a corking love story and beautiful girl to be loved.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42*nd* Street New York City

Booked on sight for its First American Pre-Release,-Week of Sept. 30 at the Great Stanley Theatre -Philadelphia

Betzwood Film Company's
Tremendous New Patriotic Drama

FOR THE FREEDOM OF THE EAST

with

LADY TSEN MEI

The First Chinese Star of the Screen

Conceived and Directed by Ira M. Lowry

This is the first time in the history of the Stanley Theatre that a "Special Production" has ever been booked in that great institution. It is being advertised for four continuous weeks in advance of its presentation by the Stanley management.

BECAUSE

It is a wonderful patriotic picture.

It shows the foiling of the Hun in Siberia.

It features the first and only Chinese Star, beautiful Tsen Mei.

It possesses the thrill and novelty that guarantees its box-office success.

It is directed by Ira M. Lowry, whose "For the Freedom of the World" has been a year-long success.

Goldwyn advises every exhibitor who booked "For the Freedom of the World," as well as all other exhibitors to *telegraph or write at once* for prices and playing dates on

The FIRST BIG SPECIAL PRODUCTION *of the* FALL SEASON

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City



Healthy! Wholesome! Laughable!

THESE are the national messages of exhibitor approval from the owners of large and small theatres in every state of the Union who are finding that

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

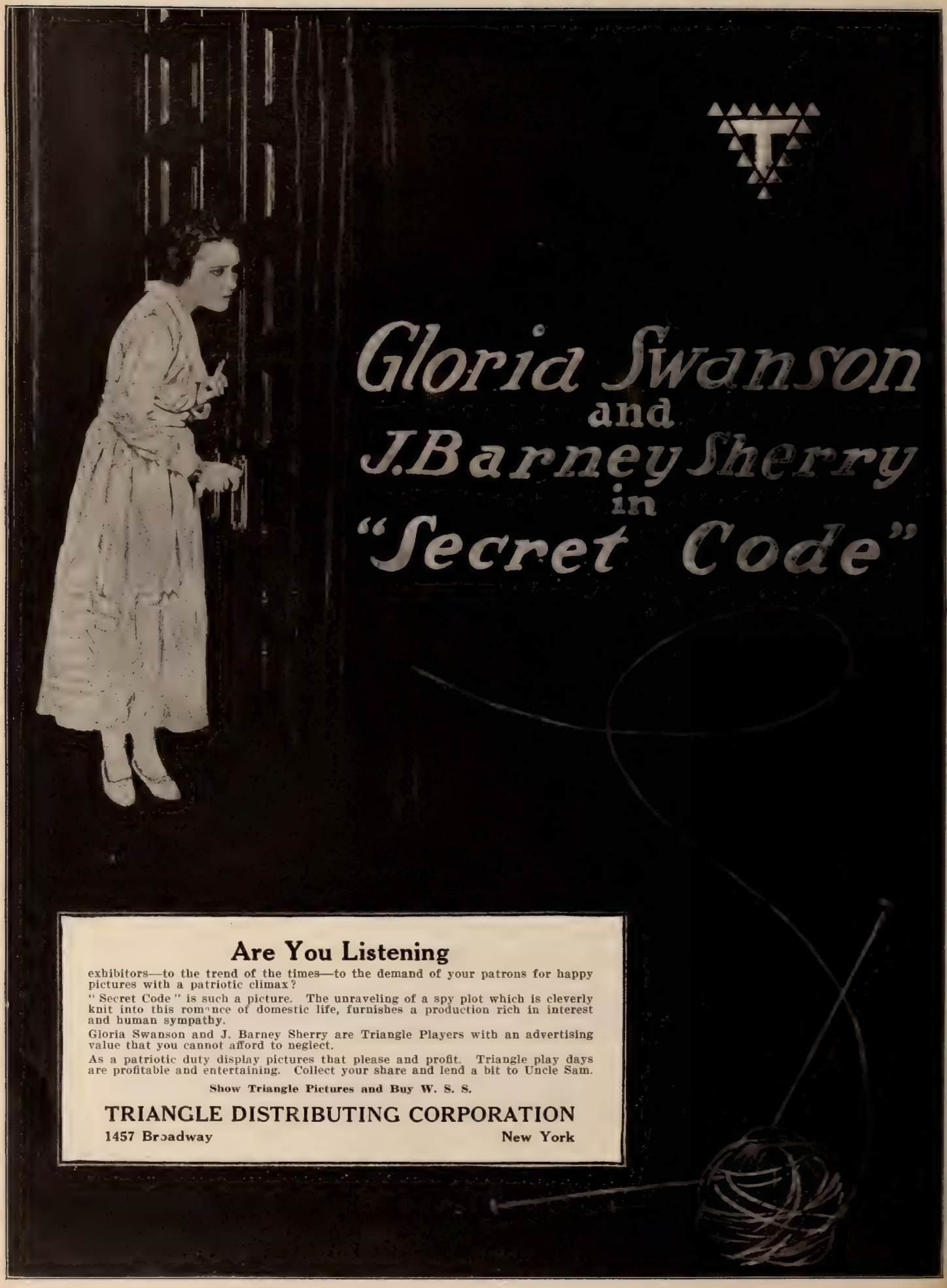
26 a Year *Every Second Monday*

are patronage builders. They have proved to be *the life of every program of which they are a part.* The test of their value is that 2500 Theatres are playing them regularly.

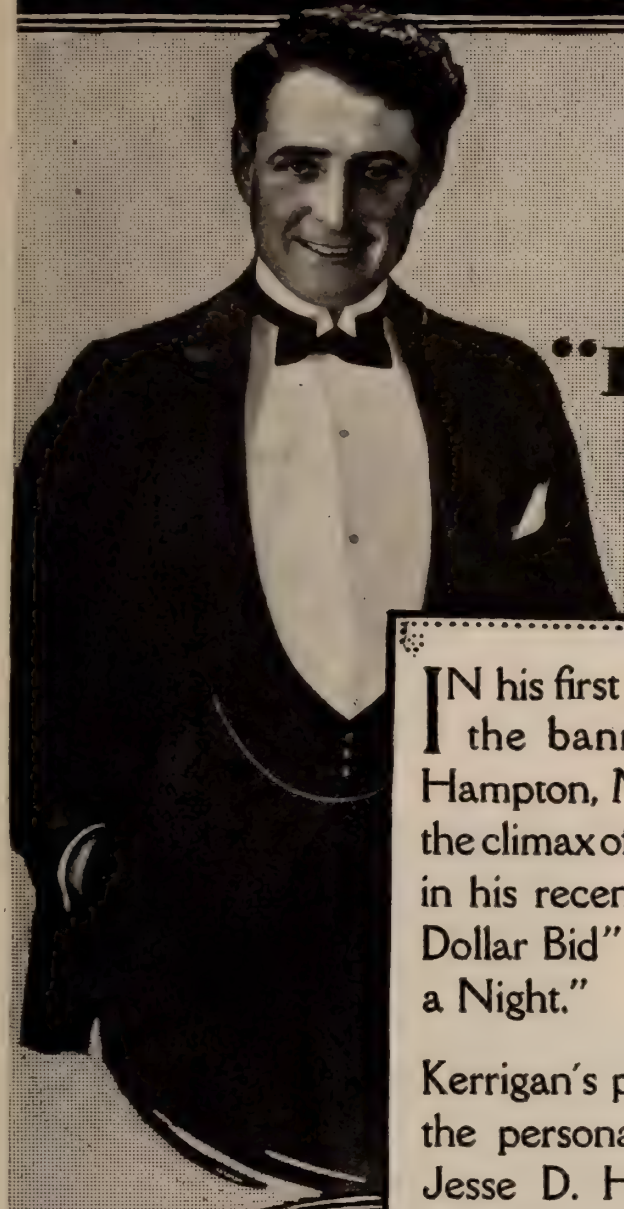
GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City


Gloria Swanson
and
J. Barney Sherry
in
"Secret Code"
Are You Listening
exhibitors—to the trend of the times—to the demand of your patrons for happy pictures with a patriotic climax?
"Secret Code" is such a picture. The unraveling of a spy plot which is cleverly knit into this romance of domestic life, furnishes a production rich in interest and human sympathy.
Gloria Swanson and J. Barney Sherry are Triangle Players with an advertising value that you cannot afford to neglect.
As a patriotic duty display pictures that please and profit. Triangle play days are profitable and entertaining. Collect your share and lend a bit to Uncle Sam.
Show Triangle Pictures and Buy W. S. S.
TRIANGLE DISTRIBUTING CORPORATION
1457 Broadway
New York

Jesse D. Hampton Productions



Jesse D. Hampton presents
J. WARREN KERRIGAN
in
"PRISONERS OF THE PINES"
by Kenneth B. Clark



IN his first production under the banner of Jesse D. Hampton, Mr. Kerrigan caps the climax of success achieved in his recent triumphs "One Dollar Bid" and "Burglar for a Night."

Kerrigan's productions, under the personal supervision of Jesse D. Hampton, will be the best possible under intelligent management, direction and production.

Kerrigan's name over your theatre entrance means that you are showing on your screen a picture that is clean in conception, clean in production and powerful in theme. Doesn't this mean something to you—and your audience?

Distributed by
W. W. HODKINSON CORPORATION
527 Fifth Avenue New York City

Jesse D. Hampton

ALL of Kerrigan's pictures are safe bets for every exhibitor. They are all clean, overflowing with romance, mystery and action, but never heavy or morbid. Kerrigan will send your audience away with a smile and a desire to see his next production. Facts which are of immense value to you under the present war conditions. Kerrigan as a young versatile player portrays the best in American life and backed by big stories from the pens of prominent authors, and produced under efficient and up-to-date management, they offer a profitable and good-will building program for the entire trade.

Jesse D. Hampton-Kerrigan productions will be released as part of Hodkinson Service. This in itself indicates the quality that must be in the productions as the Hodkinson Organization has definitely announced its policy of "Quality Pictures for Quality Houses," carefully selected to meet the needs of the exhibitor. Ask the Hodkinson Special Representative at your nearest General Film Exchange for full particulars on "Prisoners of the Pines" and coming Kerrigan Productions.





Hillaire's introduction to the lumber camp was in the role of a peace-maker —with his good right hand as a sturdy and effective argument. This is one of the many thrilling episodes in Kerrigan's new romance of the great woods. . . . episodes that send the blood coursing a bit faster and make all lovers of pictures hold their breath.



Hillaire's meeting with one of the dance hall girls was a momentous occasion in the life of the young French-Canadian and was destined to turn his hitherto peaceful life into another channel . . . . . here's a new style of screen "vamp" and one that every person who sees "Prisoners of the Pines" will like.

The advent of a traveling clothing salesman among the rough men of the forest adds a delightful tone of comedy to this undeniably great screen product. Throughout "Prisoners of the Pines" there is an abundance of genuinely good comedy . . . the sort of comedy that *compels* laughter.

Wag

W. W. Hodkinson Corporation

Productions, Los Angeles, Cal.

AS THE still photographs reproduced below show, "Prisoners of the Pines," Kerrigan's latest production is of an entirely different nature to anything he has done before, and gives him a most picturesque role, that of a French Canadian trapper, who later becomes a lumberman. The picture is full of interest and drama, including many big scenes, such as: The fight in the bar room and the thrilling episodes in dance hall and saloon in which Hillaire is robbed of his year's pay, almost within the proverbial twinkling of an eye.

The scenes depicted below give you an excellent idea of the general theme of the picture and the explanations accompanying each indicate how these various angles of the picture may be used to advantage in your advertising. Every exhibitor using "Prisoners of the Pines" in his house should give careful attention to the press book accompanying this production. The concensus of opinion of those who have seen it is that it is the best and most complete exploitation book of its kind ever put out. The advertising accessories accompanying all of Kerrigan's new pictures will be most complete and each will have a definite practical value. Material supplied will be designed from the exhibitor's viewpoint, rather than from the producer's desire to make something pretty.



There is a dare and a challenge in the eyes and on the lips of this fascinating young woman of the dance hall that makes Hillaire hesitate for a moment . . . until he quickly recalls his own little wife, Rosalie, so many hundreds of miles away.



During the long, weary winter nights in the woods, Hillaire and his accordion provide entertainment for the men who are shut in from the rest of the world . . . and Hillaire's plaintive voice chants the songs of his far-off country and makes for merriment.



The well dressed stranger with his enormous gold watch chain, inspires a new ambition in the heart of Hillaire Latour, and he makes up his mind that he, too, shall go to the lumber camp, as did the stranger, and also make his "leetle wad," and possess one of those wonderful gold chains. . .yes, and earn enough money to marry Rosalie, the prettiest girl in all that country.

Wad

527 Fifth Avenue, New York City



THE GROWTH OF HODKINSON SERVICE SPEAKS FOR ITSELF

The continual expansion of Hodkinson Service represents the fulfilment of an aim and the achievement of promises made.

Mr. W. W. Hodkinson promised the exhibitors of the United States that through the medium of his Organization, he would select for them and continue to build up, a Service of quality product suited to their needs.

The acquisition of product such as the Jesse D. Hampton Productions advertised in the preceding pages, presents conclusive proof of the success of this policy That producers of the calibre of Jesse D Hampton appreciate that the Hodkinson method is right is a proof of the foundational strength upon which Mr Hodkinson is building.

Exhibitors of the United States will do well to watch the development of Hodkinson Service in the next few months with extreme care and prove for themselves, by actual experience, that the selective system under which Hodkinson Service is chosen is producing the results for which it was planned.

W.W.HODKINSON CORPORATION
527 Fifth Avenue New York City
Hodkinson Service and Hodkinson Special Representative at all General Film Exchanges

WOLFVILLE TALES



GENERAL FILM COMPANY, Distributor

We have secured good advertisers to talk to YOU. Listen to them!


TIME NEVER SAW A CAST LIKE THIS!
I MILTON SILLS
II MARY ANDERSON
III HARRY NORTHRUP
IV EDWARD KIMBALL
V KID McCOY
VI LILLY WHITE
VII LYDIA KNOTT
VIII WINTER HALL
IX GLORIA HOPE
X ROSEMARY THEBY
XI MILFRED LUCAS
XII DANIEL ALLYMOT


HARRY GARSON Presents
BLANCHE SWEET
In A Most Unusual Story Supported by A Most Unusual Cast
"THE HUSHED HOUR"
Now Ready for Release—but Not in the Usual Way!
Ready for Release About October 15th
BLANCHE SWEET
In Rupert Hughes Much Talked About
And Greatly Discussed Story
"THE UNPARDONABLE SIN"
Which Will be Personally Directed by MARSHALL NEILAN
Address AEOLIAN HALL New York
BURTON RICE

Announcing
Billie Rhodes'
First De Luxe Production
"THE GIRL OF MY DREAMS"
From the Stage Success by Wilbur Nesbit

A comedy dramatic version which gives this dainty little Star an exceptional opportunity to run the entire gamut of human emotions.

Directed by Louis Wm. Chaudet

A 100% Feature
made by the company that produces
only 100% Pictures



Dainty Billie Rhodes

The Seal of 100% Productions

NATIONAL FILM CORPORATION OF AMERICA
CORPORATE SEAL 1915

Releasing Arrangements to be Announced Later

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

THE NATIONAL FILM CORPORATION OF AMERICA

Begs to announce the appearance of its

Third 100% Feature Production

with

HENRY B. WALTHALL

(By special arrangement with N.W. Aronson)

the Undisputed Premier Dramatic Artist of the screen, in a Film Version of the strange quotation:

"AND A STILL SMALL VOICE—"

DIRECTED BY BERTRAM BRACKEN

This story contains every element that made Mr. Walthall famous in such productions as "THE CLANSMAN", "THE AVENGING CONSCIENCE" and his latest, "THE GREAT LOVE"—It was specially written as a fitting vehicle for the master's FAREWELL to the Silent Drama, as this is positively **HIS LAST PRODUCTION** before his Metropolitan appearance upon the dramatic Stage.....



NATIONAL FILM CORPORATION of AMERICA

SPECIALIZERS OF 100% FEATURES EXCLUSIVELY

"Tarzan Of The Apes," "The Romance Of Tarzan," "Smiling Bill"
Parsons Capitol Comedies, Billie Rhodes De Luxe Features.

Studios, Hollywood, Calif.
I. Bernstein, Prod. Mgr.

Eastern Office 1604 Broadway, New York.
H. Reichenbach, Gen. Representative

Releasing Arrangements to be Announced Later

How can an advertiser continue advertising? By giving YOU value.


WILLIAM FOX PRESENTS
"18 TO 45"
STAGED BY
R.A. WALSH
DIRECTOR OF
"THE PRUSSIAN CUR"
"THE HONOR SYSTEM"
The Vital Story of the New Draft
INDIVIDUAL BASIS
NOW BOOKING
FOX
FILM CORPORATION
LEVERING

INTERNATIONALLY
KNOWN ACTRESS
AND BEAUTY



FROM A PAINTING BY
HARRINGTON MANN

WILLIAM FOX
PRESENTS

EVELYN NESBIT

IN

The Woman Who Gave

FIRST OF A SERIES OF FIVE

STANDARD PICTURES

BOOK THEM NOW

FOX
FILM CORPORATION

WHY I WOULD NOT MARRY



WILLIAM FOX PRESENTS

THE GREAT MORALITY PLAY OF THE AGE

INDIVIDUAL BOOKING

FOX

FILM CORPORATION

A KNOCKOUT

The story for which the whole world waits!



WHO IS GENERAL PERSHING ?
WHERE WAS HE BORN ?
WHAT HAS HE DONE ?
WHY IS HE LEADING OUR
BOYS IN FRANCE ?

MILLIONS ARE ASKING ! SATISFY THE DEMAND!
BOOK THE WILLIAM FOX SUPREME STORY OF THE HOUR

WHY AMERICA WILL WIN

BASED ON THE LIFE OF GENERAL JOHN J. PERSHING
DIRECTED BY RICHARD STANTON

NOW RELEASED
INDEPENDENT BASIS

FOX
FILM CORPORATION

THE GREATEST WOMAN'S STORY EVER FILMED

THE RIGHT ROAD



THE WRONG ROAD

WILLIAM FOX presents

THEDA BARA

in the Theda Bara Super Production

WHEN a WOMAN SINS

The regeneration of a modern vampire

Directed by J. Gordon Edwards who made "Salome" and "Cleopatra"

BOOK STANDARD PICTURES NOW

FOX FILM CORPORATION


STUNTS
HAULS A GIRL UP SIDE OF PRECIPICE
LEAPS FROM HORSE INTO SPEEDING AUTO
HURLS MAN ACROSS A ROOM
SLIDES FOR LIFE DOWN MOUNTAIN SIDE
THAT'S
TOM MIX
IN THE WILLIAM FOX PRODUCTION
MR. LOGAN U.S.A.
A PATRIOTIC STORY OF THE WESTERN SECRET SERVICE
GET THIS THRILLER—BOOK VICTORY PICTURES
FOX
FILM CORPORATION
VICTORY PICTURES

FUN FROM THE TRENCHES



BOOK

AT THE FRONT

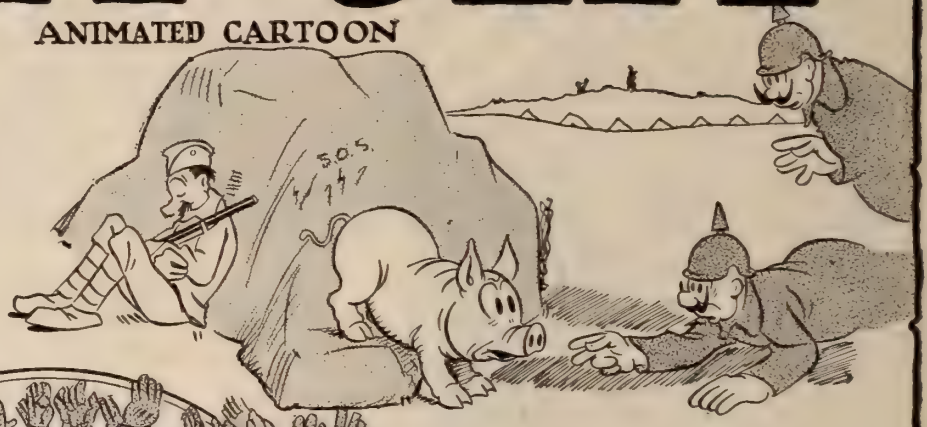
Captain Bud Fisher's latest

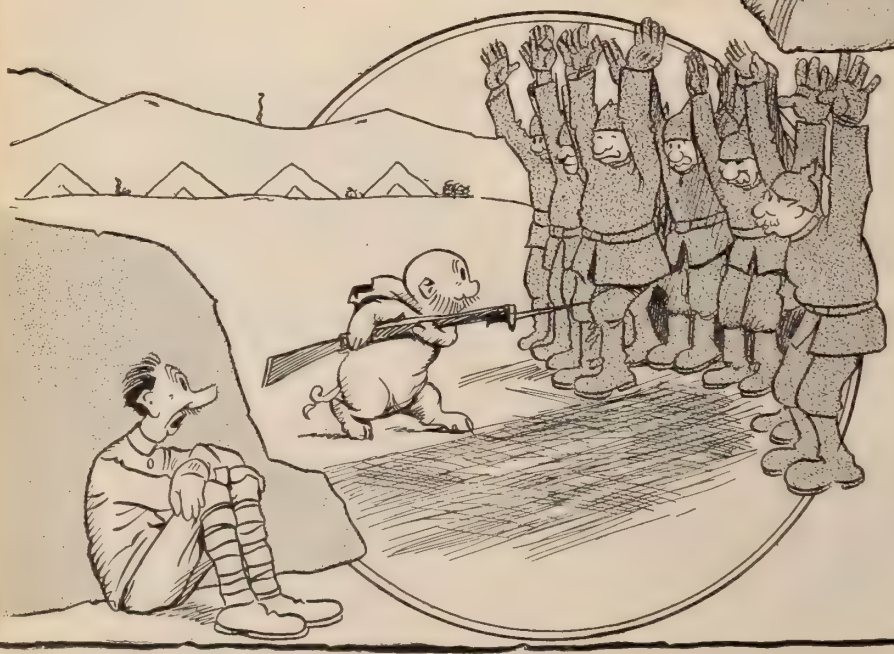
MUTT and JEFF

ANIMATED CARTOON

OTHER TIMELY RELEASES:

"TO THE RESCUE"
"THE KAISER'S NEW DENTIST"
"BULLING THE BOLSHIVIK"
"OUR FOUR DAYS IN GERMANY"





FURTHER AIDS TO PROFITS:

HENRY LEHRMAN'S
SUNSHINE COMEDIES

NOW PLAYING:
"THE DIVER'S LAST KISS"

COMING
"ROARING LIONS ON THE MIDNIGHT EXPRESS"

FOX
FILM CORPORATION

INCREASE YOUR PROFITS!
USE FOX PRESS SHEETS!

31 CHANCES TO MAKE A KILLING!

BIG TIMELY PRODUCTIONS

THE PRUSSIAN CUR
WHY I WOULD NOT MARRY
QUEEN OF THE SEA
WHY AMERICA WILL WIN
18 TO 45

The five biggest productions on the market today—individual attractions that are sure-fire clean ups for live wire exhibitors. "The Prussian Cur" already has set new profit records in more than 100 theatres! Get in early for the big clean-up! Book these pictures now!

STANDARD PICTURES

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE
Sept. 15—THE CAILLAUX CASE
Sept. 29—Theda Bara in WHEN A WOMAN SINS
Oct. 13—Evelyn Nesbit in THE WOMAN WHO GAVE
Oct. 27—William Farnum in THE RAINBOW TRAIL
Nov. 10—Theda Bara in THE SHE-DEVIL

Money-makers all! Bigger, better, stronger than ever! The most popular stars, in productions based on proved stage successes and the best selling novels! A new actress—Evelyn Nesbit—added to the already powerful drawing cards! Productions released at rate of 26-a-year. See them! Book them!

VICTORY PICTURES

Sept. 8—Tom Mix in MR. LOGAN, U. S. A.
Sept. 22—Gladys Brockwell in KULTUR
Oct. 6—George Walsh in ON THE JUMP
Oct. 20—Tom Mix in FAME AND FORTUNE
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN
Nov. 17—George Walsh in I'LL SAY SO
Dec. 1—Tom Mix in TREAT 'EM ROUGH

A new group—the biggest forward step taken by any producer for the coming season—peppery, punchy, timely pictures with the universal appeal—big actors who have won the right to more pretentious parts! Twenty-six certified box office winners a year! Line them up for your theatre—now!—today!!

EXCEL PICTURES

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE

Sept. 15—Virginia Pearson in QUEEN OF HEARTS

Sept. 29—Jane and Katherine Lee in SWAT THE SPY

Oct. 13—Peggy Hyland in MARRIAGES ARE MADE

Oct. 27—Virginia Pearson in BUCHANAN'S WIFE

Another new group, marking another step forward in modern photoplay achievement—special attractions designed for the best theatres and featuring stars who have won popularity through merit! Book them now and insure getting twenty-six of the best releases of the 1918-1919 season!

INDEPENDENT RELEASES

Theda Bara in CLEOPATRA

William Farnum in LES MISERABLES

Capacity! Capacity! Capacity! Everywhere it's the same story! Telegrams and letters from all quarters continue to proclaim these two pictures the most successful productions of the present day. Booked strictly on an independent basis and at prices that mean profits for you!

THE BIG SIX

William Farnum in A SOLDIER'S OATH

THE BONDMAN

THE PLUNDERER

Theda Bara in THE TWO ORPHANS

THE CLEMENCEAU CASE

A FOOL THERE WAS

There's no guess work about these productions. They're the foundation on which one of the biggest producing businesses in America was laid! They're 1918-1919 versions of proved profit makers. Booked on a group basis, independently of other releases and playing today and every day to S. R. O. crowds. To investigate is to book them! Do it now!

F · O · X
FILM CORPORATION

EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

"HER MISTAKE"

JULIUS STEGER'S GREATEST PRODUCTION

NOW BOOKING AT

$10 $20 $30

PER DAY

YOU CANNOT PAY MORE UNDER OUR FIXED-PRICE POLICY

AND WE INSIST THAT

EACH OF THE TWELVE BIG SPECIAL PRODUCTIONS PRESENTED UNDER THE TEN, TWENTY, THIRTY DOLLAR PLAN SHALL BE A GREATER BOX-OFFICE ATTRACTION THAN ITS PREDECESSOR

Franchises in Order of Application

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 WEST 46th STREET NEW YORK

We have secured good advertisers to talk to YOU. Listen to them!

WORLD PICTURES

WORLD PICTURES *present*



LOUISE HUFF

in

"'TOTHER DEAR CHARMER"

supported by

JOHN BOWERS

Story by **Charles Sarver**

Directed by **William P.S Earle**

P. S. HARRISON in Motion Picture News:—

"Barring 'Inside the Lines,' which is another kind of a subject, it is the best directed and most pleasing picture ever released by the World. It will offer your patrons the kind of entertainment they have been demanding for a long time. It is clean, and will appeal to any audience. YOU OWE IT TO YOUR PATRONS TO PLAY THIS PICTURE."

EXHIBITORS' TRADE REVIEW:—

"The advent of Miss Huff into the World studios is an event to be marked with a red letter in screendom's history. * * * First time her fascinating personality has been so thoroughly outlined to such good advantage. * * * Feature a valuable box office asset."

VARIETY:—

"A profitable feature. * * * Produced in the World's best manner."

SUNDAY TELEGRAPH:—

"One of the best productions made by the World."

MOVING PICTURE WORLD:—

"One of the brightest and best of recent comedy releases. It is that very desirable type of film story which pleases every one and displeases no one. Such pictures are undoubtedly the backbone of the film industry, as they create an unconscious desire on the part of the observer to see more moving pictures."



"A six reel picture that really gets under your shirt." (Wid's)

ELAINE HAMMERSTEIN in "HER MAN"

adapted from "The Battle Cry," the novel by Chas. Neville Buck.
Produced by Advanced Motion Picture Corp'n. Directed by Ralph Ince

"As a whole wonderfully realistic.. Story intensely interesting..Direction excellent.. Photography superb.. Lightings exceptional.. Camera work very fine.. Star very appealing.. Support excellent.. Lawson Butt splendid.. Exteriors impressive... Interiors very good..Detail not a flaw." Wid's Daily, Aug. 21

PATHÉ, DISTRIBUTORS


EXTRA SELECTED
FANNIE WARD
PHOTOPLAY
Wonderfully successful as a book and as a play, it has been put into one of the most beautiful pictures ever made, a dramatic romance of the Flowery Kingdom; announcing
FANNIE WARD in
A JAPANESE NIGHTINGALE
Produced by ASTRA
Directed by George Fitzmaurice
Written by William Young from the book by Onoto Watana
COMING SOON
PATHÉ, DISTRIBUTORS



"A six reel picture that really gets under your shirt." (Wid's)

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Directed by George Fitzmaurice
Written by William Young from the book by Onoto Watana
COMING SOON
PATHÉ, DISTRIBUTORS

Booked Solid Over the U.B.O. and the Other Big Vaudeville Circuits for

3000 DAYS!

—the

OFFICIAL WAR REVIEW

This is the largest and most momentous contract ever closed on a one reel subject!

You may depend upon it that the big vaudeville houses of the country KNOW a big box office attraction!

Photographed by the official cameramen of the American, French, British and Italian Governments.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. A. Hart, Director

Distributed by
PATHÉ

We have secured good advertisers to talk to YOU. Listen to them!

For Five Years An Undisputed Leadership in the Field —

PATHÉ SERIALS

Pathé believes, and the belief is based upon sound reasoning and FACTS, that Pathé serials have made MORE money for the exhibitors of the United States (and the entire world as well) than ANY pictures put out by ANY company.

Pathé believes that MORE persons have attended theatres with the primary object of seeing Pathé serials than ALL of the best advertised features put together. The very real gratitude expressed by thousands of exhibitors has convinced us of the fact.

Pathé knows that its serials are RIGHT; right in the star; right in the cast; right in direction; right in story; right in production; and right in box office value.

Pathé points with justifiable pride to "The Perils of Pauline," the three "Elaine" serials; "Who Pays?"; "The Red Circle"; "The Iron Claw"; "Pearl of the Army"; "Patria"; "Mystery of the Double Cross"; "The Seven Pearls"; "The Neglected Wife"; "The Fatal Ring"; "The House of Hate"; and many others, not to mention "Hands Up", now just started, and "Wolves of Kultur" soon to be released.

Pathé Knows Serials and Exhibitors Know That Pathé Knows Serials. Serial Success Means "Pathé"!

Pathé announces that
the incomparable star

PEARL WHITE

is now engaged in the making of another serial sensation, the working title of which is

"THE LIGHTNING RAIDER"

produced by Astra, directed by George B. Seitz and written by Bertram Millhauser; the same unequalled combination of talent which made "The Fatal Ring" and "The House of Hate" such excellent attractions.

Miss White has starred in more serials, and more successful serials than any other player. Beginning with "The Perils of Pauline" every one of her serials has packed houses. Today she is admitted to be unsurpassed as a box-office attraction. The whole world has taken her to its heart!

It will be some time before we will be prepared to announce the release date BUT-

Bear in Mind "The Lightning Raider"

Pathé

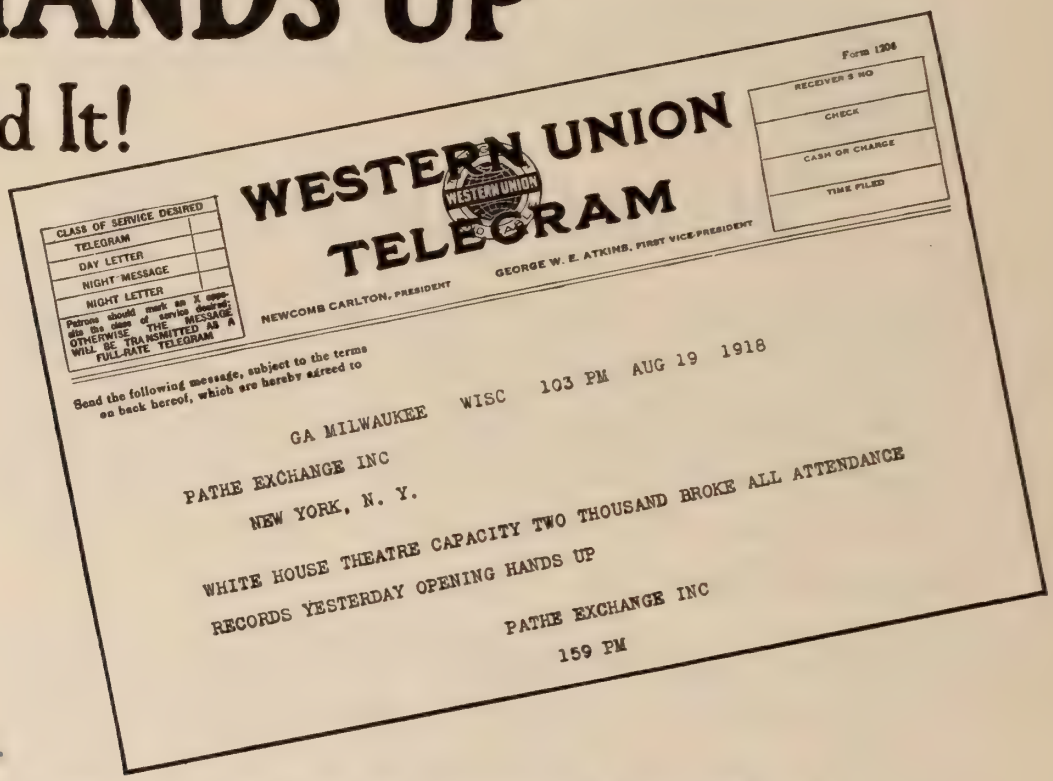
Bing! Goes Another House Record!

RUTH ROLAND

in the Pathé Serial

HANDS UP

Did It!



Form 1206

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CLASS OF SERVICE DESIRED

TELEGRAM

DAY LETTER

NIGHT MESSAGE

NIGHT LETTER

Patrons should mark an X opposite the class of service desired; OTHERWISE THE MESSAGE WILL BE TRANSMITTED AS A FULL-RATE TELEGRAM

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT

GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Send the following message, subject to the terms on back hereof, which are hereby agreed to

GA MILWAUKEE WISC 103 PM AUG 19 1918

PATHE EXCHANGE INC

NEW YORK, N. Y.

WHITE HOUSE THEATRE CAPACITY TWO THOUSAND BROKE ALL ATTENDANCE RECORDS YESTERDAY OPENING HANDS UP

PATHE EXCHANGE INC

159 PM

Three Well Known New York Circuits Play This Serial!

The M & S with the following houses; Odeon, New 14th, Palace, Hopkinson, New Law, American, Movies and M & S:
The Consolidated Amusement Co. with the Arena, 72nd. St., Village, Regent, Tiffany, and York;
The Picker with the Burland, Spooner and Elsmere.

"Hands Up" is there!

Produced by ASTRA Directed by Jas. W. Horne
Written by Gilson Willets.

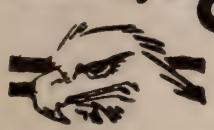
ANNOUNCING the shipping and physical service on the productions of the Affiliated Distributors Corporation, through the exhibitors' cooperative plan, by the exchanges of the Mutual Film Corporation.

THE first production to be thus released is "*LAFAYETTE, WE COME!*" (Pershing-'17) produced by Leonce Perret, a story of mystery and intrigue flavored with the romance of love and war, featuring E. K. Lincoln and Dolores Cassinelli.

President
AFFILIATED DISTRIBUTORS CORPORATION

President
MUTUAL FILM CORPORATION

Keep your eye on the Eagle!



Now come the return engage-ments

TO HELL WITH THE KAISER

A Screen Classics INC. Production featuring Lawrence Grant as the Kaiser with Olive Tell. Written by June Mathis. Directed by George Irving. Maxwell Karger Manager of Productions.

Book the re

Metro Pictures Corporation

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

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PHILADELPHIA PENN 103 EA 20

MR R A ROWLAND

PRESIDENT METRO PICTURES CORPN LONGACRE BLDG NEW YORK CITY NY

"TO HELL WITH THE KAISER" OPENED AT RIVOLI THEATRE WEST PHILADELPHIA YESTERDAY TWENTY FIVE CENTS ADMISSION AND NOT ONLY BROKE ALL RECORDS BUT HAS INDICATIONS IT WILL BE HELD AND EXTRA WEEK

METRO FILM EXCHANGE

ROBERT LYNCH MGR.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
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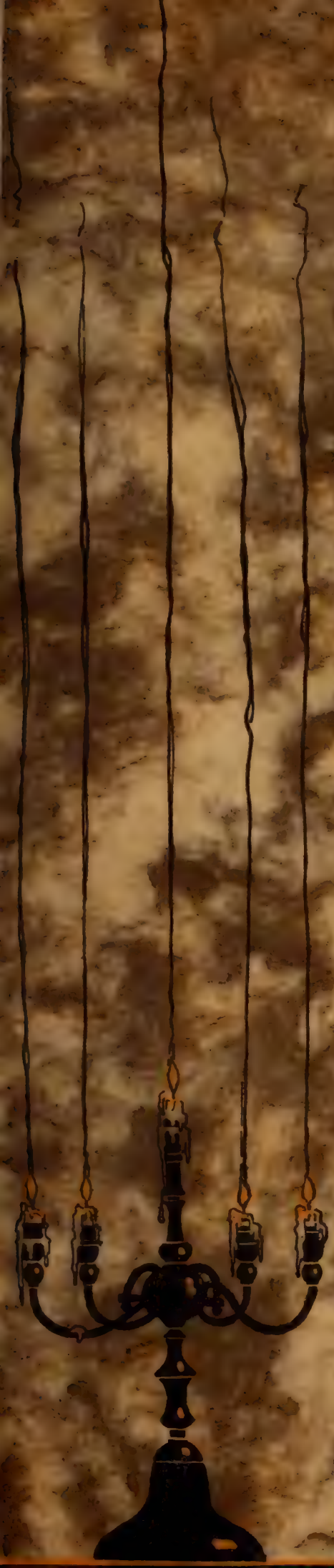
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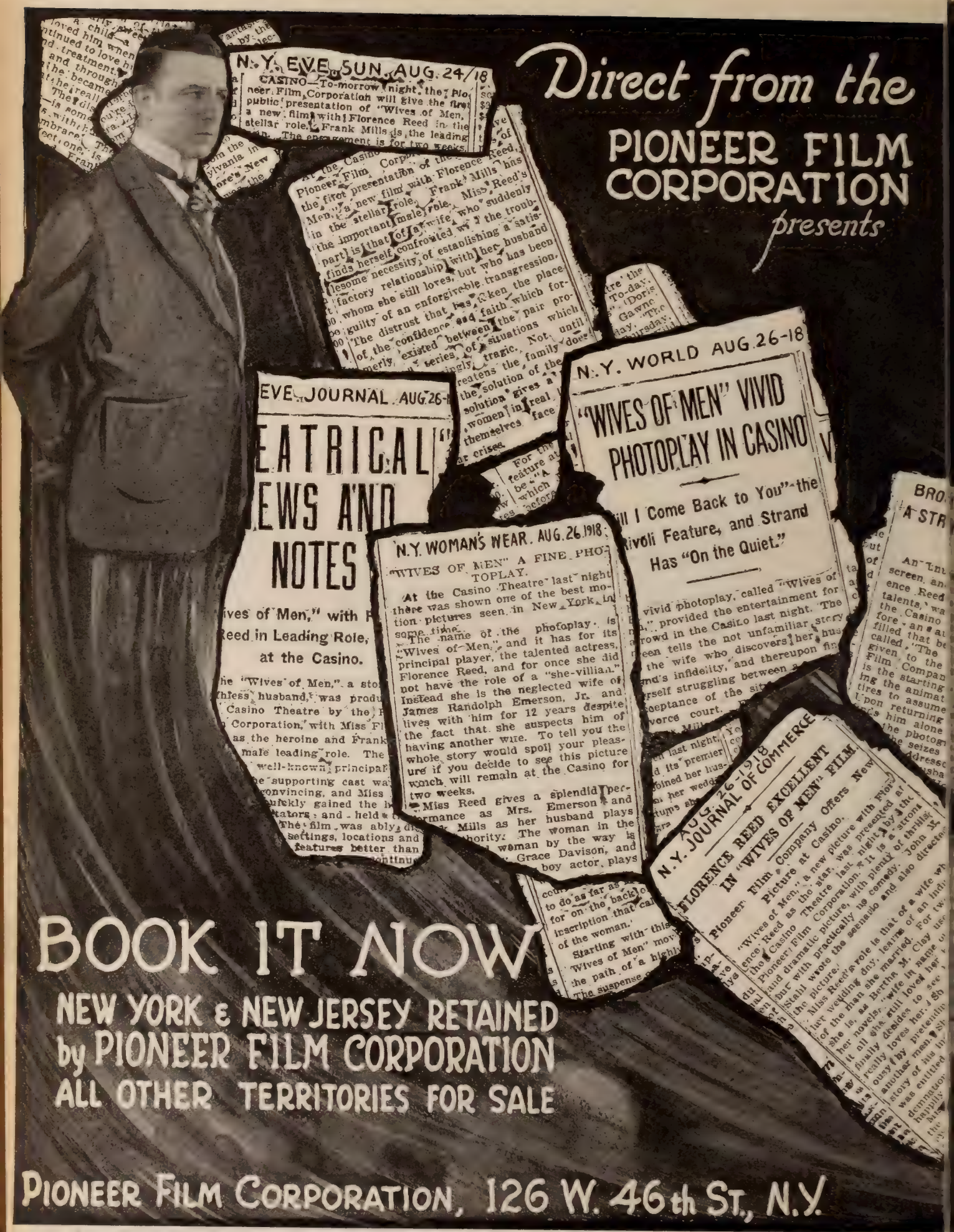
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N.Y. EVE. SUN. AUG. 24/18
CASINO—To-morrow night, the Pioneer Film Corporation will give the first public presentation of "Wives of Men," a new film with Florence Reed in the stellar role. Frank Mills is the leading
EVE. JOURNAL AUG. 26-1
EATRICAL
EWS AND
NOTES
ives of Men," with F
Reed in Leading Role,
at the Casino.
N.Y. WORLD AUG. 26-18
"WIVES OF MEN" VIVID PHOTOPLAY IN CASINO
ill I Come Back to You"—the
ivoli Feature, and Strand
Has "On the Quiet."
N.Y. WOMAN'S WEAR. AUG. 26. 1918.
"WIVES OF MEN" A FINE PHOTOPLAY.
At the Casino Theatre last night there was shown one of the best motion pictures seen in New York in some time.
The name of the photoplay is "Wives of Men," and it has for its principal player, the talented actress, Florence Reed, and for once she did not have the role of a "she-villian." Instead she is the neglected wife of James Randolph Emerson, Jr. and lives with him for 12 years despite the fact that she suspects him of having another wife. To tell you the whole story would spoil your pleasure if you decide to see this picture which will remain at the Casino for two weeks.
Miss Reed gives a splendid performance as Mrs. Emerson and Mills as her husband plays
N.Y. JOURNAL OF COMMERCE AUG. 26-1918
FLORENCE REED EXCELLENT IN "WIVES OF MEN" FILM
Pioneer Film Company Offers New Picture at Casino.
"Wives of Men," a new picture with Florence Reed as the star, was presented at the Casino Theatre last night by the Pioneer Film Corporation. It is a strong and dramatic picture, with plenty of thrills, but with practically no comedy. John M. Stahl wrote the scenario and also directed the picture. Miss Reed's role is that of a wife who, after wedding dny, learns of an indiscretion of the man she married. For two years she is, as Bertha M. Clay uses in her novels, "wife in name only," but all the while she still loves her husband. Finally she decides to see if he really loves her. She does so by pretending to love another man. The story of his infidelity was enlitled
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CASINO THEATRE, B'WAY., N.Y.

FLORENCE REED IN WIVES of MEN

BROOKLYN STANDARD UNION
AUG. 26, 1918

The Pioneer Film Company announces that the feature film, "Wives of Men," will open at the Casino Manhattan, next Sunday night, and plays there for two weeks, giving matinees daily excepting the date. An invitation performance will be given tomorrow

N.Y. TRIBUNE. AUG. 27-18

On the Screen

"Wives of Men," which is being shown at the Casino Theatre, is so well produced and so beautifully acted that it might have been done in one less reel. This would bring the dramatic incidents in the picture closer together and do away with the impression that the characters are spending more time thinking about what they are going to do than they are in doing it.

In the case of Florence Reed, who plays the lead, this is not a fault, as one would be entertained if he merely looked at Miss Reed. She is the epitome of elegance in dress—the last word in grooming. She always reminds one of a fine thoroughbred eager to get [illegible], and she is one of the few actresses who have been able to carry their stage success to the screen. Miss Reed's shadow is almost as alluring and as convincing as Miss Reed's self. Few actresses can excel her in beauty, brains or ability, ever since the old days of the Proctor stock company when, at sixteen, Florence played "Madame Sans-Gêne" and played it well.

E. Frank Mills is the husband, and he plays with his usual repression and force. Charles Jackson is the boy in the picture. He is the clever child who appeared recently in "Cecelia of the Pink Roses."

The story is not a happy one, although it is beautifully done. It opens with a wedding and Lucille, the maid of James Randolph Emmerson, jr., becomes Mrs. James Randolph Emmerson, jr. On her wedding [illegible]

N.Y. HERALD. AUG. 26, 1918

"WIVES OF MEN," PROBLEM PL... AND OTHER NEW PICTURES S...

Florence Reed in Role of Wife at the Casino—at the Strand, the Rialto and the Rivoli.

"Wives of Men," presenting Miss Florence Reed in an exacting emotional part, was projected in the Casino Theatre last night by the Pioneer Film Corporation. The problem of the photo play was the old and yet apparently ever new one of a man whose first love affair was not ended when he began another one to please his parents and gave up the girl who first trusted him to marry the one chosen for him by his father. This marriage was love[illegible] long time, and then through unex[illegible] ousy and the [illegible] she purposely [illegible] barrier of his [illegible]

Miss Reed, as Mrs. J. [illegible] had the difficult task of [illegible] husband's love in many [illegible] home, denoting the emotio[illegible] facial expression rather than th[illegible] change of location which so often is [illegible] ployed. In these situations she had [illegible] capital support of Frank Mills [illegible] Emerson, the husband. For co[illegible] was the tenement tragedy [illegible] caring for the [illegible] Emerson, who [illegible] wife's life, t[illegible] leading to the cr[illegible] tween husband a[illegible] played [illegible]

N.Y. GLOBE. AUG. 24, 1918

CASINO.—At the Casino Theatre tomorrow night the Pioneer Film Corporation will give the first public presentation of the "Wives of Men," a new film, with Florence Reed in the stellar role. Frank Mills, also a favorite with metropolitan photo-drama patrons, has the most important male role. Miss Reed's part is that of a wife who suddenly finds herself confronted with the trouble-some necessity of establishing a satisfactory relationship with her husband, whom she still loves, but who [illegible] guilty [illegible]

N.Y. SUN. AUG. 26, 1918

Florence Reed Picture at Casino.

"Wives of Men," a photodrama produced by the Pioneer Film Corporation, with Florence Reed in the leading part and with Frank Mills as the leading man, began a two weeks' engagement last night at the Casino.

N.Y. WORLD. AUG. 27, 1918

"WIVES OF MEN" GIVES FLORENCE REED CHANC... TO SHINE ON SCREE...

It would astonish almost any bride to find her husband on their wedding day looking at the photo of another woman, particularly when it bore a line of writing. "To my husband" and signed with the other woman's name. That is the position in which Flor[illegible] ence Reed finds herself as the centra[illegible] figure of "Wives of Men," a photo[illegible] play presented at the Casino Thea[illegible] ...ning with such an embar[illegible] ...ss Reed goes through [illegible]

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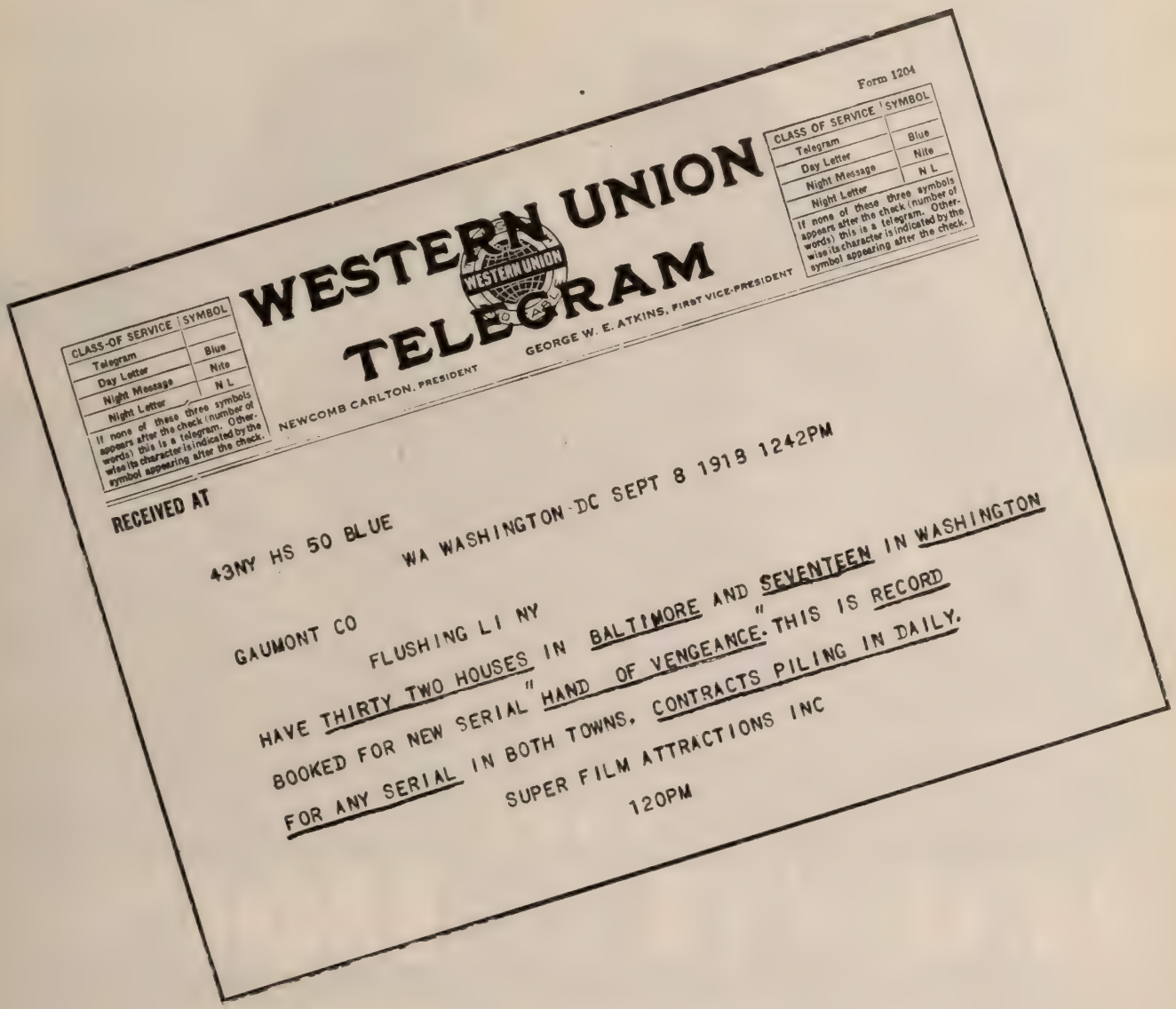
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Motion Picture News

Vol. 18 No. 12. September 21, 1918

The Week in the Film World at a Glance

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EVERYONE LAUGHING AT "TRIPLE TROUBLE" AND "TRIPLE TROUBLE'S" TROUBLES

DON'T YOU WANT TO RUN A PICTURE WHICH THE NEWSPAPERS OF YOUR TOWN WILL PRAISE LIKE THIS?

"To an audience that jammed the Criterion Theatre to overflowing, Charlie Chaplin once more demonstrated his ability as the King of fun makers in his latest comedy success, 'Triple Trouble,' a screaming laugh feast . . . 'Triple Trouble' is just Chaplin all over again—he is at his best, and the shouts of the large audience could easily be heard on the Walk."—*Atlantic City, N. J., Gazette.*

"'Triple Trouble,' in addition to being an excellent comedy, one of the best that the famous Charlie has ever produced, is a timely production."—*San Francisco, Cal., Call and Post.*

"The release is a typical Chaplin comedy and is a great mirth provoker . . . and the fun comes fast and furious."—*Denver, Colo., News.*

"This picture is filled with the famous Chaplin antics, replete with Chaplin humor and brimming over with the genuine Chaplin fun."—*Cincinnati, O., Enquirer.*

"'Triple Trouble' was made when the comedian was at his best and is one long continuous laugh."—*Indianapolis, Ind., Times.*

"The usual irresistibly funny Chaplin tricks."—*Des Moines, Ia., Capital.*

"It is creating a bunch of heavy laughter wherever shown."—*Newark, O., American.*

Look at this Brand *New* CHARLIE CHAPLIN PICTURE YOURSELF!

Essanay
GEORGE K SPOOR PRESIDENT

George Kleine System
Distributors

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 12 September 21, 1918

On Probation!

"Essentialize" Yourselves, Gentlemen!—and "You" Means "You"

A LIST of essential industries has just been made public by Chairman Baruch of the War Industries Board.

The list does *not* include motion pictures.

Which means that the industry has not *as yet* been classed as an essential industry.

Neither has it been classed as a non-essential industry.

The motion picture industry is on probation.

Just that! On probation! The industry is being given an opportunity—undoubtedly a full opportunity—to *prove* that it can *conserve* and so join with the Government and with all other industries in bending its every energy to win the war.

The Priorities Committee of the War Board stated that the motion picture industry would be allowed to operate as an essential industry *provided* and *when* certain regulations were complied with.

The leading stipulation is that: Each *member* of the industry will *pledge* himself *to discontinue all non-essential production* and *eliminate all wasteful methods.*

There's the situation, gentlemen.

Each "member" means *you.*

And *you* means—primarily—the president or leading executive of each producing and distributing company in the film business, for *you* and *you* alone have the power to *stop* the *non-essential production of films* and the *wasteful method* of distributing it.

This, as *you* well know, is the huge, obvious, needless waste.

And this waste, as *you* must realize, is going to make your industry and your business an essential or a non-essential agent in this war period.

The priorities committee is pointing its finger directly at *you.*

What are you going to do about it?

We believe you are going to act.

And you are going to act very quickly.

You know this waste exists.

You know that you, willingly or unwillingly, are engaged in a feverish competition to produce, produce, produce—and distribute in the simple multiple fashion.

You know that you—all of you together—are making many times more pictures than your market demands; and that your pictures are not being shown to one-half their possible public.

You know that your salesmen have multiplied till today they are said to number one to every three theatres, or customers, in the country.

You know that your film exchanges have increased till, in one city in the United States, they actually equal the number of theatres there.

And you know—you *must* know—that the war period will not tolerate such an industrial condition.

You know—you *must* know—that if you haven't the power to correct the condition—your *own* condition—that some other power that *can* will step in and do it.

But the condition is your own; and *you* are the one to correct it.

And you can if you will.

It isn't easy. You probably are tied up with contracts, plants, leases, and other commitments.

But even these are nothing in the light of the very grave situation that looks you square in the face—a situation so grave indeed that it recognizes nothing save the war and the conservation necessary to its successful termination.

And these difficulties don't stand in your way half as much as your pride, your ambition, your selfishness, your fatal seclusion in a little atmosphere of film so dense that you don't see out of it.

You've got to put these things aside.

You've *got* to.

You've got to step completely out of yourself and look at the situation facing you with completely new eyes.

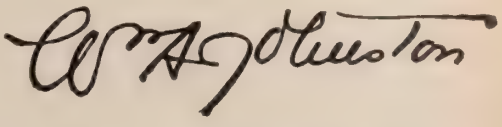
If you don't yet know what is meant here just fix these two sentences in your mind:

First: "Each member of the industry will pledge himself to discontinue all non-essential production and eliminate all wasteful methods."

Second: "When these regulations, and others to be announced later, are complied with the members of the industry will be granted the priorities necessary to enable them to *operate.*

Gentlemen, it's up to you.

You've got to get together, dump your pride, throw away your suspicion of the other fellow, sit around the table and save your industry—and yourself.



Serving It with Speed and Ginger

RIGHT smack up at the top of this page we want to repeat something which has been said several times in MOTION PICTURE NEWS within the past few weeks. But each day brings letters in our mail which shows that the point in question is not yet clear in the minds of the writers.

So here goes:

The placing of the industry on the preferential list by the War Trade Board or the granting of favors by the Fuel Administration have nothing whatever to do with your draft status.

Don't write us and say: "I read in THE NEWS where the industry has been declared essential and now the local draft board wants to take my operator. Can you help me?" Or a half dozen similar questions.

Here's the situation about as clearly as we can put it:

In the first place, if you—or your musician or your operator—are in Class 1 of the draft, that is, without dependents, you are liable to call by your board at any minute.

This is regardless of any favors that may have been granted the industry by General Crowder, Chairman Baruch or Administrator Garfield.

But, in the second place, if you are in a deferred class because of dependents and your local draft board says you must don a uniform or get into some more essential line because of General Crowder's "work or fight" rule you have nothing to worry about. You need only present evidence showing that you come within the provisions of General Crowder's amendment expressly exempting from the "work or fight" rule "all skilled persons necessary in the production and presentation of motion pictures."

If you are a film salesman and your draft board declares that you do not come within the above amendment ask them to look up the various rulings covering traveling salesmen.

Now that the above is in type we are going to have a hundred odd reprints made. Because the letters will still continue to come and we can save 'steen odd hours of the stenographer's time the minute we see a letter saying: "How can they draft me if the screen has been declared essential?"

SPEAKING of war service we have something on our desk that we know will tickle you and give you that cheery hip-hip-hurrah feeling around the corners of your heart.

J. L. Johnston, who was MOTION PICTURE NEWS correspondent in Minneapolis and publicity manager for the Universal exchange there, recently enlisted in the service. Last week we received from Camp Grant a note which said "Attached hereto you will find a copy of a letter received from R. H. Cochrane, of Universal, which I think deserves publication. This letter shows a real American spirit worthy of the highest commendation. Please publish it.—J. L. Johnston."

And here is the letter he received:

"Don't worry about your welfare after the war. The policy of the Universal, and, I believe, of every other self-respecting American corporation, will be to give first consideration to those who have sacrificed everything, as you are doing, to help win the war.

"So, when you return, come to my office and you will be taken care of in a way that will show our appreciation of the good work you have done in the past, but more important, the great thing you are doing in offering 'all that you have and all that you are' to Uncle Sam. If there is no place in the Home Office for you, I shall simply make a place by letting out someone who has not served in the army or navy. If we did less than this for the Universal boys who serve their country, we would be the yellowest kind of yellow dogs.

"Goodbye, good luck, Godspeed and—don't worry!"

A committee of the National Association met this week to discuss fuel conservation. The official report is lacking but the unofficial reports are lacking neither in color nor humor. Our own dopester tells us that the meeting was summed up in the adoption of a resolution calling upon Secretary Elliott to go to bed in the dark.

Other members of our staff station at the Hotel Astor tell us that the lights are going to be turned out in a number of important studio departments this year.

SOMEHOW or other is seems as though this whole page is destined to touch on the subject of war. If it keeps on this way we'll change the heading to "Crashing Through to Berlin." (adv.?)

Frankly, though, in addition to the above subject (another adv.?) there are a couple of pictures we would like to mention on this page for the sake of exhibitors wondering how they can help Uncle Sam and book profitable pictures at the same time.

The first is the news story in this week's issue announcing the distribution of "America's Answer" through World Film.

We don't know whether the news story tells all the details but we have been let into the confidence of the Committee on Public Information and we can assure exhibitors that the distribution and rental plans adopted are interesting—to say the least. As far as we can see it the principal object is to secure wide and complete distribution of Uncle Sam's message. With that thought as your premise you can see that the proposition is worth looking into.

The second picture on our minds is "Around the Clock With the Rookie," the Y. M. C. A. single reeler being distributed by Universal. As soon as we can spare the facts we'll have a good news story on this to give you—for from all we hear there sure is a corking story available.

Just think of a one-reeler playing week runs as the featured number of the bill! That and many other surprising things have happened with "Around the Clock." Look into it.

Somebody says we talk too much about ourselves on this page. So we'll let someone else do the talking.

For example: H. L. Kincey of The Strand Theatre Co., Birmingham, Alabama, says: "I wish to congratulate you on the splendid service you are now giving exhibitors and think we owe you a debt of gratitude. Your new Complete Plan Book is excellent, as is, in fact, your entire Exhibitor Service Bureau."

Couldn't have said it much better ourselves, could we?

THERE are some news stories in this issue that you don't want to miss. Take that one announcing the distribution of United Picture Theatres product through General Film.

That's interesting both because it is the latest step in the development of United and because we have a hunch that it is only one of the snappy items we are going to have from General Film's direction in the next few weeks.

We are not in Frank Tichenor's confidence but by putting our ears to the ground we have been able to hear rumblings that betoken some real news in the near future.

Another story in this issue that exhibitors should be certain to read is "Your Theatre and the Liberty Loan," Page 1852. It's by Harold B. Franklin, of Shea's Hippodrome, Buffalo, and you'll be glad you read it when the next few weeks brings the Liberty Loan campaign along as one of your problems.

FOUR PICTURES

Tally Declares Pickford Will Make That Many for First National

AT last, it appears, according to reports by wire from the West Coast as Motion Picture News goes to press, that something definite is rounding into shape concerning Mary Pickford and her future. America's Sweetheart has been somewhat of a mystery to producers and exhibitors recently, and for a while some thought the screen was going to lose her temporarily.

However, on September 9 T. L. Tally, manager of the First National exchange in Los Angeles, gave out the statement that Miss Pickford would make four subjects for First National during the coming year. He intimated that she would be paid $250,000 for each picture of the four. Mr. Tally admitted that the contract had not been signed, but said that all the details had been agreed upon.

WATCHFUL WAITING?

EXHIBITOR HAS A WORD TO SAY ABOUT THE PROPOSED DOUBLING OF TAX

LLOYD AND CANE, proprietors of the West Street theatre, Coudersport, Pa., do not assume to be so-called "large" exhibitors, but their theatre is merely one of the thousands of the "picture shows" which are nevertheless as necessary to the country as the most palatial building on Broadway.

But Lloyd and Cane do assume to know what taxation means to their business, and businesses like theirs, and the following letter, it is fair to believe, is voicing the opinion of many other exhibitors in various parts of the United States.

They say, in a letter to MOTION PICTURE NEWS: "We note from a recent issue of the NEWS that it is the purpose of the Government to double admission tax and also impose other taxes on the picture industry. Now this is all very well for the big cities and towns that are profiting by war industries. The small town of 5,000 and under, practically depleted of its manhood, suffers all the hardships of the war and obtains none of the benefits of having some war industry in its midst.

"We would suggest that you explain it to the chairman on ways and means or whatever the name is, that small towns should be placed in a distinct class. It is easy to raise the price in the city, but in the small town it is different. Profits should be taxed, not gross receipts.

"Many a night we do not take in sufficient for expenses, yet have to pay taxes, admission, etc.

"It is a reasonable supposition that more money can be obtained from the small town exhibitor, by giving him a chance.

"If the taxes are too heavy, why many an exhibitor quits or cuts down his running nights, so the gross gain by the imposition of too much taxation is doubtful.

"I suppose some prosperous exhibitor will yell 'BE PATRIOTIC!' Watch this kind. It is easy to be patriotic when you get it out of the PUBLIC. Let P. E. pay out of his own jeans till he cannot afford to purchase the necessities of life and then hear him squeal.

"This letter is not a 'squeal,' it is merely a statement of facts. You probably know the fable of the willing jackass. We do not wish to suffer the same fate. This is certain: more revenue cannot be derived from a lot of small towns if taxation is increased.

"Yours very truly,
"LLOYD AND CANE,
"Coudersport, Pa."

General Will Distribute United

United Picture Theatres of America Has Selected General Film Company for Physical Work of Distribution

SIMULTANEOUS announcement comes from United Picture Theatres of America, Inc., and from General Film Company of an agreement just entered upon which marks an advanced step taken in the direction of co-operation in motion picture distribution.

Owing to its importance the deal is expected to have a stabilizing and highly beneficial influence upon the trade generally. In fact, an outstanding feature of the co-operation between the two organizations is that, although from slightly different angles, both are making a practical demonstration of the principle of centralization in the distribution of film. General Film Company, as the possessor of a well equipped and going exchange system of complete efficiency, has long advocated the use of one economical machinery for distributing product, instead of many.

United Picture Theatres of America, a national organization of exhibitors, and therefore a consumer of films, was organized on principles of which not the least was that of co-operation for the elimination of waste, whether of material or of method. The two movements converged so vitally that the logical outcome was the working agreement now announced. Both parties to the arrangement are thus actually striving to carry out in practice that saving of overhead which they have so ardently advocated to the trade.

By the General-United arrangement the existing exchanges of General Film Company will act as the medium through which United exhibitor-members will receive the latter's products. This co-operation is to go into effect at once.

In the arrangement just concluded General Film Company undertakes to distribute for United the pictures controlled by the latter, and to provide storing, shipping, inspecting, billing, collecting and, in general, every detail of the exchange service.

Not only is this plan claimed to be a direct economy of overhead, but the arrangement leaves United free to concentrate upon the extension of its already lengthy chain of theatre bookings, and free to give its membership the improved service, increased attractions and profit-sharing arrangements which underlie the basis of its organization. In other words, General Film Company provides the medium for the distribution of the star features of United to the latter's member-houses, while at the same time United absolutely controls its own business.

In a letter to United members, Mr. Berst says: "Your advisory board and executives, after considering several releasing companies, decided in favor of General Film Company, not only because General has splendidly equipped offices capable of handling a large number of additional reels, but of even more importance, because General is now planning very big things, and on the strength of what has been already accomplished I feel sure they will secure so much good film as to make the General offices in each city the most important meeting place of exhibitors."

United has already announced its inaugural release, "The Light of Western Stars," the Dustin Farnum superfeature, produced from Zane Grey's novel. Kitty Gordon is in Los Angeles at work upon her first United production, while Florence Reed remains in the East for her series of six superfeatures, in which will also be seen Eugene O'Brien, who was so greatly admired in recent Norma Talmadge productions.

"Rookie" Film Arouses Unusual Interest

Excellent reports on the Universal-Y. M. C. A. one-reel production called "Around the Clock with the Rookie" are becoming more plentiful with each day. It is said that the picture is being booked for full week runs in numerous places, which is considered by the producers and exhibitors an unusual thing for a reel of this kind.

"Around the Clock with the Rookie," which represents a day's visit at a training camp, shows the excellent work being done by the Y. M. C. A. in its capacity as "big brother" to the Yankee soldier boys. The picture shows in reel form a "rookie's" full day, from reveille to taps, and is replete with interest and entertainment. Its surpassing success, according to those who have viewed it and have seen proof of its unusual ability to please, is fully justified. The week bookings are said to be becoming more frequent.

Flag Celebration Picture Filmed by Universal

Jack Cohn, of the Universal, started work this week on the production of a Liberty Loan film especially designed for the flag celebration that will be conducted during the Fourth Liberty Loan drive. The subject will depict the soldiers of all nations in the Allied cause in a spectacle advertising the various flags they are fighting for.

Arrangements are being made in co-operation with the Division of Associated Flags of the Loan Committee. The film will be released on the Screen Magazine programme. In addition to this subject the three news pictorial divisions of Universal will make special efforts to produce timely news and propaganda films in behalf of the Loan drive.

Barriscale Leaves Paralta

(*Special to Motion Picture News*)

LOS ANGELES, CAL.—Bessie Barriscale, according to reports current here September 10, is leaving Paralta Plays, which organization has been starring her in features. Miss Barriscale's last picture is "The Heart of Rachael," which has been completed. The star's husband, Howard Hickman, has not made any statement regarding any new affiliations.

Vitagraph Has Six Loan Films

Six Vitagraph Stars Have Each Contributed a Special Film to Aid the Fourth Liberty Loan Drive

THE six Liberty Loan pictures which have been made for the forthcoming drive by Vitagraph stars have all been completed. The stars who figure in these three-hundred-foot propaganda subjects are Earle Williams, Alice Joyce, Harry T. Morey, William Duncan, Corinne Griffith and Gladys Leslie. All of them are said to be remarkable for their snap and ginger and the titles have been chosen as follows:

Earle Williams—"Bonds Versus Bonds."
Alice Joyce—"The Choice."
Harry T. Morey—"The Grouch."
William Duncan—"The Decision."
Corinne Griffith—"A Wise Purchase."
Gladys Leslie—"Her Last Pledge."

All of the subjects were made at the Vitagraph Eastern studio, with the exception of those in which Earle Williams and William Duncan play the leading roles. They were made at the company's studio in Hollywood and are now on their way east.

"Bonds Versus Bonds" is a tabloid review of the war, from the slaughter of Belgium to the present, and introduces all of the countries at war. Earle Williams plays the role of "Fighting America," which files the bonds shackling Liberty with three files representing the three Liberty Loans. He files the last shackle with the Fourth Liberty Loan and makes a plea for everybody to buy even beyond their limit. Seventeen players appear with Mr. Williams in the picture.

In "The Choice," Alice Joyce plays the role of a factory girl who determines to win back the love of her sweetheart who has been lured away by a rival whose clothes are her chief charm. The girl, Mary, portrayed by Miss Joyce, determined to take her savings and invest in fine clothes. In the meantime, the man has donned the khaki and the other girl is luring him to a jeweler's when he sees Mary investing her money, not in fine clothes but in Liberty Bonds, and her patriotic service for the men who fight brings about a reconciliation and true understanding.

"The Grouch," Harry T. Morey's contribution to the Loan campaign, shows the stalwart star as the irascible proprietor of a chain of hotels and restaurants.

Corinne Griffith, in "A Wise Purchase," is put to a test by a wealthy relative. She is a German-American girl whose uncle dies, leaving a fortune.

"Her Last Pledge" shows Gladys Leslie as a little volunteer Bond seller.

"The Decision" in which William Duncan is featured has not been synopsized as yet, but a brief note from the Vitagraph West Coast studio stated that it was "Duncanesque," which is said to graphically describe the film.

No Political Alliances Formed

New York Exhibitors Deny Press Story of Their Alleged Official Political Alliance—Will Call Meeting Soon

THE motion picture interests of the State of New York have formed no alliances with any political parties up to the present time and have taken no active part in the coming gubernatorial campaign.

This statement was made by Sydney S. Cohen, president of the Motion Picture Exhibitors' League of the State of New York, in contradicting a statement that appeared in a morning paper to the effect that the theatrical and motion picture interests would form to organize the Albert E. Smith Theatrical League.

In an official denial of the participation of the motion picture interests of the State in any such movement Mr. Cohen said: "From the tone of the article in question anoyne would be led to believe that the theatrical interests and the motion picture profession had organized 'The Alfred E. Smith Exhibitors' League of the State of New York.' As president of the Motion Picture Exhibitors' League of the State of New York I wish to deny this statement, as no such arrangement has been effected in any way.

"Our organization is keeping in very close touch with the political developments throughout the State and proposes to issue a call shortly for a State-wide conference to be held at a central point up-State to discuss the situation in all its phases."

It can be safely said that the motion picture will play a prominent part in the coming campaign. The entire State has been thoroughly organized and the weight and power of the motion picture and the motion picture screens of the State will be thrown in favor of those candidates who have played fair with the picture interests.

The campaign will probably be conducted along non-partisan lines, especially in the cases of candidates for the State Senate and Assembly, and those men favored who have shown a disposition to treat the motion picture industry fairly in legislative matters.

The State-wide conference, which will comprise all of the influential motion picture men, will probably be held at Saratoga in the course of the next week or two.

Hart Finishes Loan Film

William S. Hart is one of the first motion picture stars to complete a special feature made at the request of the Treasury Department of the United States to be used by the Government in the exploitation campaign of the forthcoming Liberty Loan.

One of the features of the Government film is that Mr. Hart's pinto, which has been in retirement from film work for more than a year, appears in this production.

This patriotic film has been titled "A Bullet for Berlin," and the scenario from which it was produced was written by William S. Hart himself.

California Theatre Owners Enjoy Luncheon

(Special to Motion Picture News)

LOS ANGELES.—The by-weekly luncheon of the Southern California Theatre Owners' Association, held September 4 at Hamburger's Cafe, Los Angeles, was a most pleasing and entertaining affair, and known as "Christie Day." Following the reading of the minutes, announcement was made by J. M. Quinn that Mary Pickford would present a platinum and gold loving cup to the committee putting on the best entertainment at the luncheons given by Theatre Owners' Association.

Charles Christie, executive manager of the Christie Comedy Company, spoke briefly regarding the growth and success of his company, following which the members of the comedy producing company were introduced by Al Christie, their director. Bobby Vernon, juvenile leading man, was first called upon, and made his song a farewell ballad, for he leaves Sept. 25 for service at the submarine base at San Pedro.

Ethel Lynne, Rose Falconer and Dorothy Dane gave three minute speeches, while Clarine Seymour, a newcomer to the Christie staff, sang, and "Smiling" Billy Mason in songs, with Mrs. Billy Mason at the piano, completed the very excellent entertainment.

Announcement was made by Marshall Stimpson, Chairman of the Four Minute Men, that on September 14 every theatre owner or manager would be presented a certificate of honor for the capable co-operation given the Four Minute men by the motion picture theatres.

At the close of the luncheon, an executive meeting was called to take up the matter of the new draft law and its effect on the theatres, and the coming campaign for the Fourth Liberty Loan, in which the motion picture houses will play an important part.

Theda Bara Comes East

It was reported from Los Angeles by wire on September 11 that Theda Bara, J. Gordon Edwards, her director, and other members of the company were leaving the Coast for the East that week, following the completion of the William Fox picture, "The Siren's Song." It is announced that Miss Bara will remain in the East indefinitely.

A. L. Selig was another passenger for the East the same week.

Rowland Selects Studio Site for Metro

(Special to Motion Picture News)

LOS ANGELES, CAL.—Richard Rowland, president of Metro Pictures Corporation, has taken an option on a site for Metro studios, and plans have been drawn, it is said. These are on their way to Washington for approval by the War Industries Board, and it is expected that as soon as this is given work will begin on the plant. The studios will be of sufficient size, it has been announced, for eight or more companies.

Nazimova Contributes Film for Loan Campaign

Mme. Nazimova has called her Liberty Loan picture "A Woman of France." In it she plays Louise, the daughter of Marquis X., owner of a chateau which the German officers who have captured the town have taken as their headquarters.

Marquis X. is played by Henry Harmon, who is also working with the star in her big screen production of "'Ception Shoals," the H. Austin Adams play which has been adapted for the screen by Albert Capellani and June Mathis. Tom Blake, who plays Smoot in "'Ception Shoals," plays a drunken German Baron, a bit that gives a note of comedy relief to the picture.

Robert E. Stevens, who assists Albert Capellani and Henry Kolker in the production of Nazimova features, plays a German officer, and other officers are played by T. Morse Koupal, who has a part in "'Ception Shoals," and H. F. Koser, who happened to be visiting friends in the Metro studio while the picture was being taken, and volunteered to assist.

Eugene Gaudio photographed "A Woman of France," assisted by "Billy" Tuers, and Charles Devens handled the properties.

Metro Player Designs New Liberty Loan Poster

Stuart Holmes, who is prominent in the support of Francis X. Bushman and Beverly Bayne in their forthcoming Metro production, "Little Miss Moneybags," has completed a poster for the fourth Liberty Loan Drive upon which he has been working all summer. The drawing shows all the countries representing a face, with Germany illustrated by an ulcer. Uncle Sam dressed as a surgeon is shown cauterizing poisoned Germany.

Mr. Holmes played leads in many picture productions, some of which are "A Tortured Heart," "Under Two Flags," "Her Double Life," "Love and Hate," "The Scarlet Letter," "The Derelict," and "The Broadway Sport." "Little Miss Moneybags" will be his first Metro production.

William Davidson Joins Officers' Training

William Davidson, juvenile lead, lately appearing in William Fox productions, entered the officers' training school at Camp Zachary Taylor, Louisville, Ky., last Thursday and was accepted after he had tried to enlist a number of times.

Three weeks ago he started work, under direction of Richard Stanton at the Fort Lee studios, in "Why I Would Not Marry," a great big sensational production dealing with the marriage question.

The day work started Davidson received official notification from Washington that his enlistment had been accepted and for him to prepare to leave for camp on September 5. In order to enable Davidson to appear in the play Director Stanton worked night and day, as did other members of the company, to shoot 150 scenes in which Davidson appears.

World Gets "America's Answer"

The Second in the Series of U. S. Government Official Features to Be Distributed by World Film Corporation

THE official announcement is made by Director Chas. S. Hart, of the Division of Films, Committee on Public Information, that "America's Answer," the second in the series of "Following the Flag to France" war pictures, which was first shown at the George M. Cohan theatre in New York, and has since created remarkable enthusiasm in other cities, will be released for distribution to the motion picture houses of the United States October 14. The World Film Corporation has been selected as the medium for distributing this important Government film.

"In releasing 'America's Answer' for general distribution at this early date," says Mr. Hart, "the Division of Films has in mind the importance of 'getting to' the greatest audience in the shortest possible time. It is recognized that this can best be done through the medium of the regular picture houses. The value of paving the way by exhibiting the official pictures in the larger cities in theatres not usually devoted to motion pictures should not be discounted. The publicity received in this way is helpful, and creates a preliminary desire on the part of the public in the smaller cities to see the picture. In another way it is helpful to the exhibitor. The picture gets to the motion picture house with all the preliminary heavy outlay in advertising and printing fully paid. The subsequent expenses to the exhibitor are practically nominal.

"In the desire of the Division of Films to get 'America's Answer' into the motion picture houses as expeditiously as possible, and, at the same time, on a basis that will be just to all concerned, a plan has been evolved that, it is expected, will meet with universal approval. Under this plan small theatres can show 'America's Answer' at a cost that will be in keeping with its income. There will be no incentive for the raising of prices. The regular admission fees will be found adequate to afford a reasonable profit, to say nothing of the increased returns that an official picture of this kind naturally insure.

"This means that the smallest, as well as the largest, among the motion picture houses can afford to play 'America's Answer,' and, no matter what their regular prices may be, there will be no need for raising them in order to warrant the exhibitor in showing the film. It stands to reason that an arrangement of this kind, based on justice and a spirit of friendliness and fairness to the exhibitor and the public, and at the same time keeping in view the importance of 'America's Answer' as the highest form of Government propaganda, will meet with a general and generous response from the motion picture exhibitors of the entire country.

"Surely no special argument is needed to convince exhibitors of the value of 'America's Answer' not only from the standpoint of the box-office, but also as a means of aiding the Government in a work that is daily growing in importance.

"America's millions who have expended their incomes lavishly in Liberty Bonds, Government Stamps and for the various organizations that are doing such glorious work behind the lines in France, to say nothing of the growing taxation which they are meeting with a smile, are entitled to know just what the Government is doing with the billions that are entrusted to it. 'America's Answer' responds to this demand in a way that is at once comprehensive, thrilling and satisfying. The exhibitor who shows this great war picture in his house is not only more than financially justifying himself for the reasonable expense involved, but he also is doing his 'bit' in stirring up his community to the needs and purposes of the world war for Democracy. Communities are more patriotic after seeing 'America's Answer.' It has helped to prove that the film is the most effective way of reaching the eyes and intelligence of the public that so far has been devised. The motion picture theatres have been 100 per cent patriotic in the war. They have in many ways aided the Government in its propaganda work. The showing of 'America's Answer' will be one more page added to the long record of helpfulness.

"Quite apart from the invaluable information which 'America's Answer' imparts, and which is now given to the public, the picture has a stirring appeal in the fact that it takes the spectator actually to the battle front, shows our American boys under fire, and visualizes war as it actually is. Night after night, in New York and other cities where the picture has been shown, fathers and mothers, sisters and sweethearts have seen their loved ones among the masses of soldiers depicted upon the screen. The possibility of seeing and recognizing soldier boys in the picture is one of the great appeals, the value of which every exhibitor must realize.

"The arrangement with the World Film Corporation ensures a systematic distribution, under the new plan which has been formulated."

Dinner Is Tendered to Thomas by Film Exporters

The Exporters of America tendered a dinner to L. R. Thomas, of the North American Film Company, last Friday night in the Yacht Room of the Hotel Astor following the announcement of his appointment by George Creel of the Committee on Public Information, for educational film work in Europe. Mr. Thomas has already left the city on his important mission and on his arrival in Europe will immediately commence the elaborate campaign planned for him to spread the message of America in nations on the continent.

Mr. Thomas was appointed by Mr. Creel owing to his extensive acquaintance with foreign market conditions, his ability as an organizer and his high ranking as an American citizen.

The dinner was in the way of a surprise for Mr. Thomas. All he knew was that he was to dine with Mr. Chapman, once his partner in the North American enterprise, to discuss the affairs of that concern. Instead he was led to the door of the Astor Yacht Room where approximately thirty of his associates in the export trade were gathered to bid him farewell.

Carl Byoir, Assistant Chairman of the Committee on Public Information, delivered a striking speech in which he discussed the type of educational or propaganda work which Mr. Thomas would be called upon to do when he touched foreign shores and complimented the emissary on the enthusiasm and alacrity with which he seized upon these new and difficult duties.

Marcus A. Beeman, of the Division of Films, also addressed the gathering and spoke warmly of Mr. Thomas.

Other speakers were Paul Cromelin, Mr. Chapman and the toastmaster, David P. Howells.

Harry Reichenbach, who has also been appointed by Mr. Creel to carry out the foreign educational work of the Committee on Public Information in Europe, was present and started all the exporters laughing when he was called upon to speak. Mr. Reichenbach will leave shortly on his mission.

Mr. Thomas was presented with a handsome suitcase containing various traveling necessities in the lid by the members of the Exporters' Association.

Among the exporters present at the dinner were David P. Howells, Sidney Garrett, Joseph Miles, L. Auerbach, Chester Beecroft, Walter Hoff Seele, Paul Cromelin, Horace T. Clarke, A. H. Sawyer, W. B. Hart, H. A. Gillespie, and E. T. Chapman. Members of the trade press also attended.

Paramount Reviews War Work

Famous Players-Lasky Corporation Extols War Work Activities of Film Folk in Its West Coast Studios

"TO present a comprehensive review of the war work done by film folk at the West Coast studios of the Famous Players-Lasky Corporation is a large order, for the ardent patriotism of the screen players is indisputable and their efforts have been myriad," stated a prominent West Coast official.

"The generosity of players is proverbial and never have they given a better exhibition of their willingness and ability to help than during these war-torn days. In money, time and labor they have given of their best, never faltering at any call in the realization of the great necessity.

"More than one-sixth of the six hundred employes at the West Coast studio are doing actual military service now, either in training camps in this country or on the fields of France. Several of these one hundred men have been wounded already, and the Folks at Home Fund was instituted by the studio in order to take care of the Lasky soldiers needing help, and their dependents. Cecil B. De Mille is chairman of the committee having charge of the fund, and already $9,000 has been raised.

"Most of this was obtained when the big dance and fair were given recently at the studio. Four thousand persons were present, and most of the famous stars in the West contributed their services and gave largely of their money. Jesse L. Lasky, vice-president of the Famous Players-Lasky Corporation, personally added five per cent to the total amount raised at the dance.

"The work of the West Coast players in aid of the Liberty Loan campaigns makes an interesting story in itself. During the first campaign bonds to the value of $185,000 were sold, and in the second campaign $289,000 was expended in bonds. It was during the third campaign, however, that the Lasky people made their showing. They bought $317,000 worth of bonds and donated their services to the Government, traveling about the country and exhorting people in different cities to support the great cause.

"Mary Pickford bought $100,000 worth of bonds and for six weeks traveled through the East, selling $16,000,000 worth. Her brother, Jack, now serving in the Navy, worked with her on part of the trip, and on one occasion sold $100,000 worth in a half hour. Bill Hart opened his campaign by purchasing bonds to the amount of $105,000, and then through his efforts in the larger cities of the West hundreds were induced to subscribe to a total running far into the millions. Doug Fairbanks, working in the Middle West, sold $8,000,000 worth and invested $100,000 himself. In addition to these stars Wallace Reid, Vivian Martin, Kathlyn Williams, Elliott Dexter and others were making personal appearances.

"Fairbanks, Hart and Mary Pickford also performed invaluable service in behalf of the Red Cross, the War Camp Community Fund and other funds. Fairbanks not only turned over to the Red Cross the net proceeds of his big Roreo, amounting to $18,000, but paid all the expenses—some $5,000. His two Wild West shows in San Francisco netted $60,000 for the War Camp Community Fund, and other projects of his realized $15,000 more for the Red Cross. Bill Hart and his famous Pinto pony also raised a substantial sum.

"In order to be of direct aid to the soldiers, Mary Pickford, Bill Hart, Dorothy Dalton, Louise Huff, "Fatty" Arbuckle, Vivian Martin and Douglas Fairbanks all were "adopted" by Army units in return for their generous contribution to their welfare, while any number of the Lasky players have appeared in performances at various camps.

"People of the Lasky studio are also prominent in the Motion Picture Association for War Service, at the opening meeting of which, in Los Angeles, $32,000 was raised.

"All the Lasky stars have been hard at work engaged in making propaganda pictures at the request of the Government for use in the Fourth Liberty Loan campaign. Fred Stone, Roscoe ("Fatty") Arbuckle, Doug. Fairbanks, Bill Hart, Charles Ray, Dorothy Dalton, Enid Bennett, Wallace Reid, Lillian Gish, Mary Pickford and Mack Sennett have all made pictures. In addition, Doug. Fairbanks' propaganda film, "Swat the Kaiser," which is well known, was contributed for the Third Liberty Loan campaign.

"In the Thrift Stamp drive held recently several thousand dollars worth of stamps were pledged for the future in a studio campaign directed by William C. De Mille, and more than $15,000 worth of stamps have already been purchased by studio people."

June Mathis Is Helping Belgian Orphans

June Mathis, Metro scenario writer, made the appeal for cast-off shirts to be used for dresses for the little Belgian war orphans. Boxes of all sizes, shapes and descriptions and shirts contained therein are deposited daily at her door.

She wanted to make the first dress herself and she selected a particularly pretty blue shirt. It was from the largest man in Manchester, the man who wears the biggest shirt in that New Hampshire town, and the appeal made by Miss Mathis had hit him between the shoulders.

Rosenquest Displays Grit

H. E. Rosenquest, for several years an employe of General Film Company in the headquarters auditing department in New York, has resigned to enter the Army, having been accepted for service in the artillery. He goes to Camp Gordon, Atlanta, Ga., to enter a replacement group for intensive training with the prospect of a commission, and had grit enough to undergo an operation so that he might qualify.

Stage Employes Reach a Settlement on the West Coast

(*Special to* Motion Picture News)

Los Angeles, Cal.—When local studio managers refused to grant an increase in wages to a standard scale of $6 for electricians, mechanics and carpenters and $5 for "grips," with time and a half for overtime and double time for Sunday work, more than 400 of the 1,100 members of Local 33, International Alliance Theatrical Stage Employes, have been on a strike here for nearly two weeks.

Capt. C. T. Connell, Federal Labor Mediator, upon instructions from Washington, called conferences between the producers as well as members of the union to see if a satisfactory settlement could not be effected. After spending several days in negotiations, Capt. Connell announced that the matter would be adjusted, but declined to discuss the possible basis of settlement.

The increase in wages sought by the stage employes averages one dollar a day in each instance. The studios that announced they would accept the uniform scale are Fox, Griffith, Diando, Lois Weber, Jesse Hampton, Hart, Metro, Ince, National, Chaplin, Sennett, Universal, Balshofer-Eltinge, Astra, Haworth and Helen Keller. The Rolin Company accepted the scale pending the return of Manager Hal Roach from New York.

There was no walk-out where Government propaganda pictures are being made, but at studios not granting the new scale, the strike, according to labor leaders, was 100 per cent efficient. The new scale is equivalent to the wage fixed by the Government for workers in the shipyards.

The union operators in Los Angeles then held a meeting and decided to call a walk-out unless the Theater Owners' Association here discontinues a projection school for girls, which is being operated in Los Angeles.

National Vice-President Dolliver and International Representative Roy Stephenson are the acting members for the union in the walk-out at the studios.

LATE WIRE INTIMATES SETTLEMENT

Just as the Motion Picture News was going to press the following wire was received, and indicates that an immediate settlement is possible:

"Arbitration board composed of representatives of producers' association, stage employes' union and Federal Labor Mediator Connell will iron out differences that brought on recent studio strike and settlement probably will be effected in day or two."

Joe Kelley Answers War's Call

Joe Kelley, well known in the industry as a reviewer, trade journalist and newspaperman, and who was until two weeks ago on the editorial staff of Motion Picture News, has answered the call of war. He has gone to a training camp near Syracuse, N. Y. He is in the 19th Battalion Limited Service.

Select Entrenches in New Stronghold

Finds Itself at Second Year in Commanding Position in Picture Theatres of Country—General Manager Kane Points to Importance of Houses Playing Select Product

GENERAL MANAGER ARTHUR S. KANE, speaking for the entire personnel of the Select Pictures organization, this week expressed himself as highly pleased with the Select outlook for the coming year as a result of the work accomplished in the past by the company. Select has just crossed the threshold of its second year, and finds itself, Mr. Kane says, "occupying a commanding position in the picture theatres of the United States." To back this up Mr. Kane submits a list of theatres throughout the country, considered among the most important being operated.

A strong point cited by Mr. Kane is the fact that his salesmen have written, for the season now opening, the largest percentage of renewals of contracts ever recorded by the organization.

Impressive Array

"Perhaps," said Mr. Kane to a representative of MOTION PICTURE NEWS, in speaking of Select's unusual progress, "the full significance of this list will be apparent only to those who are thoroughly conversant with the situation as regards picture theatres throughout the country, but even a casual reading of it must impress the well informed with the fact that Select Pictures have been received universally into the best homes of the motion picture everywhere."

Continuing, Mr. Kane said:

"The fact that Select has reached and been able to maintain a very strong position is also attested by the fact that for the new season just opening Select managers have written the largest percentage of renewals of contracts ever known. These renewals have come from exhibitors of the highest grade throughout the country, who, having played Select's First Series of Star Pictures, have come back, practically unanimously, eager to contract for the second year's supply. Confidence in the Select output is the answer. Without wishing to boast it may be claimed that Select has more than lived up to its promises as to maintaining the quality of its output. Exhibitors know this and have acted accordingly.

"Today Select Pictures finds itself in the wholly gratifying position where there is a greater demand for the Select Service than the corporation is able to gratify. The company does not have to look for new customers. In numbers of instances exhibitors have kept track of their competitors' contracts, and at the time that these were about to expire have written demanding that the service be turned to them instead.

Small Number of Stars

"Doubtless Select would not be in such a strong position were it not that the company puts out only pictures starring a small number of the biggest artists the screen has ever known. The commanding position attained by Norma Talmadge and Clara Kimball Young, the popularity of Alice Brady and Constance Talmadge, and the widely renowned beauty and charm of Marion Davies making a combination of assured strength.

ANOTHER!

When You've "Seen 'Em All," Then You Know Which Is the Best

EXHIBITORS, who form the vast army of readers necessary to the upkeep and success of a trade publication, generally know what they are talking about when they "say something."

They wouldn't be long in business if they did not.

And the majority of them expressed themselves in decided phrases that MOTION PICTURE NEWS is ahead of the field so far there is no comparison.

Here's more proof from an exhibitor, speaking for the army of exhibitors: "Wish to say in regard to MOTION PICTURE NEWS that it is just what I want! That is something we don't often get, but the NEWS contains more helps to exhibitors than anything I have ever seen yet, and I have seen quite a few."

This exhibitor is J. E. Dobbins, Rosemary theatre, Rosemary, North Carolina.

DOMINATES THE FIELD

"In New York City Select Pictures are shown in S. L. Rothapfel's Rialto and Rivoli theatres, and in Marcus Loew's extensive chain of houses. The buyer of pictures need not be told what this statement means, as the theatres included have national reputations. In Boston Select Pictures are seen in the Marcus Loew houses. Here again the name of Mr. Loew signifies to the informed that Select has secured Boston's greatest winners. In Buffalo Select Pictures are shown in Shea's million dollar Hippodrome, the fame of which, under the direction of Harold B. Franklin, has spread far. The home of Select Pictures in Philadelphia is the Stanley theatre, which is the heart of the renowned system of playhouses established by the late Stanley Mastbaum. At the nation's capital the finest two houses show all Select Pictures. These are Harry M. Crandall's splendid new Metropolitan theatre in the heart of Washington's downtown district, and Crandall's beautiful white marble auditorium, the Knickerbocker, Washington's neighborhood house de luxe.

At Grand in Pittsburg

"In Pittsburgh Select Pictures are seen at Harry Davis' new Grand Opera House. Picture fans in Cleveland look to Marcus Loew's Stillman theatre for their finest attractions. Select Pictures are shown at the Stillman. In Cincinnati the picture patronage de luxe finds its way to the important group of theatres known as the Libson Houses. These include the Strand, Walnut and Family theatres, all of which play Select.

"Two eminent theatres of Detroit have claimed all Select Pictures. These are John Kunsky's celebrated Madison theatre and Harry Garson's and Phil Gleichman's noted Broadway Strand. In Chicago three great circuits of vital importance receive the Select service, which is thus seen in the finest houses of this city and its vicinity. These are Ascher Brothers' great chain of theatres, the Lubliner & Trinz Circuit, and Balaban & Katz's group of theatres. Downtown in the Chicago loop district Sig Faller's comparatively small but widely patronized Bijou Dream has become notable for its showing of Select Pictures.

"The twin cities of Minneapolis and St. Paul are dominated by the Finklestein & Ruben theatres, and here we find Select Pictures, in the Lyric in Minneapolis and the Garrick in St. Paul.

West Likes Select Film

"Kansas City's eminent theatre is S. Harding's new Liberty on Main street, and Mr. Harding has the Select Service. The situation in Omaha is dominated by the magnificent new Rialto theatre, which A. H. Blank opened last Spring. Having the Rialto, Select has Omaha's best.

"In Dallas it is Manager Stinnett's Jefferson theatre which shows the way with Select attractions, and in Atlanta the Criterion theatre, which has climbed to the top under the management of Sig Samuels and Willard Patterson. Loew's great Crescent is the big house of New Orleans, where Select is found. The pride of Denver—is the nickname of A. G. Talbot's big America theatre on Sixteenth and Curtis streets. Here again we find Select Pictures, and 'they are the pride of the America,' writes Manager Talbot.

"Select Pictures are one of the supports of Tally's Broadway in Los Angeles, best known and best beloved picture theatre in that center where more productions are made than anywhere else on the American continent. Moving up to San Francisco we find Select Pictures beautifully presented in that marvelous temple of motion picture art on the Western coast, the two million dollar California theatre, of which

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William Fox in Patriotic Drive

Fox Film Corporation Has Enlisted Its Producing Forces in a Tremendous Patriotic Campaign to Help Win the War

BELIEVING firmly in the power of the motion picture to help win the war, William Fox has enlisted the producing resources of the Fox Film Corporation in a tremendous patriotic campaign which is designed to educate the American people on every phase of America's part in the world conflict, to stimulate the nation's morale and to deliver definite, timely blows against the Hun.

The production of motion pictures which will aid the Government in prosecuting the war is only one phase of Mr. Fox's patriotic activities, but, in the opinion of close observers within the industry, it is a factor which should and will play a large part in American victory.

Of eleven productions which are released in the immediate future by the Fox Film Corporation, eight come under the head of the so-called propaganda films.

These patriotic productions are "The Prussian Cur," the R. A. Walsh drama of the enemies at home and the secret embassy which Ambassador von Bernstorff left behind him; William Farnum's Liberty Loan film; "On the Jump," starring George Walsh; Gladys Brockwell in "Kultur"; the great picture on the draft, "18 to 45"; "Why America Will Win," based on the life of General John J. Pershing; Jane and Katherine Lee in "Swat the Spy!" and Tom Mix in "Mr. Logan, U. S. A."

"The Prussian Cur" is based on revelations made by Capt. Horst von der Goltz, the confessed leader of the plot to blow up the Welland Canal, and also on a mass of data regarding activities of German agents in this country, obtained from Government files at Washington and elsewhere.

"Kultur," a play of Germany's secret diplomacy in which Gladys Brockwell is the star, treats of an entirely different phase of the war situation. This picture reveals the methods which the Kaiser employed in bringing on the world war; it shows the evils of the underground diplomacy practiced by Germany, and it depicts the domination which Prussia holds over Austria and how Germany forced Austria to declare war on Serbia, thus starting the World War.

In "18 to 45," the big picture which R. A. Walsh has already made on the problems which will arise from the extension of the draft ages, is a direct challenge to the men of America to stand back of the draft and make the supreme sacrifice for their country. Already made and ready to be released during the days following the national registration, this film, it is believed, will have a tremendous influence in stimulating the morale of America.

"Why America Will Win" is based on the life of General John J. Pershing, and produced on a big scale.

Even the children are used in this patriotic work. Jane and Katherine Lee teach an important patriotic lesson in "Swat the Spy!"

Another phase of war endeavor—the prevention of sabotage and the rooting out of the disaffected labor agitators—is treated in the Tom Mix picture, "Mr. Logan, U. S. A.," which has its setting in the tungsten mining fields of the West.

Mundus Films Boosts American Product

Mundus Film Company, of Paris, and the largest importer of American films on the Continent, has just issued a handsome twenty-four page booklet for distribution in its territory giving a recital of the pictures that it handles. Included in the list are the First National Chaplin pictures, Metros, Paralta Plays, Seligs, Hepworth productions for the Continent, Bill West comedies, Ditmars-Educational "Living Book of Nature," and a large number of specials, including such productions as "For the Freedom of the World," "The Whip," "Today," "The Mad Lover," "The Barrier" and "Lest We Forget."

This is the first of a series of booklets that the company will issue, with the aim of informing exhibitors all over the Continent of the character of productions that the company is handling. Sydney Garret is the New York representative of the company.

Norma Talmadge Secures New General Manager

Arthur H. Jacobs, well known in the producing end of the film industry, has just accepted the position of general manager of the Norma Talmadge Film Corporation and studios.

He is particularly well fitted for this task through a wide and varied experience, having been an independent producer for a long term, as well as president of the Triumph Film Corporation, during which period he personally supervised productions for such stars as Helen Ware, Julius Steger, Lenore Ulric, Jane Grey and others equally well known.

After selling out his interest in this corporation, Mr. Jacobs became an independent producer, bringing out such features as "The Flower of Faith," "Her Fighting Chance," and "When My Ship Comes In." He will make his offices at the Norma Talmadge Studios, 318 East 48th street.

Select Entrenches in New Stronghold

(*Continued from page* 1841)

Eugene H. Roth is the managing director. Nowhere in the United States are Select Pictures more sumptuously housed.

"Ending our list in the far Northwest corner of the country we find Select holding a commanding position in Seattle, where Jensen and von Herberg's half million dollar Coliseum theatre and their phenomenally successful Liberty theatre give them first showing."

Geraldine Farrar Goddess in Loan Picture

Geraldine Farrar has completed at the Goldwyn studio in Fort Lee a Liberty Loan picture which has been sent to Washington by special messenger. It is called "The Bonds That Tie."

This task over, the nature of the contribution is made public for the first time. Both Geraldine Farrar and her director, Reginald Barker, are elated over the finished product. Harry Durant wrote the story from which the picture was made.

She appears as the Goddess of Liberty. The setting is the steps of a classical temple standing in the shadow of a tree. On one side of the entrance is a sailor (Tom Santschi) and opposite stands a soldier in the person of Milton Sills. The curtains part and reveal Geraldine Farrar as Liberty. She descends to the level of the men in uniform and addresses them in turn, concluding with:

"These Liberty Bonds are Bonds of Love. They bind those who cannot go to those who go to fight—and die if need be. Don't you love them enough to buy a bond? Then buy and buy and buy Liberty Bonds!"

The picture closes with Geraldine Farrar's arms outstretched and the stars in her Liberty cap catching the glints of myriad lights.

As with Goldwyn's all-star Liberty Loan production, everyone associated with Geraldine Farrar donated his services, from Hugo Ballin, who devised the beautiful setting, to the several electricians who operated the special lights.

John M. Dean Continues as Memphis Censor

John M. Dean, chairman of the Memphis board of censors, is to continue in that office, for Mayor Frank Monteverde has declined to accept his resignation. Mr. Dean is a business man. He follows the reports of the National Board of Review largely in his work, being a member of the advisory committee of the Board. His point of view is expressed in the following statement, which he made when his resignation was declined:

"The censor does not try to make the film fit his own opinion of what a picture should be, nor does he try to change the film so as to influence public opinion. His object is to present a clean, interesting film to the public and let each one form his own opinion and judgment."

Roswell Dague Joins Training Camp

Roswell Dague, until recently assistant scenario editor of the Famous Players-Lasky Corporation, has gone to Camp Zachary Taylor, Louisville, Ky., where he is training for a commission in the Army in the Field Artillery Officers' Training School.

He was at one time an assistant dramatic critic on the New York *Tribune* and before that did drama for the Oakland, Cal., *Tribune*. He is a graduate of the University of California and of George Washington University, Washington, D. C.

Winding Up the Chicago Convention

Exhibitors and Stars Live Up to the "Blaze and Glory" Thing by Ending Festivities with Ball—Speeches Feature the Meeting

AGAIN have the exhibitors of these United States made history in Chicago, and while the annual convention which brought the divided factions together was not so exciting as that of 1917, it is nevertheless history that will find a place in exhibitor minds and books for time to come.

Stars, producers and exhibitors were there in force, and all helped to bring the convention to a close befitting such an occasion—Movie Ball. To lend a war-like atmosphere to the occasion, probably in remembrance of 1917, the proceeds of the ball went to the Navy Relief Society. A "Jackie" band supplied jazz and other tunes.

The speeches of the convention were one of its strongest features, among them being those of Frank Rembusch and Edgar Lewis.

Help Win the War

The ball which "wound" up the convention did not monopolize the war atmosphere, however, as it was quite evident throughtout the entire meeting in the form of patriotism. The slogan adopted was "Come and Help Win the War." That the meeting was in accord was amply proven more than once.

At the Thursday afternoon session, characterized as the "beginning of the wind-up," the meeting was called to order at two o'clock by Sam Atkinson, platform manager. He threw the meeting open for a discussion of the question of taxation, Mr. Choynski being the first to speak. He declared the exhibitors as a rule were quite in the dark concerning the taxation, and failed to see how they could discuss something of which they knew nothing. Frank Rembusch proceeded to throw light on the situation by explaining that William A. Brady had said that if the factions would amalgamate into a national body as a branch of the National Association, Brady would guarantee that the 20 per cent admission tax that is proposed would not pass. Mr. Rembusch said he thought the proposition was worth while to amalgamate on. Following Mr. Rembusch's talk, Mr. Choynski, of Chicago, declared the thing that interested exhibitors most is the 10 per cent film tax—the tax the patrons of the theatre are supposed to pay, and up till now have paid.

The fifteen-cent tax came in for quite a bit of discussion, drawing in Exhibitor Brown, of Idaho, who spoke from the standpoint of the exhibitor. He said he had told Mr. Brady that "no producer has ever presented your case right or intelligently in Washington. They go down there and allow a misapprehension to exist." Applause greeted Mr. Brown when he had concluded.

Lewis Speaks Interestingly

Frank Rembusch, while the metting was waiting for Frank Tichenor, introduced Edgar Lewis, the producer, who spoke interestingly along the following lines:

"This is absolutely unexpected on my part. If I had thought I'd be called on to talk at all I wouldn't have been here, because I'm not a good talker. You have heard some good ones and some bad ones today and yesterday and the day before, but I'll probably be the worst of all. There isn't much that I can say to you anyhow that I think would interest you personally, although we are all connected in some capacity with the motion picture industry. I know nothing of distribution and nothing of exhibiting except what my intuition and my common sense, if I have any, tells me and probably not many of you gentlemen or ladies know anything direct about the production and more than what you have seen from casual observation.

"It's pretty hard for me to talk here without talking about myself, and as I believe I am an averagely modest man, you place a restraint on me which makes it rather embarrassing for me to be here. I didn't expect to talk so I have nothing in mind to say.

"I am a director of some years of experience, not as many as some. I have been directing and producing pictures for between six and seven years. Before that I was a manager, theatrical manager, a stage producer, and I thought for fifteen years that I was an actor, but after attempting for fifteen years to make a fair salary as an actor and to gain a place in the hearts of the great American theatregoing public, I decided that I was either mistaken in my vocation or the public was mistaken in not accepting me. I blamed it on the public."

Tells Producer Hopes

When asked by Mr. Rembusch: "What is the hope of the independent producer in the future?" Mr. Lewis said: "The hope of the independent producer is the exhibitor. That is absolutely true. I have been in a position where I have had to sell on the open market. I have had, as I say, no hooks out. I have had no contracts by which I could force any individual or any organization to pay for and buy my product. I have made my pictures and placed them on the table or on the screen and said, 'There they are, gentlemen. What do you think of them?' 'How much do you want for the picture, Lewis?' 'I want so much.' And they reply that they can or cannot buy them.

"That question was asked awfully quick and requires some thought. The hope of the independent producer, it seems to me, is in getting together with the exhibitor. If you can eliminate that person that we call the broker or the middle man and eliminate that overhead expense and eliminate that trying to hook somebody instead of doing it along a legitimate, honest, money-making line, I think that is the hope of the independent producer.

"If I can't rely on the exhibitor wanting my product and showing my product, then I cannot live, can I? It depends on you, gentlemen. To make you buy that product I've got to produce what we call a merit product."

Vote of Thanks

Following his talk, which continued for quite a few minutes, Mr. Lewis was voted thanks for "the only real talk we've had right down to the point."

The Friday afternoon meeting brought a report that one exhibitor had said he considered his trip of 1,000 miles well paid for by Mr. Lewis' talk.

J. Stuart Blackton made a speech at the close of the convention, as follows:

"I want to congratulate the motion picture exhibitors of America upon the consummation of the most important and vital happening in the history of the industry—the combining of their two national organizations with the National Association of the Motion Picture Industry, and the welding of all of these great forces into a power that will be able to safeguard the motion picture interests of all branches, and especially in furthering the splendid achievements already accomplished in educational and propaganda work for the cause of humanity.

"This gathering has been the most important, constructive and progressive in the history of the industry. We are now all together in one great body to work for a greater motion picture, which will prove of inestimable value in furthering the splendid achievements already accomplished in educational and propaganda work for the cause of humanity.

"In the past, various groups of exhibitors, distributers and producers have appeared before Congressional and other committees at Washington to fight unjust taxation, censorship and attacks directed directed against each other, through lack of union and co-operation.

"The coming year will find every motion picture interest standing solidly together, for the first time united as a complete entity. This has been the quietest convention I have ever attended, but I believe that as all great results are obtained quietly and calmly, so the events of this historic week in Chicago will become most potent factors in the present and future of our business.

"Mr. Frank and Mr. Rembusch and other officials are to be congratulated for bringing together this great combination. Mr. Brady is to be congratulated for his untiring efforts to bring about the desired union of forces, and all you gentlemen are equally to be congratulated for perceiving that the psychological moment had arrived, and grasping the opportunity that the situation offered."

(*Continued on page* 1844)

Paramount-Artcraft's Big Week

Adolph Zukor Proclaims National Paramount-Artcraft Week One of Greatest Achievements in Motion Picture Industry

NATIONAL Paramount and Artcraft Week came to a close last Saturday night and Adolph Zukor stated that one thousand three hundred and fifty of the ten thousand exhibitors now running Paramount and Artcraft Pictures throughout the country, rearranged their schedules in order to run for the entire week, pictures released under these trade-marks.

The co-operative advertising campaign in which exhibitors were given the opportunity of directly tying up to a gigantic exploitation drive met with enthusiastic approval from managers everywhere, it is reported.

Billboards, national magazines and over forty of the largest newspapers in the United States covering a circulation of 30,147,583 readers alone were used in this big campaign which thoroughly covered the country with publicity.

In addition to the plans of advertising laid out for the exhibitor by the Famous Players-Lasky organization, many progressive managers used other means of boosting the week's offerings. R. B. Riggs, a Michigan exhibitor for instance, gave out copies of the advertisement which appeared in the Saturday Evening Post. Besides this Mr. Riggs stopped his shows on evenings previous to the opening of P and A Week when his theatre was full, put on the lights and went on the stage to give a four-minute talk on Paramount and Artcraft pictures, requesting his patrons to read carefully the Post advertisement. "I personally think that it was one of the best little advertising stunts that I have ever put over," wrote Mr. Riggs in a letter to the local exchange, "as it is a common thing to go into most any business place and hear them boosting the pictures that I am using at the Liberty."

"Paramount Artcraft Week is undoubtedly one of the greatest accomplishments in the industry since its inception," said Mr. Zukor. "Only with a product of such a high standard as that released under these trademarks and with an organization of magnitude such as the Famous Players-Lasky Corporation, could an undertaking of this kind be possible.

"With the end of Paramount Artcraft Week we are not sitting back in satisfaction over something big accomplished. In fact, this has been merely a beginning of the new year's activities, a year which holds out the greatest possibilities ever afforded the motion picture enterprise. And we have not come to this decision only recently. Long before the motion picture industry was declared essential the Famous Players-Lasky Corporation laid its plans for the biggest year in the history of the American cinema. We had faith in our business and in our product and made out schedules accordingly, with the result that on the commencement of a new year we are thoroughly prepared for activities that exactly double those of our past twelve months.

"The enlarged releasing schedule of the Famous Players-Lasky Corporation is not a last minute decision. For months we have prepared for it. There has been no undue haste to make possible the release of double the monthly output of the past, but production for this plan has been going on at a steady pace for some time so that each new release will mark, if anything, an improved quality over our present high standard."

Winding Up the Chicago Convention

(*Continued from page* 1843)

Among those present in Chicago at the convention were the following:

J. H. Silliman, Liberty theatre, Milwaukee, Wis.; Henry VonNeeteren, Rainbow theatre, 11211 Michigan avenue, Chicago; A. H. Blank, A. H. Blank Enterprises, Des Moines, Ia.; Jos. G. Rhode, Rhode Opera House, Kenosha, Wis.; H. Trins, Columbus theatre, Milwaukee; M. W. McGee, Majestic theatre, Detroit; L. W. Brophy, Yale Theatre Co., Muskogee, Okla.; Hector N. Pesmezogln, Congress theatre & Mozart.

Dee Robinson, Apollo theatre, Peoria, Ill.; R. F. Wetzel, Iris theatre, Winimac, Ind.; F. R. Beitmann, Tacoma theatre, Indianapolis; Geo. A. Bleich, Empress, Queen & Grand, Owensboro, Ky.; R. C. Wheelen, Downer & Mirania, Milwaukee; L. H. O'Donnell, Grand theatre, Washington, Ind.; Thos. Johnson, Linden theatre, 743 W. 63rd street, Chicago.

Paul Grant, Pitt theatre, New York; Sam Atkinson, Hoyburn theatre, Evanston, Ill.; H. L. Flery, Star theatre, Eaton, O.; Alfred S. Black, Maine Theatre Inc., Rockland, Me.; Ernest Horstmann, Wakefield theatre, Wakefield, Mass.; Louis F. Blumenthal, National theatre, Jersey City; Peter J. Schaefer, Rialto theatre, 336 S. State street, Chicago.

Miss Baxter, Isis theatre, Indianapolis; John Brennan, Cosy theatre, Detroit; I. M. Mosher, Palace theatre, Buffalo; H. E. Arnold, Colonial theatre, Colfax, Ill.; C. J. Mouller, Spencer Square theatre, Rock Island, Ill.; W. W. Watts, Gaiety theatre, Springfield, Ill.; B. Van Borssum, Crescent & Savoy, Terre Haute, Ind.; Harry W. Cress, May's-Strand & Bijou, Piqua, O.

Fred Desberg, Alhambra & Mall, Cleveland; Sam Bullock, Columbia & Boulevard, Cleveland; Herman J. Brown, Majestic-Strand, etc., Boise, Idaho; Chris G. Behrens, Family theatre, Davenport, Ia.; Jos. J. Schwartz, Kosciusko theatre, Milwaukee, Wis.; Man Hyman, Avon theatre, 3327 Fullerton avenue, Chicago.

Leo. D. Lendan, Butterfly theatre, Milwaukee; Nathan Dox, Model theatre, Sioux City; Frank Rembusch, New Manhattan-Central, etc., Shelbyville; Harry Lindner, Janet theatre, 617 West North avenue, Chicago; Byron Parks, Happy Hour theatre, Murray, Utah; Wm. M. Patch, Pitt theatre, Pittsburgh; Geo. H. Haines, Auditorium theatre, South Bend, Ind.; M. A. Choynski, Newberry theatre, 854 North Clark, Chicago.

H. T. Hall, Russell theatre; Guy Faul, Lyric theatre, Winchester, Ill.; J. W. Weenig, Western-Plaza, Cincinnati; Alfred Bartlett, Juneau theatre, Milwaukee; L. V. Stephens, Junaita theatre, St. Louis; Chas H. Ryan, Garfield theatre, 2144 Madison street, Chicago; W. C. Quimby, Jefferson & Strand, Ft. Wayne, Ind.

Edgar Lewis, Independent Producers, New York; Louis Selsnick, 729 Seventh avenue, New York; J. L. Friedman, Celebrated Players, 207 South Wabash avenue, Chicago; Wm. A. Brady, Times Building, New York; J. Stuart Blackton, Vitagraph, 25 West 45th street, New York; E. B. Waldron, Lyon & Healy, Chicago; Edw. VanHarlington, Music Trade Review, 1508 Republic Building, Chicago.

Fred J. Beecroft, Motion Picture News, New York; Wm. Wright, 235 West 23rd street, New York; Grace Johnson, St. Louis Republic, St. Louis; Lucille O. Parsons, Morning Telegraph, New York City; Henry Ellman, BeeHive Exchange, 220 South State street, Chicago; H. A. Brink Affiliated Dist. Corp., Grand Rapids; Harry Rapf, 1564 Broadway, New York.

Chas. C. Pyle, Bartola, 708 Mallers Building, Chicago; Beatrice Barrett, Exh. Trade Review, 20 South State street, Chicago; David K. Niles, M. P. Division, Dept. of Labor, Washington, D. C.; A. Alperstein, New York City; Chas. Pettijohn, Affiliated District. Corp, New York City.

Flossie A. Jones, Waukesha Amst. Co., Waukesha, Wis.; John Manheimer, Park theatre, Brooklyn, N. Y.; Wm. J. Clark, Consolidated Theatres, Grand Rapids, Mich.; Fred. Bennett, Amer. Film Co., Chicago; F. C. Quimby, Pathe Exchange, Inc., New York; Louis M. Noto, Universal Film Co., 220 South Strate street, Chicago; Don J. Bell, Bell & Howell, Chicago.

W. S. Weselings, Pathe Exchange, Inc., Cincinnati; Dale J. Crittenberger, 1108-09 Odd Fellows' Building, Indianapolis; W. E. Shallenberger, Times Building, New York; W. Hight, Motion Picture News, 220 South State street, Chicago; Geo. S. Anderson, Rothacker Film Co., 1339 Diversey Parkway, Chicago; Sam Spedon, Motion Picture World, New York; Milton Simon, United Picture Theatres, 1306 Consumers' Building, Chicago.

Carl Gulich, 511 Fifth avenue, New York; Wm. A. Johnson, Motion Picture News, New York; C. W. Bunn, United Picture Theatres, 1306 Consumers' Building, Chicago; Watterson Rothacker, Rothacker Film Mfg. Co., 1339 Diversey Parkway, Chicago; Sidney Reynolds, Superb Pictures, Inc., New York; I. Lesserman, Universal Film Co., 220 South State street, Chicago; Fred Hall, M. P. Alliance Co., Boston, Mass.

L. E. Gimbel, United Film Service, 17 North Wabash avenue, Chicago; Si. Greiver, 51 East 42nd street, New York; Alfred Hamburger, 1810 North American Building, Chicago; Chas. S. Hart, U. S. Government, Washington, D. C.; R. O. Proctor, Pathe Exchange, 220 South State street, Chicago; J. W. Martin, Blackton Productions, Brooklyn, N. Y.; Milton Goldsmith, New York.

Chas. F. Hatfield, 507 Commercial Building, St. Louis, Mo.; Metalite Sign System, 407 North Wells street, Chicago; Kitty Gordon, New York; Blanche Sweet, New York; Herbert Rawlinson, Los Angeles; Matt Moore, New York; Jack Wilson, New York; Ed O'Donnell, New York.

H. T. Hall, 1145 Russell avenue (Russell Theatre), Chicago; W. H. Eugenie, 1737 West Campbell avenue, Chicago; Geo. Bertotti, Columbia theatre, Clinton, Ind.; Hugh Metcalf, Photoplay Magazine, Chicago; Paul Langheinnicht, 917 Burleigh street. (Burleigh theatre), Chicago; Emil F. Ludwig, Aurora theatre, 1222 Third street, Aurora; F. J. Fagan, Standard Film Co., Chicago.

J. Ray Murray, Exhibitors' Herald, Chicago; W. D. Hildreth, The Billboard, 35 South Dearborn street, Chicago; Sam Gold, 3411 West 12th street (Gold theatre), Chicago; J. T. Flanagan, Exhibitors' Herald, 417 South Dearborn street, Chicago; Geo. West, Bee Hive Exchange, Consumers' Building, Chicago; Casper Nathan, 1469 Winnemac avenue, Chicago.

Geo. L. Levine, Universal Film Co., 220 South State street, Chicago; Flexlume Sign Co., 35 South Dearborn street, Chicago; Harry M. Sublime, 6019 St. Lawrence avenue (Convent Garden theatre), Chicago; Richard Murr, 336 South Michigan avenue, Chicago; J. Kamenier, 20th Century theatre, 3538 West 12th street, Chicago; Richard J. Delly, Delphi theatre, 225 East 31st street, Chicago.

J. Cooper, 20th Century theatre, 3538 West 12th street, Chicago; Adolph Powell, Rex theatre, 6848 South Racine avenue, Chicago; John Bobong, 3300 Armitage avenue (Armitage theatre), Chicago; Harry Hyman, Avon, 3327 West Fullerton avenue, Chicago; Marshfield Amust. Co., 1641 West 12th street (Broadway Strand, etc.), Chicago; E. Thos. Beatty, Englewood & Linden, 728 West 63rd street, Chicago; H. Lutz, New Illinois, 3116 Wentworth avenue, Chicago.

Joseph Hopp, Ideal theatre (1103 Masonic Temple), Chicago; A. Zilligen, Drake & Rosewood, 1823 Montrose avenue, Chicago; A. Ostrovsky, White Palace theatre, 1607 Kedsie avenue, Chicago; Arthur Lowy, Century, 1421 West Madison street, Chicago; L. Blone, Monarch theatre, 2123 West Division street, Chicago; Jack Williams, Mid-West Theatre Supply, 14 West Washington street, Chicago.

Frank Powell, New York City; J. H. Davis, New York City; Thos. Furniss Exhibitor, Duluth, Minn.; Chas. Ohison, Exhibitor, Indianapolis, Ind.; John R. Freuler, New York City; George Clifford, Exhibitors' Herald, Chicago; Jack Wilson, New York City; James Keogh, Pantheon theatre, Chicago; John Sembler, New York City.

W. D. Burford, Exhibitor, La Crosse, Wis.; Allen Hale, New York City; James Quigley, Exhibitors' Herald, Chicago; Tom Burke, Mg. Telegraph, Chicago; James Quirk, Photoplay Mag., Chicago; J. D. Williams, 1st Natl. Exh. Circuit, New York City; Harry Warner, New York City; Abe Warner, New York City.

H. M. Schwalbo, Philadelphia; J. W. Martin, Director, New York City; Julius Singer, Bee Hive Exchange, Chicago; Louis H. Frank, Halsted theatre, Chicago; H. Truelich, Criterion, Chicago; Hiram Abrams, Paramount Pictures, New York City; E. Mandelbaum, Cleveland, O.

Wm. Sievers, St. Louis, Mo.; Frank Trichner, General Film Co., New York City; A. B. Heath, Fond du Lac, Wis.; Wm. Fox, Fox Film Corp., New York City; "Wid" Gunning, New York City; Herman Rottgers, Vitagraph Co., New York City; Luella Parsons, Morning Telegraph, New York City.

Dolores Cassinelli, Hotel Buckingham, New York City; Neil Duffy, Elite theatre, Appleton, Wis.; Wm A. Thomas, Court theatre, Auburn, Ind.; R. T. Megibben, Renent theatre, Cleveland, Miss.; J. C. Brydges, M.D., 711 East 37th street; Herb Weil, Majestic theatre, Fort Huron, Mich.

Many Screen Stars Grace Big Movie Ball

The movie exhibitors who attended the recent convention at the Hotel Sherman, when they got rid of the last tiresome details of business, skipped to their rooms, donned their best bibs and tuckers and got down to the Movie Ball, which wound up their week's labors.

The exhibitors were not the only ones there, however, by any manner or means. The public were there at a dollar a head. Proceeds went to the Navy Relief Society.

The screen favorites who graced the occasion were Dolores Cassinelli, E. K. Lincoln, Hazel Daly, Nat Moore, Herbert Rawlinson, Blanche Sweet and others more or less well known.

As no festivity nowadays is complete without the bluejacket band, they furnished a twenty-five piece orchestra for the ball, chucked jam full of "pep." The evening was enlivened by a series of vaudeville acts presenting Great Lakes sailors who were formerly on the stage.

After the theatre "legitimate" favorites playing in town, most of whom have done their bit on the screen, dropped in and mingled with the crowd. Grace Valentine and the Dolly Sisters were particularly in evidence.

Metro Presents Silk Flag to Red Cross Unit

Metro employes, recently presented a handsome silk unit flag to one hundred and one Red Cross nurses, just prior to the embarkation of these young women for their duties overseas.

Miss Winifred Lynch, formerly a Metro player, was responsible for Metro's interest in this particular unit, which was, to be exact, the United States Government Emergency Unit, Base Hospital 67, of which Miss Lynch is now an enthusiastic member.

David M. Thompson, Maxwell Karger's representative at Metro's Biograph annex, took up the collection, and contributed substantially from his own pocket. Mr. Thompson is the man to whom is entrusted the obtaining of Government permits in connection with the production of Metro pictures, and when he discovered through Miss Lynch, who has continued to keep in touch with her old friends at the Metro studio, that her Red Cross unit was not as yet provided with a unit flag, he decided that the need should be supplied, and Miss Lynch's former screen associates joyously welcomed the opportunity to "chip in."

McLaurin Wined and Dined

Mr. Rothapfel and the members of the Rivoli-Rialto executive staff tendered Hamish McLaurin, their former publicity director, a beefsteak dinner Thursday night as a farewell "send-off" before his leaving for Washington to assume his duties with the Red Cross.

In the words made famous by Artcraft's well-known booster, Pete Schmid, "a good time was had by all."

Loan Men Adopt Laemmle Idea

As Result of Address Issued by President of Universal, the Liberty Loan Officials Use Same Appeal

A SPEECH written by Carl Laemmle, president of the Universal Film Mfg. Company, entitled "Keep the Home Fires Burning," which he intended to distribute only to Universal exchanges and exhibitors, bids fair to sweep the country. The Liberty Loan officials of the New York district grasped the idea as a big one. They like the speech and the suggestions accompanying it so well that they intend now to ask all employers to deliver similar statements to their workers in all factories.

John Price Jones, in charge of the feature publicity for the Loan Drive in New York, has written to Mr. Laemmle, thanking him for his contribution to the Drive.

The film manufcturer's written statement calls upon employers to appear before their employees when the Drive opens, and make a personal appeal for their support to the Loan to the last limit of their resources. Mr. Laemmle's outline of the things the employer should say to his men in a burning document. He tells what it means to our men on the other side to keep the home fires burning, and concludes with the following counsel to the employers:

"After you've made your little speech about fires, fire any employee who doesn't prove his pure Americanism till it hurts and pinches."

Steps are being taken to have professional speakers visit the factories and other establishments where large numbers of workers are employed and deliver addresses on the day of the Drive's start, along the line suggested by Mr. Laemmle. It is expected regular Liberty Loan speakers will carry out the suggestion.

Prominent actors and lawyers may be invited by some of the factory owners to talk for them. The vital thought in Mr. Laemmle's written speech is that citizens must go into debt for the forthcoming loan. He declares that the mere subscription of what each one can spare easily is poor patriotism.

Then he tells what the news of the loan drive means to the fighting forces of the Allies abroad.

"Do you know," he says, "that the greatest news that ever reached the American soldiers in France and in the American cantonments was the fact that the Third Liberty Loan was over-subscribed? Do you know that it caused the American soldiers to cheer your victory even more wildly than you cheered their victory when they started the great drive at Chateau Thierry? Do you know that they were intensely proud of you? Imagine it! There they were, risking their lives, giving their lives to make the world safe for you; and yet they actually considered that you had achieved a grand triumph when they learned, not that you had risked anything, not even dollars, but that you had loaned Uncle Sam more than he had asked for!"

Following is the letter from Mr. Price and the full text of the communication from Mr. Laemmle:

September 6, 1918.

Mr. Carl Laemmle,
Universal Film Mfg. Co.,
1600 Broadway, N. Y. City.

Dear Sir:—

Allow me to thank you for your kind and thoughtful letter of September 4, to say nothing of your splendid suggestion and the co-operation you are giving us in helping to make the Fourth Liberty Loan a success. We hope to have a speech made in every factory in the District as the result of your idea.

Very truly yours,
(Signed) JOHN PRICE JONES,
Assistant Director of Publicity
Second Federal Reserve District.

MR. LAEMMLE'S COMMUNICATION.

"KEEP THE HOME FIRES BURNING."

When the next Liberty Loan drive opens, call all of your employees before you and make them a speech like this:

"I have called you together for the purpose of asking each and everyone of you to plunge yourself into debt.

"Ordinarily I would not give such business advice, but now I am doing it on behalf of the greatest business in the world, namely, making your home and my home, your country and my country, your world and my world a fit place to live in.

"Buying Liberty Bonds—more Liberty Bonds than you can pay cash for—is the manner in which I ask you to plunge yourself into debt.

"The man who buys Liberty Bonds only to the extent that he has cash in the bank is a poor patriot. But the man who pledges himself for a year ahead and then pays for his bonds out of the money he saves by giving up luxuries and even some of the necessities during the year is the man who is really helping Uncle Sam. And remember! In helping Uncle Sam you are not helping some stranger. You are helping yourself, your family, your friends, your country. In buying Liberty Bonds, you are not doing Uncle Sam a favor. You are paying off your debt to him, for you owe him all that you have and all that you are! And later on he will pay you back in cash and interest!

"Do you know that the greatest news that ever reached the American soldiers in France and the American cantonments was the fact that the Third Liberty Loan was over-subscribed? Do you know that it caused the American soldiers to cheer your victory even more wildly than you cheered their victory when they started the great drive at Chateau Thierry? Imagine it! There they were, risking their lives, giving their lives to make the world safe for you, and yet they actually considered that you had achieved a grand triumph when they learned, not that you had risked anything, not even dollars, but that you had loaned Uncle Sam more than he asked for!

"If this is all that the American soldiers ask of you, God knows you are getting off with ease! If a mere oversubscription to Liberty Bonds makes them proud of you, then make the next oversubscription so huge, so vast, so complete that Uncle Sam won't know what to do with all the piles of money you dump into his lap!

"If merely giving up luxuries for the period of the war will keep the home fires burning and cheer up the boys who are baring their breasts to the beast of Berlin—then in God's name build and maintain such a fire as will cast its glow all over the civilized world; a fire that will send the American soldiers wild with delight and the Hun hordes with fright."

And then, after you've made your little speech about fires, fire any employee who doesn't prove his pure Americanism till it hurts and pinches!

Brownell to Portland as Mutual Manager

H. H. Brownell has been selected by Mutual as branch manager at Portland, Ore., succeeding F. M. Hamburger, who has resigned to take the managament of a big Portland theatre.

The new branch manager is known to many exhibitors on the coast, as he has been affiliated with the film industry there for many years. Ted L. Serr will assist Mr. Brownell as chief road man.

Joseph Merrick, recently appointed coast supervisor for Mutual, has made a visit to Portland and other northwestern Mutual offices.

Newsy Reports From All Sections

Peabody Theatre Opens at Baltimore

BALTIMORE, MD.—With the re-opening of the Peabody theatre in Baltimore on Thursday, Sept. 5, another motion picture playhouse was added to the chain operated in that city by the Parkway Theatre Company. This organization has for some time been operating the Parkway, Strand, Wizard and McHenry theatres and the acquisition of the Peabody adds a fifth to their list.

H. W. Webb, president of the Parkway Company, has announced that Metro, Artcraft and Goldwyn pictures will be shown. There will be a change of films twice a week, the pictures going from one of the company's theatres to the other until they have completed the rounds as heretofore.

The Peabody was one of the pioneer large moving picture theatres in Baltimore. It has been completely remodeled and a large pipe organ has been installed. Bernard Depkin, manager of the Parkway, will also direct its destinies.

The Peabody is within a short distance of the Parkway and within walking distance of the two localities. Ground was broken some time ago for another theatre of the same size as the Parkway, to be named the Guilford. This project, however, struck a snag in the high cost of building materials and the shortage of labor due to the war, so operations on it have been suspended. However, after the war is over the Parkway Company purposes to hasten the construction of the playhouse.

No More Sunday Shows for Auburn, Ind.

AUBURN, IND.—At a meeting of the City Council it was decided to place a ban on Sunday shows in this city in the future. The new ordinance, which was passed, is practically the same as the one passed in May, 1917, with the exception of the number of days the amusement houses were allowed to operate, the former including Sunday and the latter allowing but the six days in the week. The new law will be effective in two weeks. A fine of $50 will be imposed on any person violating any provision of the ordinance.

" Pop " Hart's New Office on Broadway

The veteran film man, William J. V. Hart, better known as " Pop " Hart, is now located in Room 1212 Times Building, New York City, and building a thriving agency for the handling of photoplays and photoplayers. Mr. Hart was instrumental in the recent arrangements by which Mr. and Mrs. Sidney Drew will re-enter the film ranks with a new producing organization.

Fall Season Opens Strong After Stagnant Summer

ROCHESTER, N. Y.—After a somewhat stagnant summer, Rochester amusements sprang into full bloom on Labor Day, opening with a prosperity that seems to indicate one of the most prosperous of seasons. There was strong competition all of Labor Day week in the form of the Rochester Exposition and Horse Show, but despite that, business for the week held to a uniformly high level.

Two David W. Griffith pictures competed with each other within the distance of one downtown block, " Hearts of the World " playing at the Lyceum at top notch prices and " The Great Love " at the Piccadilly at the usual figures. " Hearts of the World " pulled enormous crowds all the week, from one Sunday night to the next, two performances every day; but it had nothing on " The Great Love," which with the same cast of stars and produced by the same directing genius, had an attraction for discriminating patrons that never weakened.

By accident or design the Piccadilly chose an excellent week for the showing of the Griffith picture, as it had the benefit of much of the Lyceum advertising, in which the name of Griffith was always featured. By announcing " The Great Love " as the newest Griffith production, the Piccadilly was able to capitalize the advertising power of that name to the limit.

Without deviating from its conservative policy of advertising, the house drew patrons that were not in the habit of attending moving pictures; for after seeing " Hearts of the World " at the Lyceum and then seeing that the same producer had a picture at the Piccadilly, they were induced to spend another fifteen or twenty cents to see a " just as good " picture. Apparently few were disappointed.

Film Salesmen Organize in Connecticut

NEW HAVEN, CONN.—With an initial roster of sixteen members, there has been organized what in future is to be known as " The Reel Fellows Club of Connecticut." This club has been sponsored for the sole purpose of creating a better feeling of good fellowship among the salesmen representing the many film producing and releasing companies in both Boston and New York, according to the officials.

Headquarters have been established at 131 Meadow street, where meetings are held. The officers of the club are as follows: Wm. Weisfeld, Pathe, chairman; Ben Morganroth, World, treasurer, and L. S. Tobias, American Feature, secretary.

" Something of this nature has long been needed in the Connecticut territory," declared the promoters, " and the success of the Reel Fellows is imminent."

Season Opens Up Lively in Philadelphia

PHILADELPHIA.—Columbus Stamper, the man with courage enough to purchase a full page advertisement for the Tioga theatre, in which he announced the installation of a Choralcelo, has taken over the booking for the Pelham theatre in Germantown.

" The Great Love " was booked for three days at the Locust theatre, a neighborhood house, but the crowds came in such numbers that the picture was held over for three days and all extra attractions shelved and the Griffith film run continuously.

Dorothy Shaver has been appointed as booker for the Community Pictures, which contract for the showing of movies at the Y. M. C. A. camps and the soldiers' quarters in the training camps.

Betty Malloy, who has been employed as contract clerk at the Paramount office, has transferred her labors to the Select office, where Max Milder is in charge of the office.

Benjamin Seligman, formerly manager of some of the Central Market Street Company's theatres, left for Camp Dix to become a manager for the Kaiser.

W. C. Hunt, proprietor of the theatre in Wildwood, N. J., bearing his name and theatres in other New Jersey towns, has taken over the active management of the Logan theatre in place of Allen G. Snyder, who will retire from the business end of the house, while still holding his interest in the receipts.

A $15,000 Smith-Seeberg organ has been installed in the Palm theatre in addition to a Mirror Screen, which cost $1,500. Other alterations and improvements will make this playhouse one of the best in Kensington. S. M. Jones is the manager.

The special drive on Paramount-Artcraft's National week resulted in over 120 theatres displaying these productions in one week, while several others made contracts for several days' showing. The *Evening Ledger, Public Ledger* and *Evening Bulletin* carried full page advertisements of the theatres represented.

Greencastle, Pennsylvania, has a new theatre. S. W. Yuengling is the owner.

The old Younis theatre in Providence has been taken over by the Commerford Amusement Company.

Peter Magaro has disposed of his Orpheum theatre in Carlisle, Pa., to Louis Silbert, of Harrisburg, Pa. The same manager, James Leone, will be in charge under the new owner.

Messrs. Green and Altman have reopened the Park theatre and the place has taken on the guise of a new theatre under their management. Many improvements have been made and new patrons have been secured through extensive advertising.

The Broadway theatre is now open and will show feature films as special attractions in addition to their vaudeville programs.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Cruise of the Make-Believe" (Lee-Paramount)—"A new Paramount star that registered fairly well for first picture."

"Bread" (MacLaren-Universal)—"It was well advertised and brought good patronage, money and satisfaction; the title put it over."

"Boston Blackie's Little Pal" (Lytell-Metro)—"Average picture to average business."

"The Vigilantes" (Bear State Film Co.)—"Starting second big week's showing."

"Riders of the Purple Sage" (Farnum-Fox)—"One of Farnum's best."

Editor's Note: The Box Office Report chart includes all pictures released since June 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Average picture.
ANNEXING BILL (Astra—Pathe)....July	Poor	"Fair."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	"Not bad; rather tame; got by, that's all." All out door; rather thin story, but well produced.'
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BEYOND THE SHADOWS (Desmond—Triangle)..July	Average	"Average picture."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that American stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug, could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big."
BRAVEST WAY, THE Hayakawa—Lasky).....June	Average	"Fair picture; star well liked." "The Jap Kids saved this picture." "Very good." "Fair." "Not his best. Poor business." "Average picture." "Average." "Average."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big."
CECILIA OF THE PINK ROSES (Davies—Select). June	Average	"Well liked." "Did average or better three days, but picture was over-advertised." "Not Class A; too much death-bed religion for entertainment." "Quite different from general pictures, but took very well." "Give us more like this." "Fine picture."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet." "Good picture."
CITY OF TEARS, THE (Myers—Bluebird).....June	Big	"Best Myers picture up to date." "Good—one of her best." "Pleased." "Average."
CLAWS OF THE HUN, THE (Ray—Paramount). July	Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back." "Star liked; play liked."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw." "Great acting; story slightly muddled." "Ferguson's best." "One of Miss Ferguson's best pictures; patrons well pleased."
DECIDING KISS, THE (Roberts—Bluebird).....July	Average	"Just ordinary."
DESERT WOOING A (Enid Bennett—F. P.-Lasky). June	Average	"Very good picture." "A fine picture." "Very good, well liked." "Good." "Star great. Good picture." "Fine picture; second day did better business." "Very good." "Poor."
DOING THEIR BIT (Lee Children—Fox).....Aug	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw."
DREAM LADY, THE (Myers—Bluebird).....July	Average	"Average picture." "Fair." "Good."
EAGLE, THE (Bluebird—Universal).....June	Average	"Good story. Pleased." "Good."
EMPTY CAB, THE (Bluebird).....July	Average	"Bluebird falling down."
FALLENANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw."
FEDORA (Fredericks—Paramount)..... Aug.	Poor	"Rotten picture." "A good picture, but the title kept people away."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture."
FIREFLY OF FRANCE, THE (Reid—Para.).....June	Big	"Star and story both well liked." "Popular and well done; big for three days." "An excellent picture." "Reid getting to be big favorite. Good business two days." "Great.' "Did big business with this one for three days." "Proved very popular." "Good." "Big." "Story and star both well liked."
FOR HUSBANDS ONLY (Mildred Harris—Jewel). June	Big	"Did fair business with this picture." "One of the season's best."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Average	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film but poor crowd."
GIRL IN THE HOUSE, THE (—Vitagraph) June	Extra Big	"Very good four days"
GLORIOUS ADVENTURE (Marsh—Goldwyn) July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average." "Average." "Marsh's poorest picture, did not please." "Star doesn't draw."
GOLDEN WALL, THE (Blackwell—World) July	Average	"Good picture.
GOOD NIGHT, PAUL (Constance Talmadge—Select) June	Big	"Pictures like this will put star across." "Went big." "Big." "Great many came to see a second time."
GREEN EYES (Dalton—Paramount) Aug.	Big	"A very fine picture." "Average." "Not liked very much."
GREAT LOVE, THE (Griffith—Paramount) Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture." "A 100% picture; timely, well balanced, splendid cast, great all around." "Extra big." "Regular riot, pleased all."
HEARTS OF THE WORLD (D. W. Griffith Special)	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs."
HELL BENT (Carey—Universal Special) July	Average	"Good lively Western play. This star should be pushed ahead."
HELL'S END (Desmond—Triangle) July	Poor	"Poor picture."
HER BODY IN BOND (Murray—Universal) July	Extra Big	"Hot weather, but picture went big."
HEREDITY (Castleton—World) Aug	Average	"Very good picture, but weather against it." "Poor."
HER ONLY WAY (Norma Talmadge—Select) Aug.	Big	"Big City, High Class."
HER PRICE (Pearson—Fox) July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through." "Average."
HIS BIRTHRIGHT (Hayakawa—Mutual) Sept.	Big	"Went over with a bang, but not much picture."
HIT-THE-TRAIL HOLLIDAY (Cohan—Artcraft) June	Average	"Some great picture. Cohan can beat them all if he stays in the game." "One week; business poor." "Good picture; no drawing card. Will never be a favorite here." "Average business." "Poor business." "A very good picture." "Women do not care for this style picture." "Big." "Splendid, but not a drawing card."
HOUSE OF GOLD (Wehlen—Metro) June	Average	"Excellent picture." "Very good program picture." "Average." "Very fine, story well handled. Emmy Wehlen well liked." "Poor picture." "Well liked, but did not draw." "Good picture." "Too much 'drama.'"
HOUSE OF MIRTH, THE (Metro) Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture."
HOW COULD YOU, JEAN? (Mary Pickford—Artcraft) June	Big	"Personality of star puts frail story over big." "Big all week." "One of Pickford's best—big business for three days." "Very good." "Just a shade below Mary's standard; too much rough stuff." "One of the best." "Excellent subject, everybody pleased—came back strong second day." "Okay." "Well received." "Excellent." "Star always a big favorite here." "Very pleasing." "Usual crowds that Mary draws."
INSIDE THE LINES (Stone—World) Aug.	Average	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture."
IN PURSUIT OF POLLY (Billie Burke—Para.) Aug.	Average	'Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet."
IN JUDGMENT OF (Nilsson—Metro) Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture."
JOAN OF THE WOODS (Elvidge—World) July	Average	
KAISER'S SHADOW, THE (Dalton—Paramount) June	Big	"Good for two days." "Good picture but title hurt." "Held average for three days." "Good picture; business poor. One week." "Big business for two days." "Catchy title; good picture. Talk of the town." "First class mystery picture, crowds well pleased." "Not generally liked—no punch to ending." "Public getting tired of propaganda pictures." "These Kaiser pictures are being overdone." "Star popular." "Very good." "Average."
KAISER, THE BEAST OF BERLIN (Jewel)	Extra Big	"The best drawing card." "Big."
KIDDER AND KO (Washburn—Pathe) June	Average	"Poor title kept them away." "Very good picture; star very popular. People like this kind; business but average." "Good entertainment." "Not consistent, but clean." "The people did not know what it was." "Poor." "Average."
LESS THAN KIN (Reid—Paramount) July	Average	"Very good." "Extra big."
LIAR, THE (Pearson—Fox) Aug.	Average	"Entire week; big to poor."
LITTLE SISTER OF EVERYBODY, A (Love—Pathe) June	Average	"Good, great work."
LOVE SWINDLE, THE (Roberts—Bluebird) Aug.	Big	
MAID OF THE STORM (Barriscale—Paralta) July	Average	"Poor business." "Good; pleased them all."
MAN HUNT, THE (Clayton—World) June	Average	"Fine clean comedy drama." "Program picture, but star popular."
MAN'S WORLD, A (Stevens—Metro) June	Average	"Too suggestive." "Poor picture, poor photography; film bad condition as usual." "Not liked." "Didn't draw." "Average."
MERELY PLAYERS (Gordon—World) Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MILLION DOLLAR DOLLIES (Dolly Sisters—Metro) June	Average	"A beautiful picture, delightfully different." "Stars drew the first day."
MISS INNOCENCE (Caprice—Fox) July	Poor	"June Caprice gets no business." "Average." "Fair story."
MORAL SUICIDE (Ivan—Pathe) June	Average	
MORTGAGED WIFE (Jewel—Universal) June	Big	"Big; very fine."
MY FOUR YEARS IN GERMANY (First National)	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open." "Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro)	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this."
NEIGHBORS (Evans—World) July	Average	
NINE O'CLOCK TOWN A (Ray—Paramount) Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard."
NO MAN'S LAND (Lyttel—Metro) July	Big	"Very good." "Average."
ONE DOLLAR BID (Kerrigan—Paralta) June	Average	"Average picture."
OPPORTUNITY (Dana—Metro) July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good." "Big." "Average." "Average picture."
OTHER MEN'S DAUGHTERS (Hyland—Fox) July	Average	"We did an average business for a whole week." "A good picture."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"One week to big business." "Record breaker. One week." "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin.' The picture itself is GREAT, and has the real punch at the finish." "Capacity business." "A great picture." "Extra big." "A good picture." "Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
PAIR OF SILK STOCKINGS (Norma Talmadge—Select)	Big	"Star becoming more popular with each release." "Big."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National)	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week." "Great attraction; big business." "Average. Three days." "Suggestive of animated weeklies. Patrons said, 'Not enough action and romantic interest for a long feature.'" "Wonderful show." "Big." "Pleased." "Did not draw." "Broke all house records."
PRUSSIAN CUR, THE (Fox)....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings."
RIDDLE GAWNE (Hart—Artcraft)....Aug.	Average	"Average picture." "Hokum De Luxe." "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather. "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story."
SAY! YOUNG FELLOW (Fairbanks—Artcraft)....June	Big	"Great; his best yet—pleased everybody. Some story." "Pleased star's admirers." "Great picture." "Extra good." "Good picture, big business." "Doug. is always good." "Big." "Went big." "Big to average."
SCARLET ROAD, THE (Brockwell—Fox).....June	Average	"Good; star well liked." "Gave satisfaction." "Average business." "Very creditable." "Good cast."
SERVICE STAR, THE (Kennedy—Goldwyn)....June	Big	"One of Goldwyn's best." "Emphatically extra big." "Fine production." "Better than average Goldwyn. Madge Kennedy as good in drama as she is in comedy." "Well liked; Kennedy's best picture." "Very good picture." "Picture pleased; no big success." "Average." "Average picture." "Just a passable story." "Poor business."
SHARK MONROE (Hart—Artcraft).....June	Big	"Thank God Bill is presented in something different. A dandy hot weather picture." "Well liked." "Fair production, but reissues playing five-cent houses have hurt drawing power." "Bill comes back strong in this picture." "Perhaps as good as he has done; two days to exceptional business." "Picture excellent, but star is not drawing so well for me as usual My patrons have been getting tired of the Hart type of pictures." "Extra big. Three days." "Beautiful photography and a relief from usual Harts. Star still popular." "Very good." "Too much booze in evidence." "Biggest house this season." "Fair." "Went big." "Hart always gets the money." "Alaskan scenes immense."
SMASHING THROUGH (Rawlinson—Univ.).....June	Average	"Average." "Big: extra big second day."
SUCCESSFUL ADVENTURE, A (Allison—Metro).July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent."
STILL ALARM, THE (Pioneer—State Rights).....July	Big	"Went extra big solid week amid hottest weather in history of city."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments." "One of the best Worlds."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather." "Extra big business for four days." "The best of them all—biggest money getter. Will hold over another week." "Fair business, pleased all." "Broke all records for the week despite the hot weather at the Strand, Allentown. Severe storm Tuesday, but big business anyway. You may publish this." "Four days to absolute capacity. Hundreds turned away every night. Final day largest of engagement." "Best war picture to date." "Business increased second day." "Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller."
TO THE HIGHEST BIDDER (Joyce—Vitagraph).July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her. Business rotten." "Poor picture." "Good show and good acting."
UP ROMANCE ROAD (Russell—Mutual).....June	Average	"Very good story. Well done." "Average business for a week." "Good story, lots of action and pep—will go well with any audience. A good vehicle for the star." "Pleased all." "Average; extremely hot."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw." "The best Clark picture in many months."
UNDER THE YOKE (Fox—Standard.....June	Average	"Good picture." "Average." "Bara not strong in this; fighting put it over." "Fair picture; poor business." "Big."
VAMP, THE (Bennett—Paramount).....July	Average	"Fine picture, but name against it."
VOICE OF DESTINY, THE (Osborn—Pathe).....June	Poor	"Fair."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WE CAN'T HAVE EVERYTHING (DeMille—Artcraft).....July	Average	"All star cast; great play; not satisfactory; too intricate for all to absorb it; too jumbled up." "Excellent."
WHIRLPOOL, THE (Brady—Select).....June	Big	"Very fine, and Brady is always a winner." "Audience liked." "Average."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Average	"Picture went big; good picture."
WINNER TAKES ALL (Salisbury—Bluebird).....July	Average	"Went big; Salisbury good card." "Picture pleased."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Moth, The" (Select)—"Big; my patrons liked it."

"Scandal Mongers" (Bluebird)—"If the man that started reissues would get his just dues, boiling in oil, might come near to being what he deserves."

"We Should Worry" (Fox Special)—"A dandy comedy."

"The Yellow Ticket" (Ward-Pathe)—"Average picture."

"Missing" (Blackton-Paramount)—"A great picture, sad but O. K."

"Revelation" (Nazimova-Screen Classics-Metro)—"Great acting, she's a comer."

"Her Final Reckoning" (Paramount)—"Not Frederick's best."

"Patriotism" (Barriscale-Paralta)—"Great picture."

"Toys of Fate" (Metro-Screen Classics)—"Not as good as 'Revelation,' business off."

"Mile-a-Minute, Kendall" (Paramount)—"The idea of a brother and sister vamping, badly received, Jack and Lottie."

"The Whip" (Brady-State Rights)—"Went extra big."

"More Trouble" (Pathe)—"Good."

"The Claw" (C. K. Young-Select)—"Audience just liked this picture."

"All Woman" (Goldwyn)—"Very good."

"Blue-Eyed Mary" (Caprice-Fox)—"Fair picture."

"Over There" (Select)—"Did good business all way through, Select always does."

"Prunella" (Paramount)—"Took off after first day."

"A Woman of Redemption" (World)—"Poor picture."

Exhibitor Service Bureau

Boston Supplies the Blocks

Motion Picture Theatres Up Against All Sorts of Difficulties in Advertising—"Drahma" The Whole Thing

BOSTON presents an unusual situation among the theatres of the country in connection with newspaper co-operation. In the first place there are remarkably few theatres and at the same time quite a number of newspapers there, and the situation is far from ideal. But at that the state of affairs is not far from that which exists in New York and in a large portion of the Chicago newspapers. It seems that as a general rule the biggest populations and thorough co-operation between newspapers and exhibitors do not go together.

Although the population of the city by the last census was 767,589, there are only twenty-eight motion picture theatres in Boston, and these are divided evenly between the downtown and the neighborhood theatres. This is partially explained by the fact that there are a number of combination houses and that several of the big vaudeville theatres feature motion pictures. It is also a frequent thing for big pictures to be presented for several weeks at a time at one of the legitimate houses. And in Boston, as in most other cities, the influences of combination theatre advertising on motion picture houses is not good.

Yet, from another point of view, the Boston theatres do stand out, for twenty out of the twenty-eight do advertise in one or more of the Boston papers every day in the week, and this is a percentage that we have failed to find in any other city. This is a striking situation when it is considered that there are really only three strictly first-run theatres downtown—the Park, the Modern and the Beacon. And, still further, the Modern and the Beacon run absolutely the same bills every week. Average seating capacities of the Boston houses range from 750 to 3,000, considerably larger than the theatres of most cities, and this ability to care for the crowds naturally permits the theatres to spend more for advertising than smaller houses with stronger competition could afford.

Now let's look at the newspapers. With their circulations, as given by the Lord and Thomas newspaper directory, they are:

American, afternoon daily (374,656).
Advertiser and American, Sunday only (315,878).
Globe, morning (270,151), and Sunday (309,672).
Herald, morning (130,234), and Sunday (124,460).
Post, morning (521,499), and Sunday (352,871).
Record, afternoon (49,487).
Transcript, afternoon (30,068).
Traveler, afternoon (122,588).

It should be added that the circulation figures of the *Herald* and the *Traveler* are not taken from the newspaper directory, as these papers were recently consolidated and in their statements gave the combined circulation of the morning and afternoon papers. The *Advertiser* is printed on Sunday only, having been purchased to obtain certain franchises for that day for the Hearst Boston paper, the *American.*

Now, judging from circulation figures, we can just about leave the *Record* and the *Transcript* out of the discussion, for the two other afternoon papers, the *American* and the *Traveler,* seem to cover the field, at least so far as figures go.

On the opposite page we have reproduced three pages from the Sunday *American and Advertiser,* which is probably the most liberal of the Sunday papers and which also represents the form of advertising that is generally followed by the Boston theatres.

The first thing that will be noted is that this paper, and all of the others, make the motion picture secondary to the legitimate and vaudeville theatres. This is what would be expected of Boston. There is a small layout on the attractions at some of the motion picture houses, but the theatre is fairly liberal with reading notices, and some of these stories are given separate headings.

It is unfortunate for the Boston theatres that the newspapers insist on jamming all of the advertising possible together and without any attempt to separate the photoplay matter from the other stage display. A glance at the two solid pages of advertising which we have reproduced shows how hard a task the exhibitor has to bring out his display when it is surrounded by a mass of other advertising. As a general rule we would term this mighty poor advertising, but still the difficulties of the situation have to be taken into consideration. Another thing that detracts is the fact that the Boston theatres have a habit of running double bills and therefore have a couple of features, and sometimes a third thing, to feature. Still further, the Sunday advertising is made more complex by the fact that the Sunday "concerts" have different bills and these must be represented in the display.

Park theatre is easily the best among the advertisers. It generally used 4½ inches double column, hand drawn, with different designs appearing in different papers. This is surrounded by a margin of white space to make it stand out the more and to give it all possible relief from the others that are jammed against it. The Modern and the Beacon also use hand drawn advertising, 3½ inches single column, advertising the same bills, but in different design.

Gordon's Olympia theatre is the one house whose advertising is represented in this paper that employs a cut, and the profile of Tom Mix is used in the display on "Mr. Logan, U. S. A.," occupying a space 4½ inches double and merely mentioning the fact that there is also vaudeville on the bill. The same is true of the Scollay Square. Bowdoin uses type in its display and occupies a single column space seven inches deep, while the Lancaster, Columbia and Fenway give their bills for the week, and the Globe uses two inches single. In its Saturday afternoon editions the *American* carries almost as much advertising as it does on Sunday and devotes a layout to the legitimate and the photoplays, with the latter occupying the secondary space.

The Sunday *Globe* carries about the same advertising as the *American and Advertiser,* and gives just about as unattractive a representation to the reading matter as could be imagined. Under a type heading there are short reading notices for each of the theatres and then a bunch of miscellaneous notes about stage productions. In the couple of columns printed on the page that we have reproduced *we do not find a single reference to motion picture players or productions.*

The Sunday *Herald* devotes two pages to the motion picture and the legitimate, again relegating the photoplay to the secondary position and according short reading notices.

In the issue of the Sunday *Post* before us the theatres are given even worse treatment, because the short reading notices are literally buried under a seven-column layout on the training of girl scouts.

We reproduce the page from the Saturday *Transcript,* which shows a couple of columns of advertising for the legitimate, motion picture and vaudeville theatres, together with excursions, etc.

The *Traveler* devotes a page to all of the amusements, with separate layouts for the motion picture and the legitimate.

In fairness to the *American and Advertiser,* it should be said that paper shows a willingness to print real news items furnished by the theatres on special occasions, and we have often seen things of interest besides the reading notices on the pages in which photoplay theatres are represented. The reading notices in this paper are also more attractively arranged than in any of the others.

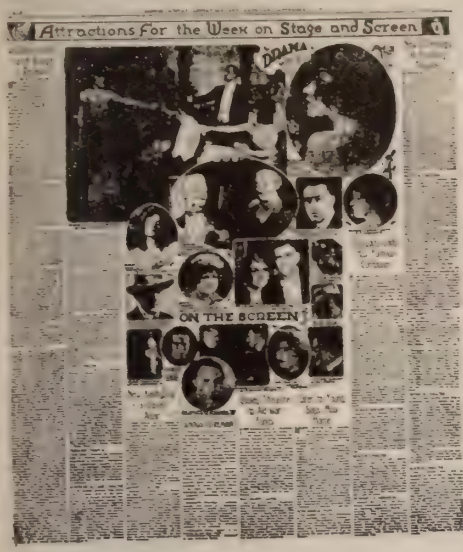
But the main point is that the motion picture and real motion picture news is practically ignored, so far as the newspapers are concerned, and they seem to have placed every difficulty in the path of the theatre that wants to do effective advertising.

It would probably be out of place to tell the good city of Boston

(*Continued on page* 1862)

Boston's Idea of What the Newspapers Should Do For the Photoplay

At the top are three pages from the Sunday American and Advertiser, at left of center row one from the Sunday Herald, then Saturday pages from the Traveler and the Transcript. At the bottom at the left is a page from the Sunday Post and then two pages from the Sunday Globe. *See story opposite*


Attractions For the Week on Stage and Screen

DRAMA

ON THE SCREEN


BOSTON THEATRE

FOR HUSBANDS ONLY

COLONIAL

TWO WEEKS ONLY

HITCHCOCK

HITCHY KOO 1918

MAJESTIC

EXPERIENCE

B.F.KEITH'S

JANET ADAIR

DOOLEY — SALES

HALLEN — FULLER

STAN STANLEY

BERNHR SHORE & CO.

TREMONT THEATRE

SOME NIGHT

NANTASKET

St. JAMES

SCOLLAY

SMASHING THROUGH

HERBERT RAWLINSON

CHARLIE CHAPLIN

VS. DEVILLE

ORPHEUM

The Race for the Rhine

MY FOUR YEARS IN GERMANY

GAYETY THEATRE

NEW BON TON GIRLS

LESTER ALLEN

BOWDOIN

GRIFFITH

GREAT LOVE

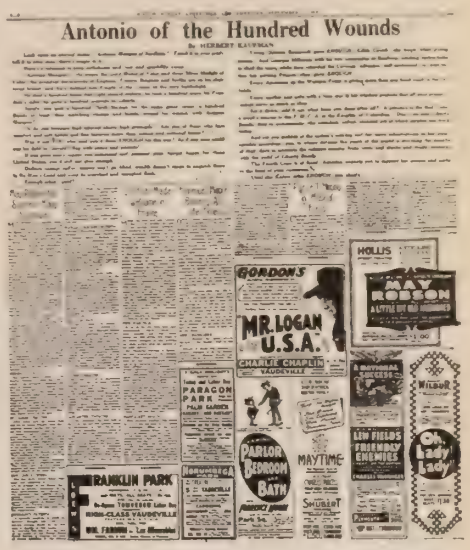
WALDRON'S CASINO

SAM HOWE'S BIG SHOW

BUTTERFLIES ON BROADWAY

GODMAN SQ.

ELLE RENE


Antonio of the Hundred Wounds

By HERBERT KAUFMAN

GORDON'S

MR. LOGAN U.S.A.

CHARLIE CHAPLIN

VAUDEVILLE

HOLLIS

MAY ROBSON

A LITTLE BIT OLD FASHIONED

PARLOR BEDROOM AND BATH

MAYTIME

SHUBERT

LEW FIELDS FRIENDLY ENEMIES

WILBUR

Oh Lady Lady

FRANKLIN PARK


THE SUNDAY HERALD

The Stage

VIVIAN, THE LADY PRATT HAS HER DAY

The Movies

THE THEATRE HELPS TO WIN THE WAR


AMUSEMENT SECTION

Current List of Plays Continues to Grow

THREE STARS IN LEW FIELDS FLA

COMSTOCK MUSICAL PLAYS HIPPODROME

HERE and THERE

OPERETTA FARCE HEARS KEITH'S BILL


Plays, Vaudeville and Music

At the Plymouth

May Robson

B. F. KEITH'S

ST. JAMES

EXPERIENCE

Oh Lady Lady

MAY ROBSON

A LITTLE BIT OLD FASHIONED

LEW FIELDS FRIENDLY ENEMIES

ORPHEUM

WALDRON'S CASINO

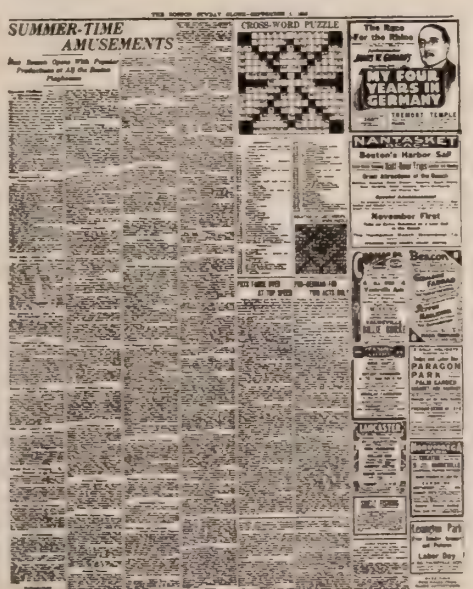
NANTASKET


"HERE WE ARE," GIRL SCOUTS WIG-WAG TO WORLD

What Is Going On at the Boston Theatres

New Concertmaster in Symphony "All American"

Prince Represents all Britain to Wed


SUMMER-TIME AMUSEMENTS

CROSS-WORD PUZZLE

The Race for the Rhine

MY FOUR YEARS IN GERMANY

NANTASKET

Boston's Harbor Salt

November First

BELCONA

PARAGON PARK

LUNCASTER

Labor Day


HITCHCOCK

HITCHY KOO 1918

EXPERIENCE

BOSTON THEATRE

FOR HUSBANDS ONLY

B.F.KEITH'S

JANET ADAIR

DOOLEY — SALES

HALLEN — FULLER

BERNHR SHORE & CO

SOME NIGHT

WALDRON'S CASINO

SAM HOWE'S BIG SHOW

BUTTERFLIES ON BROADWAY

GAYETY THEATRE

NEW BON TON GIRLS

LESTER ALLEN

ST. JAMES

GORDON'S

MR. LOGAN U.S.A.

CHARLIE CHAPLIN

VAUDEVILLE

ORPHEUM

BOWDOIN

GRIFFITH

GREAT LOVE

PARLOR BEDROOM AND BATH

MAYTIME

SHUBERT

LEW FIELDS FRIENDLY ENEMIES

WILBUR

Oh Lady Lady

SCOLLAY

SMASHING THROUGH

HERBERT RAWLINSON

CHARLIE CHAPLIN

HOWARD

Your Theatre and the Fourth Liberty Loan

By Harold B. Franklin

To every exhibitor proper cooperation with the Fourth Liberty Loan is going to be an important question. Mr. Franklin has done remarkable work in his partriotic cooperation at Shea's Hippodrome, Buffalo, and he is certainly in a position to suggest to others some plans for the campaign. The motion picture is now firmly coupled up with the task of Crushing the Hun and here is an opportunity to be of great service.



Patriotic stage setting at Shea's Hippodrome taken from the cover of the Literary Digest

ONE of the principal reasons why the motion picture industry has been placed on the essential list by the War Industries Board is because of the value of the theatre in spreading Government propaganda via the screen as well as its use by Four Minute Men and other speakers.

The truly patriotic manager will not stop at giving over his screen to the showing of all films aiding Uncle Sam to win the war. It is his duty to give his services at all times, because his job has been made possible by the Government's declaring the whole industry essential. The showing of patriotic productions and special films that aid in spreading the news of what the Government is doing and wants the people to do is not only valuable to the Government but pleasing to patrons.

Welcome "Minute Men"

Every manager should do all in his power to make the Four Minute Men welcome in his theatre. These are the men who are aiding Uncle Sam to tell those behind the lines what they must do in order that the boys overseas may "carry on." Their message cannot be delivered unless managers cooperate and make a place on the program for their talks. It is recognized that the motion picture theatre brings together folks of all classes; it is the rendezvous of the American family. It was with this in mind that local committees decided that the theatre showing motion pictures was the ideal spot for the dissemination by Four Minute Men of Government messages.

I have never been too busy to give aid to local campaigns and in recent Liberty Loan drives have pitched in and cooperated to the limit. During the last three campaigns I have had charge of the staging of the out-door features as well as the staging of special sets at Shea's Hippodrome, many of which have been pictured in the pages of Motion Picture News. In the coming drive, the committee has appointed me manager of the Features Bureau, a job involving much work, but which I feel is a duty at this time.

Chance in Stage Settings

Exhibitors who can and do produce stage settings should arrange to present scenes on the Liberty Loan during the time the campaign is on. Reproduction of Loan posters are often excellent for reproduction as stage settings as are the numerous cartoons in the big newspapers drawn for the loan by prominent artists. These settings not only thrill the audience but are of invaluable assistance to the campaign. In the last campaign the famous Howard Christy Chandler poster showing the figure of Democracy leading the Doughboys to victory was reproduced with gigantic figures against a blue sky at Shea's Hippodrome, and made more effective by the use of electrically operated bursting shells. This picture emphasized by patriotic music made a stirring scene. Immediately after unveiling this setting and at the close of the musical accompaniment a Four Minute Man spoke to the audience on the loan and as the audience was in the right mood, thousands of dollars worth of bonds were sold.

Every theatre can and should do its bit for the Government at these times. While some cannot reproduce elaborate stage settings, they can with little effort produce some novelty to bring the loan prominently before its audience. It is bound to meet with appreciation by the community and the effort on the public and Government officials should not be discounted. Efforts such as these prove to all the important place the theatre holds during these strenuous times, not only in furnishing clean entertainment but also to help the Government. Make your theatre part of the Government. Shoulder as much responsibility as you can. Uncle Sam needs every ounce of energy you can give to help maintain the cheer and morale of the nation. This can

(*Continued on page* 1863)

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.
A. C. H. Chamberlin, Opera House, Madera, Cal.

From San Francisco to Waukesha

FROM San Francisco to Waukesha is not such a great jump, when both of the exhibitors who are speaking represent the very best in motion pictures.

Eugene H. Roth directs the destinies of the splendid California theatre, one of the handsomest in the country and one that is presenting photoplays in hundred per cent fashion.

Miss Flossie A. Jones is general manager of the Waukesha Ameusement Company which owns the three theatres in Waukesha, Wis. Her success has been notable, and you are all familiar with the way that she did it—by real intelligent work.

And the point that we want to make is this: Both are members of the Advisory Board and while we are still within speaking distance of our first anniversary we want you to read expressions from Mr. Roth and Miss Jones as to what they consider to be the worth of this work.

Mr. Roth writes:

"After twelve months of a splendid and consistent service that you have rendered to the thousands of exhibitors throughout the entire world, it gives me pleasure to extend my congratulations and say to the MOTION PICTURE NEWS, 'well done.' It is hoped that you will continue exploiting that splendid branch of your worthy MOTION PICTURE NEWS, the Exhibitors' Service Bureau, because in so doing you are truly serving every proghessive exhibitor, as well as everyone affiliated in the moving picture industry.

"I do not think I am exaggerating when I say that the exhibitors have profited as the result of that service, with the result that the patrons have been better served, and the past year has been one of our greatest advancement.

"Another very commendable feature of your MOTION PICTURE NEWS is the publishing of the exhibitors' opinions of the various features, because this particular branch of your service should be of eminent value to every sincere producer to guide him in what the public really wants.

"The spirit of co-operation in every department of your magazine is truly worthy of the utmost praise, and without desiring to flatter, I wish to sincerely express my gratitude of appreciation, not alone for your efforts, but for the honor you have bestowed upon me as a representative of your Exhibitors' Service Bureau. Needless to add I shall be very happy to continue to co-operate along the progressive lines that you have now so well established."

"EACH week I find something to help me and something to spur me on and I cannot imagine how any one can be successful without the MOTION PICTURE NEWS," writes Miss Jones.

"I have applied four or five stunts of which I read in your pages to pictures that I have shown and on all of them I have done tremendous business and I feel that it was due to applying your suggestions in the proper places.

"I can hardly wait each week until I get my copy of the NEWS to see what is new and what I can apply in my own particular case, as it is almost impossible for me to be original each day in the week.

"A while ago, in a letter from a member of the Advisory Board. some one said that he wished that he could hear from any one who could exploit a different picture every day. I couldn't do it by relying strictly on myself, I'll admit, but by knowing how to apply other people's ideas I find it quite easy. So the next time you receive a letter like that, tell the writer to read his NEWS more thoroughly and he'll find a way out of his difficulties."

WE are mighty glad that Mr. Roth of San Francisco, and Miss Jones of Waukesha, and the many others that have written to us since our first anniversary, find this department so valuable.

But as proud as we are of these two expressions, we are not printing them merely as praise, but *as encouragement to others to use this Bureau and to tell other exhibitors here what they themselves are doing so that their ideas can do universal service.*

Today there are many of the leading exhibitors who are co-operating in letting the exhibiting world in general know what they are doing. And until one can occupy such a vantage point as we have it would be impossible to realize the good that these suggestions are doing.

From the reports that we get from the exhibitors themselves, from our correspondents and from the newspapers we find that ideas which have been worked successfully and which are recorded here are used in all parts of the country, in many instances just as they are employed in the first place and in other cases in modified form.

NATURALLY we have not recorded here that Mr. A and Mr. B and Mr. C used the idea that was originally employed by Mr. X in exploiting such and such a picture. Such records are unnecessary and would possibly serve as a reflection on the lack of originality of the copying exhibitor.

But it is NO REFLECTION and the man who sees a good idea used by some one else and adopts it deserves the fullest credit. The man who fails to adopt the good ideas of others shows that he is not only behind the times but that he is blind to his own interest. *This Bureau is a forum for the best thought and the man who is not taking the fullest advantage of it is merely robbing himself.*

Not so long ago we received a complaint from one exhibitor that another had copied his advertising. It had occurred several weeks after the idea had first been used and in a town far away. We promptly wrote the first man that instead of condemning the second man we admired his good sense. So long as he did not seek to take the credit for the idea of some one else, we believe that he did the exactly proper thing in adopting what he considered good, and we would have done the very same thing had we been the second exhibitor.

WE have a remarkable field here. The same picture that is being shown today at the Rialto in New York or the California in San Francisco will be shown next week or next month in the towns and villages. If the exhibitor there can get an idea out of what the biggest men in the business is doing, he is building up his own business and just as surely contributing to the success of the industry as the man with the original idea.

Let us have more and more exhibitors telling the showmen of the country what they are doing. Let's make this the gathering place of all the good ideas, fullest representation—

IDEAL SERVICE

A year ago they told us that what we are doing now could not be done. That part has been refuted. But let us, you exhibitors who know now that this department is being conducted solely in your behalf, see that ALL OF YOU are represented with your best thought.

Your Idea and Ours

DAYTON THEATRE, Dayton, O., a good advertiser from the start, is showing improvement with each effort. There is just one bad thing about this and that is the line: "The greatest silent drama the world has seen." Now we do not believe that the exhibitor is justified in making



such a statement. He may be perfectly honest in his belief, but in the first place he is likely to find a lot of others diiffering with him, but the worst thing about it is the constant reiteration of such statements until the public shows distrust the moment the line is read. This line really weakens a splendid effort.

This is certainly a case where the cuts have been made to stand out and the figure of Theda Bara is so placed that no matter which way one turns the page the eyes look directly at you. It's an old trick, but always effective. The drawn-in atmosphere, even to the pyramids at the bottom, is excellent.

It's a wise manager that knows his own adjectives.

YES, we do believe in making the theatre the thing and as we have told you before we would never sacrifice the name of the theatre for trademarks or for anything else in advertising. But like other things this can be overdone, though we believe that this is the first time that we ever came on a case of overdoing the prominence of the theatre name. This is the



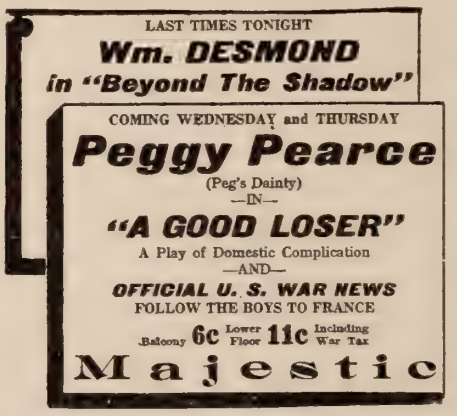
display of the Luna-Lite theatre, Marion, Ind.

Now the theatre has used a couple of inches more than a half page for this display and nearly half of that is devoted to the design at the top and the name of the theatre. Unquestionably the drawing does bring out the idea of light, but it's a rather far call to think that it has any bearing on projection. The result has been that the space left for advertising each of the attractions is limited.

If we had been using that half page of space we would have made a smashing display on the Frank Keenan picture which was to be shown on Monday and Tuesday and then lesser spaces for the attractions for the remainder of the week, and we're pretty sure that we would have gotten more people to the theatre than this display which depended largely on the fancy drawing at the top. Incidentally, the cuts used in the Marion *Chronicle* print mighty badly—almost a blotch of black space. The paper can improve the appearance of both the advertising and the text matter to giving attention to this.

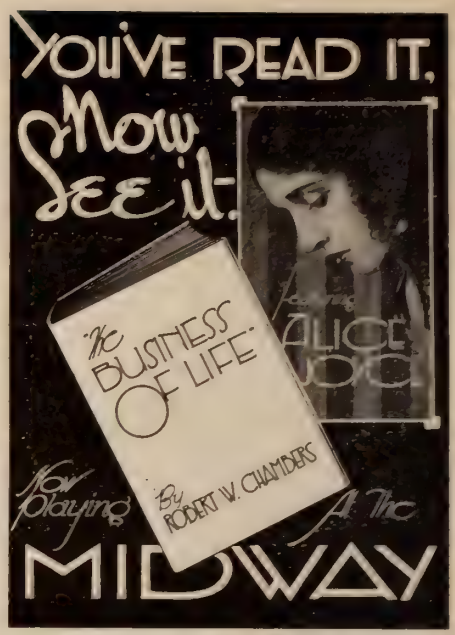
Some people seem to think that to get smoothness you have to make everything right oily.

THIS is an unusual and a good way of advertising the attraction for the evening of the same day in the afternoon paper and at the same time bringing out the attraction for the following day. Naturally, the form of advertising differs in afternoon and morning papers. In the



case of the former the theatre must figure on covering the attraction for the day so that everyone reading the paper will know the bill, but at the same time to put the greater stress on the bill for the next day when you have a chance to get the public into your theatre early as well as late in the day.

E. L. Koppelberger, manager of the Majestic and La Crosse theatres, La Crosse, Wis., has adopted a very simple plan by simply laying one box effect over the other. It is not particularly attractive and the typing could be greatly improved, but the basic idea is worth while.



HERE is a good advertisement, if you follow it up with others giving selling arguments on the picture itself. It is the work of the Midway theatre, Montreal, and is thoroughly artistic. Certainly it is going to attract the attention of everyone who has read the story and it is also going to bring in the admirers of Miss Joyce.

People generally understand the character of Robert W. Chambers' writings and the appeal may be stronger in this case, but always in advertising a picture this way it is well to ask yourself: "How about the people who have not read the book?" It is an unfortunate fact that many mighty good novels have resulted in mighty sloppy motion pictures. It used to be the idea that the fact that the book had been successful would carry the picture to success, but that is fading. Now it doesn't go much further than to guarantee the story part of the production.

We repeat that this is mighty attractive, but we would much rather sell the subject matter of the picture. We believe there would be larger audiences.

If you worry about the other fellow you'll soon find that you've taken all the worries off his mind.

"FOR HUSBANDS ONLY" has been responsible for more good advertising than nearly any picture that has been released recently and one of the reasons for that has been the attractive advertising cut matter that has been supplied by Universal. This particular one, which is here used by the Kinema, Los Angeles, is so unusual that it is going to cause everyone to read the entire display. It is the same advertising that appeared in the Motion Picture News. "Don't forget to bring your wife" is a good line to use. It is just breezy enough and it takes away any impression that might develop in any mind that this is a "stag" picture.

This display again attracts attention by the way that the theatre has caught in the Paris Fourth of July pictures. The American flags are used in the form of curtains

What Live Wires are Doing



trailing down to the title of this picture which are in Stars and Stripes.

And a third thing. Though this display is fifteen inches across four columns note how little reading matter there is, how chatty and intimate the few sentences are, and how free from adjectives and exaggeration!

Progress gets up early in the morning to see how far it has gone.

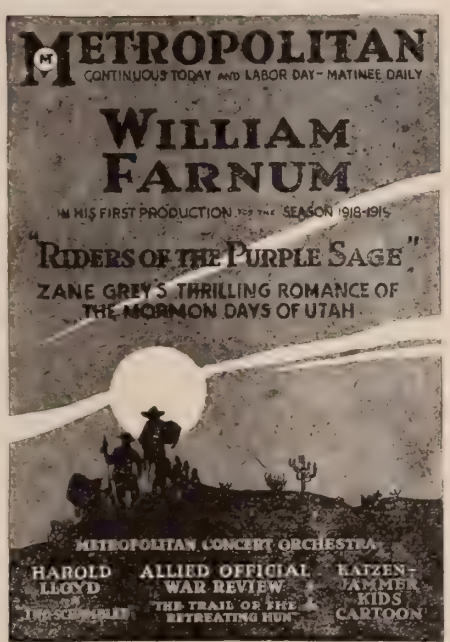
WE are reproducing this not only because it is a good advertisement for a small city, but because it is an evidence of the proper sort of cooperation between a theatre and the newspaper—even if the newspaper is only a weekly, as is the Williston, N. D., *Graphic,* and the town has a census population of but 3,124. But here the advertising manager of the *Graphic* takes it upon himself to see that W. W. Boardman of the Lyric theatre gets the right sort of advertising.



This display, which occupies a space eleven inches deep across six columns, is well written and the manner in which it is set up immediately suggests to the reader that this is an unusual attraction. There is good salesmanship in the reading matter and the illustrations are well selected, but we would have played the U. S. Marines in larger type. There is a good local angle in the reference to the North Dakota boys who have already distinguished themselves in France.

Advertising and adversity may start the same, but their finals are a long way apart.

METROPOLITAN THEATRE, Cleveland, O., supplies a mighty good example of putting atmosphere into motion picture advertising through the use of art work. This display on William Farnum in "Riders of the Purple Sage" first gives an idea of the character of the production by the Ben Day background and then keeps the reading matter down to the minimum, with only the name of the star and that of the author, with the added advice of what the story is about.



It is a fine specimen of dignified advertising. When a production is put before the public in this way it is very apt to have a stronger appeal to the better class of patrons than if you undertook to tell the public what a wonderful attraction you were offering. The additional attractions are also properly played. The space is nine inches across three columns.

Take a few minutes off to consider the ought in autumn.

ARE you one of the exhibitors who figure that the youth of the country do not read the newspapers and that it is not any use to address advertising to them?



In the first place, in the case of newspapers which have good photoplay departments you will find that the children, boys and girls, do read this matter and that not only do they come to your theatres as the result, but that they influence their parents. The circulation manager of a newspaper in one of the larger cities told us that he devoted a considerable share of his attention to getting the young folk to reading the paper. "I am building for the future," he said. "Let me get a child to look for one particular feature in my paper for three months and I have made a subscriber for life." And then he declared that the photoplay department was one of the best features to accomplish this result.

There is another angle, also. When you address a display to the children, and you have a legitimate basis for this, you are going to attract the attention of every father and mother and get their interest, first on behalf of the children and then for themselves.

Star theatre, Portland, Ore., has a mighty good display here on "Boy Scouts to the Rescue." We are sure that it packed in all the kids and got a big share of the grown folk. Space used was 8½ inches, three columns.

Waiting for the other fellow to do it is like looking through the keyhole of a plate glass door.

UNIQUE and valuable co-operation of business houses is being secured all over the country in connection with the official Government war pictures. A number of these that have been accorded "Pershing's Crusaders" have been printed here, but probably the most original of all is that from Los Angeles. In advance of the showing of "America's Answer" at the Alhambra theatre the co-operation of the Southern California Telephone Company was obtained and with the September first statements to every subscriber went a reminder of this picture, with the appeal to attend based on the patriotic character of the production.

Seeing Rialto and Rivoli with Rothapfel

SUNDAY evening we sat at the Rivoli in the next seat to a high British army officer. On the other side of us, for most of the time, sat S. L. Rothapfel. They were, and are still, strangers, and the master of the Rialto and Rivoli will here learn some of the things that the British fighting man said to us. He was impressed with the orchestra and the many elements entering into the presentation. "It is another case of Americanism," he said to us. "There's nothing else in the world like this." He was surprised that the motion picture should be developed to such a degree. And he wanted to know all about who was responsible for it and how the music was made possible and how such an organization was kept together.

We did not admit to him that he was fortunate in being present at probably the most nearly ideal presentation that the Rivoli has known. In fact, were we to start out to arrange a perfect bill, out of all the pictures that we have seen, with the best of the musical numbers and the most artistic in settings, we do not see how we would have changed the current offering a whit. And so we are offering this bill to you this week as the supreme in what the motion picture theatre can do. *And when you come to analyze this bill you will not find any of its elements so wonderfully "great," but what you will discover is a perfect blending of the best into a whole that fascinates with uniform heart interest.*

This army officer, who had just come from the trenches of Europe, was impressed by the harmony that ran through the bill, and most of all he mentioned the music. But the harmony is there just as much as in the pictures, in the matter in which they are coupled together and in the settings that they are given. One leaves the Rivoli this week with a single impression, that the best in the world still exists. One might almost call the whole bill at the Rivoli a fantasy, for one seems to have been taken away from the rest of life and placed where the ideal exists. It is almost a dream, and certainly the manager that can take us away from the material world has accomplished a great deal. And we'll stake a lot on the statement that during the presentation of this bill there wasn't a person in the Rivoli Sunday that remembered it was cold and raining outside.

It is more than a mere visit to the land of make-believe; it is like being reborn in it and carrying away with us a great deal of the spirit in the storehouse of our supremely happy hours.

Hosmer's "Southern Rhapsody" is the overture, and this is played with the lights all gold. This selection number includes a series of the most popular melodies, including "My Old Kentucky Home," "Dixie," and finally "Old Folks at Home." Then comes "A Modern Mexican Hacienda," one of the Educational Films releases of "Mexico Today." The first and second "Carmen" suites are played and then we have "Spanish Characteristique" until the bull-fight, when "Toreador" march No. 5 is used, followed by "Los Bandarillos" until the trick of throwing the bulls by their tails, and then a galop is used to the finish.

YES, YOU CAN

You Can Make Your Theatre Stand for Something Definite

IT was cold. It was raining. And those that came to Rivoli had to walk, for all New York was rigidly observing the "No gasoline" rule.

Yet the crowds that came to the Rialto and Rivoli theatres on Sunday were well equal to the largest that we have seen since we began visiting the Rialto and since the Rivoli was built.

And lines nearly a block long stood in the rain waiting to buy tickets.

The answer was this: On this dreariest of days the people wanted real amusement and they knew that they would find the cheerful American sort of it at these theatres. It means that the people have come to know the quality of presentation at these two houses and because they know that in these war days they are going to get happy, punchy amusement.

You can make your house mean the same thing.

There is a unique effect with the first musical number, the orchestra first playing "Less Than the Dust," with the theatre lights all blue. Then the curtains part revealing an Oriental reclining on the floor smoking a cigarette. Through the round opening at the back is the blue sky and stars with two hanging red lights and incense burning at one side of the stage. Then Riccardo Benelli sings "Temple Bells," accompanied by the organ and the stringed instruments with the chime effect wonderfully reproduced.

Rivoli Animated is this week confined to the Official War Review, and certainly all records for enthusiasm go by the board with the stirring pictures and the wonderful musical setting that they are given. "The Great Drive" is the title of the issue, and it opens with bugle calls and pictures of the British going to the front with the refugees passing in the opposite direction. "La Forza del Destino" is used through the first part of this, which shows trainloads of shells going to the front, then scenes in the trenches, with a few flashes of the German dead there, and then streams of the German prisoners passing to the rear. With the title, "On They Go, Veterans of France," the "Marseillaise" is counterpointed on the trumpets and the enthusiasm is stirred still higher. There are pictures of a bombing plane brought down by the Americans and of a German tank taken by the French, and then the scenes turn to Italy and the music becomes "Sicilian Vespers." There are some shots of the preliminary bombardment and then a wonderful view of the charging men. But that grows even more when the title appearing telling us that this is Chateau Thierry, where the Americans proved the equal of any fighting men in the world. First we have some views of the hidden guns in their bombardment. These exploding shells form what are probably the greatest bombardment pictures that have ever been taken, and the rumble of the battle is reproduced with unusual realism by the orchestra effects. There is new applause as a sight of the town where the Marines won their glory is seen through the smoke of battle, and then as the men go forward the audiences literally become wild with enthusiasm and the orchestra crashes into "Yankee Doodle," which is played twice through until we get a view of General Haig and Mr. Balfour, but the records for stirring scenes anywhere is broken when we have a fine picture of General Pershing and General Foch together. These leaders talk for several minutes before the camera, and we have never witnessed a scene like that in the Rivoli, when people stood up and cheered themselves hoarse. *It was the greatest demonstration of the moving power of the picture and music that has ever been recorded.* "Rule Britannia" is played for the shot of General Haig and then "Battle Hymn of the Republic," with the chorus played in a very martial style to the finish.

Then the audience settles down and the rest of the program carries us far from the war. All of the lights become red with the exception of the side panels in green, and then the curtains part revealing Miss Gladys Rice seated on a bench, with red curtains forming a background behind her and a spot on her from the right of the stage. She rises as she begins to sing "Mavis." Immediately after the curtains fall the first of the two "features" of the bill is shown, an O. Henry-General Film two-reeler, "Transients in Arcady." It is a whimsical creation and altogether one of the most delightful pictures, regardless of length, that we have seen anywhere, and it has no small part to do with stamping the entire Rivoli presentation with the wonderful charm that it possesses.

It is the story of a girl clerk and a collector, both of whom register at the Hotel Astor under false colors to have the times of their lives. Each fools the other completely and the audience is kept mystified to the end, though humor is always the dominant element. "Just a Gem" is the opening number, and then we have the chorus of "By the Sea" and "Vanity," played without the introduction as the girl appears on the scene. When she drops her handkerchief it changes to the theme, "High Jinks." Herbert's "Canzonette" is played with the luncheon scene, and then follows the chorus of "Twilight Lane" played twice and then a repetition of the chorus of the theme. Then follows one of the Rothapfel numbered selections in

Rialto and Rivoli

tremulo and at the dinner sceen we have "Twilight Lane" played twice through, followed by the theme. With the dream of the man about the girl's castle in Russia we have "Glory of Russia." After he awakes, "Twilight Lane" is used twice, once with 'cello solo, and then "Fiebeleid," with one violin solo and another of the numbered selections, and finally the theme at the end, where we have the scenes at Coney Island. A remarkable burst of applause greets the end of the picture.

Now the lights of the theatre all become blue and the orchestra plays through "Smiles," and here there is a little trick put into showmanship, for as this is later revealed as the theme of the picture you can hear the people all over the house humming. It helps to keep the audience in a good humor and to make the comedy of the bill stand out all the more. The Douglas Fairbanks picture, "He Comes Up Smiling," is made unusually pleasing by the music, which we consider one of the most cleverly arranged scores that we have ever heard, though the music is all light and airy.

"Smiles" is carried into the picture, and this is followed by "Dance of the Sapling," as Fairbanks is shown taking the place of the bird in the cage, and then "Serenade" till the time he gives the bird its daily bath, and then "Causerie," followed by "Cossack Revel" during the energetic chase after the bird, which turns to "Traumerie" as the tramp philosopher asks him to remove his foot from the food. "Bed Time" is played once through as Jerry's valet gets busy, followed by "Happy-Go-Lucky" and then "Bee's Wedding," as Jerry is chased by the bees and "Sly Boots" as he goes to the auto. "Introduce Me" without the introduction is used as the General comes up. The theme "Smiles" is first introduced as the real "Bachelor" is seen as "September Morn," and then "Zoo Step" follows through with the theme repeated as Jerry throws the money to the tramp. During the dinner at Colverdale "Poppyland" is used, followed by the theme with Jerry and the girl and then "Star Gazer" as the unwelcome guest apears, and "You're in Love," followed by "Lily of the Valley." The organ takes up the music there up to the time that Jerry warns his tramp friend to be very quiet, when "Danse Fantastique" is used without the introduction, followed by "Avec Elan" as the two brokers are made prisoner, and "Fancy Free" as Jerry carries the food to the prisoners, and then comes "The Sweetest Girl," followed by the theme. With "Cousin Henry" in town comes "Come Across," and then "Club Galop," played twice, with "Chasse de Bion," followed through, and then the theme at the end.

And we'll estimate that nine-tenths of the people as they walked out of the theatre were humming or whistling "Smiles," or at least it was in their hearts.

"Solonelle," one of Tschaikowsky's masterpieces, is the overture at the Rialto, and it is one of the most magnificently rendered that we have ever heard at the Rothapfel houses—which means anywhere. This was written to celebrate the consecration of the cathedral in Moscow and commemorates the withdrawal of Napoleon from the Russian city. The lighting is blue, just a touch of it, and the first portion of the overture is played on the string instruments with a wonderful reproduction of organ music, though the theatre organ does not figure in this interpretation at all. Toward the end it becomes very martial, and almost at the end the curtains on the side panels part showing the burning Moscow at the right and at the left Napoleon retreating through the snows at the head of his men, abandoning the Russia that he set out to conquer.



Manager Jesse E. Jones, of the Jones Theatre, Canon City, Colo., reports that he is getting much benefit out of the cooperation of a local druggist in devoting part of his window display for photos bearing on attractions at the theatre. The druggist finds that this results in new attention being attracted to his window

"Punting with Sugar" is the Post-Pathe scenic. "Salut d'Amour" and Moskowsky's "Serenade" are each played once through, and then "Narcissus," until the workers are shown in the cane field, and then the tune becomes "Hello, Hawaii," and continues to the end.

Miss Annie Rosner supplies the first musical number, singing "Mine" before the Byzantine setting, with the side curtains in red and the main lights of the house in the same color except for the blue center of the dome.

Rialto Animated opens with Screen Telegram pictures of the G. A. R. veterans on parade, for which "Memories of War" is used. From the same source come pictures of the honor paid to "Buffalo Bill" at Camp Cody, for which "Stampede" is used. Screen Telegram also supplied pictures of the Navajo Indians making jewelry, with "Indian Allegro." Gaumont supplies pictures of sailors at San Pedro, Cal., being instructed in the use of the rifle, and "Pride of Columbia" accompanies them.

"If He Can Fight Like He Can Love" is played with Gaumont pictures of sailors at play. Gold dredges are pictured to the music of "Folly Dance," and then pictures of the Miss Detroit III winning the championship have "Autumn." These pictures are from Gaumont, as are the "With Our Boys in France" scenes that follow.

These first show the boys bathing and having their hair cut, unloading shells, General Pershing at headquarters, and finally the American commander going into the trenches in a "tin hat." "Good Luck to the U. S. A." is used through these. Hearst-Pathe gives us a flash of Captain Archie Roosevelt back home, and here the last eight bars of "When You Come Back" are used. There is a most unusual ending to the Animated with Hearst-Pathe pictures of seeing New York from the air. "Merry Wives of Windsor" is used for the opening scenes, and at the title, "How the planes appear to the city" we get "Sidewalks of New York."

Now don't think for a moment that the punch has been left out of this Animated by the ending. The opposite is accomplished, because the war is brought directly home to every one in the audience. *It is a stimulating ending, one without any horror to it, but one that makes all remember that we are in this thing of Crushing the Hun until the job is well done.*

Just before the feature, Desere La Salle sings the prologue from "I Pagliacci," and then comes Charles Ray in "The Law of the North," a picture that has considerable of the blood element in it for these strenuous times, although it held the attention throughout. A considerable portion of the score comes from the Rothapfel numbered selections. "Romance" is used with the introduction, "Yesterlove" as the girl comes up to Le Noir, and "My Best Girl" is played a couple of times with "Old Love Song" as the finale.

"Irish Tune from County Derby" and "Shepherd's Hey" is the double number then played by the orchestra with the lights all red, coming up to gold at the end.

We all go home laughing after the comedy, a Mack Sennett, "His Wife's Friend," which has some of the cleverest chase stuff

(*Continued on page* 1858)



Rehearsal scene used at the Auditorium, Waukesha, Wis., with the presentation of "The Great Adventure"

Rehearsal of Musical Comedy Company Used to Give Atmosphere to Stage Picture

THERE are lots of theatres throughout the country that now and then play legitimate attractions—when they can get them—but which rely on the motion picture for their regular amusement supply. There are possible combinations that can be used and possibly as brilliant example of getting the most out of the opportunity is supplied by Miss Flossie A. Jones, who runs the Waukesha Amusement Company with its three theatres.

In the Colonial theatre legitimate attractions are shown from time to time and the city is picked out often for the opening of new plays, there generally being five or more companies to start the season here each year. This year it happened that a musical comedy company with some forty people was rehearsing at the Colonial at the very time that Miss Jones was about to present Bessie Love in "The Great Adventure" at the Auditorium.

Now this is a picture that tells of the life of a chorus girl behind the scenes and Miss Jones immediately grasped the big idea. Possibly some managers might guess that the thing she did was to use the chorus of the company in some sort of a prelude to the picture. But here was a chance to do something different and she took it. And by the plan that she followed she got the atmosphere of the picture and the actualities of the stage into the closest sympathy.

She simply showed a rehearsal of the musical comedy company after the picture had been run. She advertised "The Great Adventure" heavily and at the same time announced that after the picture had been shown the musical comedy company would give a full rehearsal on the stage. But to add to the interest of the rehearsal and to bring it close to the people she announced that any person in the audience would have the privilege of calling off any song "with a swing to it" and that the director of the company would whip the chorus into shape to dance to the tune of it.

Then came the impromptu announcement that a dance would be held on the stage of the theatre and that tickets would be sold, the money to go to the Our Boys in France Tobacco Fund. The stage was cleared and after tickets yielding $47 had been sold there was a wonderful response from the audience and scores of them danced for a couple of hours.

Probably most of the theatres cannot do the same thing. There are comparatively few of them who could secure the co-operation of a theatrical company, but the chief point in this recital is that it shows the great value of taking advantage of every opportunity that presents itself to the individual manager, and it also proves that in these days the novelty is most welcome to your patrons. People want to see things done "different," and they want the variety of getting away from the humdrum and the actualities of the present.

Everything that is published in these pages is not for the purpose of being copied in your theatre. The great thing that every manager, whether he runs the Rialto in New York or the Bijou Dream in Wetumpka, is to THINK. The reason that Miss Jones has made the wonderful success that she had scored in Waukesha is that she does think and it is mighty rarely that she lets a good bet get away from her.

Every day "We can't do it" is getting further away from us. We may know that this or that plan is not applicable to our theatre, but we begin to wonder what we can do with this or that picture. And when we begin to wonder the machinery of our brain begins to work—for it had had the LUBRICANT. That's why we print so many of the ideas of others here.

You can do a lot. And probably the things that you do do will urge others to accomplish things. That's the reason why we want to hear from you.

We know of one manager who used with success in one of the finest houses in the country an idea that originated in a 200-seat house in a mining camp.

Don't hesitate because you are "a little fellow."

Seeing the Rialto and Rivoli with Rothapfel

(*Continued from page* 1857)

and freak photography that has ever been put on the Screen. All popular music is used throughout, including, in order, "Oh, You Beautiful Doll," "Hello, I've Been Looking for You," "Girl o' Mine," "Who's Who," "This Is the Life," "Vampire Galop," "Who's Who," and "You're in Style."

Now, we saw the Rialto bill first and we thought it was a mighty good one and we had a lot to say about it. But right there we made a mistake, for we went to the Rivoli and we came away so full of the spirit of the presentation there that we had almost forgotten about the Rialto.

And there is just a point about the Rivoli bill that we wish we could make clear. It is the way that the spirit of the bills goes clear through you, becomes a part of you, and remains with you, that makes it so striking. *There probably will be none who visit that theatre during the week who will forget either the pictures that they have seen or* WHERE *they have seen them.* And certainly that is the greatest advertisement possible for a theatre.

Mr. Rothapfel admitted to us that he believed that this was about his best bill. And we agree with him.



How the marquis was used and display on sidewalk on "To Hell with the Kaiser" at the Schade Theatre, Sandusky, O.

Schade Again Proves Worth of Novel Methods in His Outside Exploitation

GEORGE J. SCHADE, proprietor of the Schade theatre, Sandusky, O., believes in using the front of his theatre for exploitation as all of you who have been following these pages know. His example of showmanship in a city of 20,000 is a lesson to every exhibitor of the nation in getting everything possible out of each picture

This particular piece of exploitation came with his run of "To Hell With the Kaiser." Some of the ideas had been used at other theatres, but Mr. Schade varied them just enough to make them novel and it has been rarely in the history of Sandusky that there has been as much talk about a production as greeted this one in advance of the opening.

Two weeks before the showing of the picture he had 10,000 streamers printed bearing the words "Members of To Hell With the Kaiser Club." Every auto windshield, every store window and in fact every stray box and barrel in the city was adorned with one of these. And not only did these posters attract attention, but there was so much demand for them at the box office that two additional lots had to be printed.

In addition to this, representatives of the theatre got busy on the streets and pinned a white badge bearing a red chief with the words, "Member of the To Hell With the Kaiser Club" on every one that came along. In addition to this Mr. Schade used five 24-sheet stands and posted a hundred one sheets while he distributed 5,000 heralds in the city. There was liberal newspaper advertising, space four columns by ten inches being employed for five days in advance of the production.

But it was in front of the theatre that the most unique of the exploitation was centered. This display was in advance of the engagement and was kept up during the run of the picture, the marquis being used to the best advantage. On either side of this were used cut outs of the theatres' design showing a cartooned image of the Hun ruler as a prisoner of two American soldiers. Standing out over the street were the figures of the kaiser with the Devil and a pitchfork prodding him off into space. Red incandescent lights were so placed as to provide the proper night effect.

Directly under the marquis and against the curbstone was the grave of the kaiser with a large shaft, there were small stones for "Hindenbug," "Ludenduck," "Von Turpentine" and the "Clown Prince." Instead of being green with sod, old tomato cans were used. "Don't use sod, Mr. Exhibitor," suggests Mr. Schade, "for the cans will attract the attention of everyone."

The picture ran for three days at the Schade and the proprietor reports: "We packed them day and night."

Incidentally during the run of the picture Mr. Schade has the chance to use some exploitation that he ignored. He received a letter from a pro-German crank threatening to kill him for running the picture, but instead of employing it the letter was turned over to the postal authorities.

Local News Weekly Scores Big Hit in Buffalo

Within the short time that he has been operating his Strand news weekly in connection with the Buffalo *Evening News*, Manager Earl L. Crab reports that it has brought him greatly increased business. Two weeks ago an article in the MOTION PICTURE NEWS told how Mr. Crab prepared his weekly.

Last week the number of local events that he pictured included the Labor Day parade, the annual clambake held by the Elks lodge, the Lafayette Day celebration, a War Savings stamp rally in Lafayette Square and views of a couple aquaplaning on the Niagara river.

Mr. Crab finds that when people see themselves in one of the scenes they send all the members of the family to see themselves appear as "screen stars" and the word of mouth advertising is of great volume. In addition the *News* gives first page co-operation.

WAR'S EFFECT

We Are Going to Try to Help You in Solving Some of the Problems

ONE of the most serious effects of the war will be on the labor situation, and in many communities this is going to be felt more and more.

With the second draft taking boys from eighteen and up, one of the principal concerns is to be with the ushers. Many theatres have come to find that ushers are an essential to the theatre, but they have not been ruled so as far as fighting is concerned.

This means that the exhibitors must find some one to take their places, and the natural thing will be to turn to the girls. They are now employed in a number of the finest houses in the country, but still there are managers who are opposed to their employment.

So in the next issue of the News there will appear an article by Harold B. Franklin, of Shea's Hippodrome, Buffalo, that ought to prove of great value. Mr. Franklin uses young women in his theatre, and he will tell you of the success that he has had and the problems that he has solved.

Selling Three Pictures in Same City and at Same Time Teaches Valuable Lessons

THIS article might be called a study of the way to advertise three theatres in the same city and under the same management so as to get the most business for all three of the houses. But it embraces more than that, for here are some lessons in the proper sort of advertising that can be brought home to most exhibitors.

These are the displays of the Liberty, Coliseum and Strand theatres, Seattle, Wash., which are owned, together with the Mission by Jensen and Von Herberg. The advertising is the work of G. F. (Hundred Per Cent) Fullerton. A full page was used for "Les Miserables," four full columns for "The Great Love," and seventeen inches across four columns on "A Pair of Silk Stockings."

As we have pointed out to you on many occasions the tendency in most cities where there are several theatres under the same management is to group the advertising. This is not only bad from the fact that the public rather resents the syndicate idea being put at it, but because in this way the various attractions really don't get a fair chance to make their appeal. A third reason is that it generally results in decreased space and actually to arouse a feeling on the part of the newspaper that so much co-operation is not necessary.

It is needless to say that such principles are not followed by the Jensen and Von Herberg interests. Unless they were told, or gathered the impression from the similarity in the boldness of all the advertisings, no one would ever know that the theatres were under the same ownership. We say that because we want to call attention to the fact that though there are mighty few theatres using full page advertisements at any time, we would like to know how many managers would go to the full page on one attraction if they had other theatres in the same city in operation.

In illustration of this another city might be pointed out in which a syndicate owned all but one theatre. While this theatre was independent it did striking advertising and got big business, and this resulted in the theatres operated by the syndicate spending more money for newspaper space. But this house was finally acquired by the syndicate and advertising dropped to the minimum. Only the other day we were told by a man with no financial interests in photoplays that there had been a great drop of interest in that city as the result. While that may not be true, certainly the opposite policy does tend to increase the interest.

Of course we are always urging you to make your theatre the thing, but still it remains day after day that the thing *you are having to merchandise each day is the picture.* For that reason it is apparent that where there are three or four theatres under the same ownership there would not be the slightest sane argument why each picture should not be advertised to its full possibilities just as much as would be the case if the three or four theatres were bitter rivals. *It simply bears out the proven fact that where theatres of a city as a whole have taken to good advertising all of the theatres that advertise have benefited.*

And aside from that argument why should not the writer of advertising try to sell all three of the pictures to each patron? This is possible only where there are longer runs, for the day has passed when most people are willing to go to more than one show in the course of a day. But where the run is of sufficient length and where the advertising is properly written you can make the appeal sufficiently strong on each picture to create the desire to see all three. And when these advertisements appear in the Sunday issue it is not a case of advertising one picture against the other, but of putting forth a selling argument for each picture that actually sells each picture for some day during the week. This is just what Fullerton is doing.

To digress a moment: We are afraid that there are a lot of managers who would like to string these displays together and label them across the top "Three wonderful attractions" or something of that sort. That would, of course, weaken the selling argument for each production and deliberately invite the public to look for the weak spot in the chain. For our impression of this "Bargain bill" stuff and similar methods of exploitation is to invite the public to hunt for the "joker."

Now the thing that commends itself greatly about this advertising is the very lack of exaggeration. The William Farnum advertisement is based strictly on the wonderful heart interest of "Les Miserables," and in referring to the story he calls it "the epic of a soul transfigured and redeemed, purified by heroism and glorified through suffering; the tragedy and comedy of life at its darkest and its brightest, of humanity at its best and its worst." The huge illustration of Farnum and of the various characters completes the argument. In other words the appeal is put over

(*Continued on page* 1862)



This occupied four full columns



Seventeen inches, four columns, in the Seattle Times



Full page on "Les Miserables"



Lobby display on "The Honor System" used by the Metropolitan Theatre, Iowa City, Ia.

Annual Photoplay Section of Cleveland Paper Shows How Real Cooperation Pays

DOES it pay the newspaper to cooperate with the theatres?

If we hadn't already answered that question so many times we would cite the first annual of the photoplay supplement of the Cleveland *Plain Dealer*. Some weeks ago we considered the cooperation between the newspapers and the theatres in the Ohio city and told you that it ranked among the very best in the country. This is borne out fully by the twelve page section which the *Plain Dealer* has just issued.

It carries a little over sixty-five and a half columns of advertising, or more than eight solid pages. In this Paramount and Universal are represented with a page each, Goldwyn combines with the Standard theatre for the last page in colors, while Fox uses two-thirds of page, First National a half page and other productions smaller amounts. Loew's Stillman, and Mall and Alhambra are represented with a half page each, while Orpheum, Metropolitan, Knickerbocker, Strand and Duchess have quarter pages each. Fifty-four theatres are represented in the advertising.

From the front page, which includes a group of noted film stars, entirely through to the attractive Goldwyn-Standard theatre full page the issue of the *Plain Dealer* is a credit to the industry. It covers the news of the week at the local theatres, includes a mass of gossipy, interesting matter about the plays and the players, and then has two special articles. One of these is about Frank Powell, a Cleveland product, and the other tells about E. Mandlebaum, head of the First National Exhibitors Circuit of Ohio and one of the pioneers in pictures in Cleveland. In short, we believe that it is matter that will be read by everyone who has any interest in pictures.



Cover of Annual Photoplay Section of Cleveland Plain Dealer

We wish that every newspaper—and especially those who do not believe that a creditable motion picture section pays—could see this section. And the wish is equally strong that those exhibitors who do not see the reason for constant good advertising could also see this and that they could know the effect that this good advertising, coupled with the right sort of cooperation on the part of the newspapers, has had upon the prosperity of these Cleveland theatres.

Here is the word from the *Plain Dealer* itself, referring to this special section: "It proves that the exhibitors of any large city will back up a newspaper with advertising, provided the newspaper is willing to cooperate with the exhibitor."

And we believe that this is going to be the case everywhere just as soon as the two elements begin to see the light. Advertising is absolutely essential to the theatre. And it is equally true that the interest in motion pictures is so universal that the newspaper that ignores this fact is at the same time ignoring the interests of the readers and in that is failing to fill its moral obligation to the public.

Since the above was written and as this page was about to close we have also received copies of the "Motion Picture Guide," the annual photoplay section of the Cleveland *News-Leader*. This also contains twelve most creditable pages of live matter and though the columns of advertising is slightly less than the *Plain-Dealer* there are fifty-six local theatres represented.

"Reward" Bills Used by Theatre to Exploit "Honor System"

HERE is a very simple but extremely effective lobby display which was prepared by Manager E. O. Ellsworth of the Metropolitan theatre, Iowa Falls, Iowa, for the showing of the Fox production of "The Honor System."

This theatre plays both pictures and legitimate attractions and a portion of the house's stock scenery was used to form the front, with the prison effect. A couple of suits of convict clothes, ball and chain and handcuffs carried out the idea.

However, as effective as this was to get the eye, more comment was probably caused by the panel which is shown at the extreme left of the picture than anything else. Mr. Ellsworth put over a good idea here and one that will work in any community, the smaller the better. He went to the police chief and got a collection of latest handbills offering rewards for persons wanted in various sections of the country. These were all placed together in the glass enclosed frame. There was no sign and they were allowed to speak for themselves.

The result was a constant crowd in front of the theatre and hundreds of people who ordinarily wouldn't stop to read one of these handbills stayed there until they had digested the whole bunch of them and then went along to talk about the display to the friends they met. Every exhibitor, especially those in the smaller cities, knows how you can excite the public interest in this way. It is a well known fact among newspaper men that prominent escaped criminals are always "seen" in scores of different parts of the country at the same time. It appears to be a mania with some people to hunt for those resembling some particular wanted character.

The result in Iowa Falls was to cause the greatest interest in criminals that had ever been known there. It also caused new interest in the picture and brought in record crowds to see it during the run. It was simply a case of localizing the interest in convicts and did it a great deal better than a lot of lurid language would have done.



Stage of Shea's Hippodrome, Buffalo, showing the augmented orchestra and a view of the stage setting used for the anniversary bill. The story appeared in the NEWS last week

Boston Newspapers Make it Hard For Motion Picture Houses to Do the Best

(*Continued from page* 1850)

and its newspapers what they should do in connection with motion pictures, for they so plainly demonstrate that they do not consider the photoplay in the same class as the "drahma" that they would resent such a hint from an "upstart" in the amusement business.

But it still remains a fact that the Boston newspapers could do a great deal to liven up their pages, and there is no one thing that would create wider interest than to give serious attention to photoplay news. All that they are doing now is to grant recognition niggardly, purely on a basis of advertising, and at the same time with a certain amount of ill-concealed contempt for photoplays in general.

It is a good thing for the nation as a whole that there are not many of these "biggest" cities. In the lesser ones the owners of the newspapers are getting closer and closer to the people and are showing more and more that they want to give the people what the people want.

A man who is familiar with Boston told us the other day that there is probably not a city in the country where there is a greater percentage of the people interested in motion pictures and where everything connected with them is devoured with greater avidity. But if that is true they do their devouring somewhere else outside of the Boston newspapers.

Now of late years Boston has not been the most stable city in the country, so far as newspaper investments were concerned. Some of the old fellows who used to be household words throughout New England have found it hard to hold up their heads, and some have gone to the wall. This has been because these papers held to the traditions of the past instead of being awake to the opportunities of the day.

One of the opportunities right now for every newspaper in the nation is to give the proper amount of attention to motion picture news. From the point of view of giving reading notices, the Boston papers may satisfy some of the Boston theatres, but we are very sure that they satisfy none of the motion picture-going public. There is nothing in the world in them to interest any fan and the theatres are actually handicapped in making the motion picture popular.

Boston newspapers not only show commercialism in their treatment of the motion picture, but they show line-drawing commercialism. They insist on leaving the impression that the photoplay is something of a much lower grade than the speaking stage. They deign to accept the advertising and then turn their backs on the advertiser.

Under the circumstances the exhibitor cannot be blamed very much for what he is not doing. The average Boston exhibitor is getting poor value out of his advertising, but it is not his fault.

If there should be a revolution in sentiment on the part of some one of the newspapers that would bring about the establishment of a real photoplay department, we haven't the slightest doubt that there would be greater use of newspaper space, better advertising and vastly more interest in the newspaper itself. But it is hard to bring about a revolution of any sort in a community where reliance is placed largely in past reputation, in the number of years of existence, in mere age—even if it is withered and shrinking.

There are two newspapers in Boston that show some desire to do things for the motion picture, but very evidently they are still dominated by the idea of the "drahma" superiority. But it is the very existence of that sentiment that gives the paper that wants to start an entertaining photoplay department the "chance of a lifetime."

And when the theatres there are able to get the newspapers to show this interest they are not going to have to put on double bills to get the public interested.

Selling 3 Pictures in One City at Once

(*Continued from page* 1860)

strictly on what the picture is. You don't find grandiose statements about this being the greatest work of Farnum, though we believe it unquestionably is, or anything of that sort. "Les Miserables" is sold, and not a bunch of adjectives.

When we come to "The Great Love" we have the selling arguments of the thrill and the excitement, the battle scenes and the love story. And when we turn to "A Pair of Silk Stockings" there is a breezy little bunch of language which says:

"Ordinarily a few feet of silk stockings attracts a lot of attention, especially on Second avenue; so we announce, with a feeling of pardonable pride, the comedy feature, 'A Pair of Silk Stockings,' in five thousand feet—some feet—some stockings. Oh, Boy!"

Can you not see reasons why readers of these three displays would not want to see each of the pictures and cannot you see further how the selling point of each picture has been brought out and how the impression is left on the reader that here are three different pictures that he could see? But while that is also done, the appeal is also aimed at those who are not merely seeking a "picture show," but who have some sort of special craving to be satisfied. That is done with the realization that there are thousands who would want to see "Les Miserables" who do not attend the ordinary photoplay, that "The Great Love" would have its appeal to more thousands and that "A Pair of Silk Stockings" would bring in many who would prefer it to the William Farnum picture.

This is really salesmanship in pictures. Some managers, with only one theatre, do not appreciate the importance of bringing out salesmanship, or they cannot do it with but one theatre. Here is a case where it has been done with three.

And remember there are other large advertisers in Seattle and that they are also selling their pictures and using big space.



Exterior of the lobby display on "For Husbands Only" at the Broadway and view of half of the interior

Curiosity-Arousing Display Used on "For Husbands Only" at the Broadway

"FOR HUSBANDS ONLY" is responsible for one of the most unique lobby displays on record at the Broadway theatre this week. It is the work of M. Kashin, whose efforts have been so often recorded in these pages. New York crowds have begun to look for these unusual displays at the Broadway and crowds are constantly in front of the theatre to study them. They have been responsible for great increase in business at the theatre.

When he started out to prepare this display Mr. Kashin says that he recognized that there was a weakness in the title because it might have the effect of keeping women away from the theatre. So he started out to banish the idea that the picture was a "stag" affair and every line in the exploitation was prepared with the purpose of persuading female element that this was a production that they ought to see. Every time the title was used it was accompanied by one of the expressions, "Merely a title, not a restriction" and "Bring your wife."

"Home" was made the theme of the lobby display. The outside of the theatre represented the marble front of a Fifth avenue mansion. Three breaches were made in the walls and here were revealed three scenes from the photoplay. One showed the simple minded husband and another the bachelor millionaire who "played the game" and in the center the private theatre erected for a purpose. The detail of these various scenes was perfect. For instance, the millionaire held a real phone in his hand and the stage was the exact reproduction of a fully equipped one.

While reliance was made largely on this outside display to sell the picture, the interior of the lobby carried out the atmosphere. It was arranged on the order of a Louis XV. drawing room, with handsome walls and rich draperies. The fireplace, typifying domesticity, was featured. Starting in the middle of the ceiling velour draperies encased the entire lobby, the color scheme being deep blue, the only other color used being gold. A blue rug covered the floor of the lobby and antique ornaments were used.

In place of the mirror on the mantel there was a scene from the production and on the opposite side of the lobby was another framed picture with a second scene. Just above the entrance to the theatre hung a huge gold frame and in Old English type there was the following inscription: "Home Sweet Home—strange to say this home was sweet, even though it housed a simple husband, a spiteful wife and a clever heart-breaker."

Now here was a lobby display that really told little about the picture outside of the main selling argument brought out in this frame. It was typically a curiosity arousing display and everything that would tend to make the story too obvious was avoided, outside of the point that this was a picture for women as well as for men. But you know the old story about women and curiosity.

Cooperation with Marines Advertises Picture

Eugene Levy, managing director of the Orpheum theatre, Seattle, got a great deal of unique advertising for "To Hell With the Kaiser" by co-operating with the local campaign of the Marine Corps for recruits.

He donated all of the paper for a bill-posting campaign to the "Devil Dogs" and these appeared in all parts of the city. The marines themselves took charge of the posting and they were able to place them in scores of places where the ordinary theatrical advertisement would not be welcomed.

This paper bore just two sentences: "To Hell With the Kaiser" and "Join the Marines." They were used well in advance of the showing of the picture and greatly stimulated the interest in it.

Your Theatre and Fourth Liberty Loan

(*Continued from page* 1852)

be done by the showing of proper subjects on the screens of the country.

During the coming Fourth Liberty Loan campaign one of the big out-door features that will be erected under my direction will be a massive street car float, representing the sinking of the Lusitania. This float will be taken all over the city wherever there are street car tracks, carrying its message to thousands. At night the float will be strikingly illuminated. At Lafayette Square I have arranged to erect a special stage for a screen on which I have arranged to show not only the Liberty Loan pictures being made by the popular screen stars, but also other patriotic productions. This is a good way to hold crowds during speeches by loan workers and another way to prove to Uncle Sam the value of the screen.

At Shea's Hippodrome I intend to give our new big stage setting over entirely to Liberty Loan boosting. Special settings will be reproduced in each of the three spaces. Other Buffalo theatres are planning to do the same. In fact, every exhibitor in this city is already working on plans to aid the local committee in putting Buffalo's quota over the top.

To show appreciation of the placing of the motion picture on the essential list, every exhibitor should get behind the next Liberty Loan "with both feet" and push hard every minute the campaign is on. Prove to the Government that the decision in favor of the industry is right. Pershing's huskies are forcing back the Hun in France. The exhibitor can help force him back in this country. There is work now for everybody and the work for the exhibitor is to spread the "win the war" propaganda, cooperating with the Committee on Public Information, which has also recognized the value of the screen by establishing a Division of Films. Strike while the iron is hot. The campaign for the Fourth Liberty Loan is about to open. Take off your coat, jump in and help carry on to victory.

Live News from the Producers

"Over the Top" Smashes Onward

Vitagraph Reports Empey Picture Winning New Triumphs—Musical Score Gets Favorable Comment from Exhibitors Throughout Country

"OVER THE TOP," Vitagraph's patriotic special with "Private" Arthur Guy Empey in the principal role, has entered upon a new series of triumphs, according to letters received at the Vitagraph offices last week, and in addition to establishing new records for attendance it has also set another record—in the musical branch of the business.

When "Over the Top" was first produced at the Lyric theatre one of the charming features of the premiere of this epic of "No Man's Land" was the musical score, and figures now available at the Vitagraph offices indicate that this score has attained wonderful popularity in conjunction with the triumphant sweep of the feature.

S. M. Berg, musical editor for Vitagraph, constructed the main theme of the "Over the Top" music and it is announced that musicians all over the country have adopted it as a composition admirably portraying and characterizing American grit and spirit. The band copies, Vitagraph's figures show, have now exceeded a thousand, so that virtually every military and naval band in the country, including the Great Lakes Naval Training band of Lieut. John Philip Sousa, is now using it as one of their patriotic concert and marching numbers.

"Over the Top Boys" the Empey theme in musical score, was published as a song by Belwin, Inc., and it has already exceeded ten thousand copies in piano solo sales, while the orchestrations, which have found great popularity not only in motion picture theatres running "Over the Top," but also in cabaret and dancing school orchestras, have passed the three thousand mark.

Other sections of the original "Over the Top" orchestrations are now being published as separate compositions, one of them the theme for von Emden, the German plotter, being published under the title of "The Crafty Spy." The battle music which is such a strong factor in the "Over the Top" scores is also out as a separate composition under the title of "Battle of Ypres." All of these have met with such favor that Belwin, Inc., with the permission of Vitagraph, is planning to publish practically the entire score in separate units and place them on sale at all music stores.

Charles Ray Denies that He Has Left Ince

THOMAS H. INCE, through the Famous Players-Lasky Corporation, last Friday afternoon emphatically denied the report that his star, Charles Ray, had signed with another producer. Mr. Ince's statement is confirmed by the Paramount-Ince star himself in a wire to Adolph Zukor, president of the Famous Players-Lasky Corporation.

The statement issued by Thomas H. Ince is as follows: "I wish to most emphatically deny the report which has appeared in various trade papers and which has gained considerable prominence in film circles, that my star, Charles Ray, has signed with another producer. There is absolutely no truth to this, in view both of my most pleasant relations with Mr. Ray ever since he has become affiliated with my organization and our present contract, which has two years more to run.

"In view of the fact that Mr. Ray has not even had any business negotiations with the producer involved, it would seem that either some one has made a mistake or that they were in need of publicity copy.

"Mr. Ray will continue to appear in Paramount pictures produced under my own supervision as in the past, and plans for the future point toward greater success for this talented young favorite than ever before."

In his wire to Mr. Zukor, Charles Ray said: "In reference to stories that I had signed with a certain producer, this is all news to me. I have had no business negotiations with him or any one else, by contract with Mr. Ince does not expire for two years, and my business associations with Mr. Ince and with you personally have been very pleasant, and I feel very well satisfied with the way in which Paramount has handled and distributed my productions."

Universal Contributes Film to Other Companies

Jack Cohn, in charge of Universal's Animated Weekly, has contributed in the last week a number of scenes from the Weekly program to other companies for use in forthcoming Liberty Loan pictures. The Famous Players-Lasky, Metro and Goldwyn companies, in particular, requested and obtained a supply of this material.

The scenes contributed were of late news events bearing on the war and national service. They depict large celebrations, crowds and parades, etc.

First National Announces New Release

The First National Exhibitors' Circuit, Inc., announces this week the release soon of a big production as a sequel to its widely shown surprise feature, "Tarzan of the Apes."

Its title, "The Romance of Tarzan," accurately describes the events of its swift moving and thrilling story, according to First National.

At the same time is made known to exhibitors the reason for the abrupt and unusual ending to its predecessor, "Tarzan of the Apes." Executives of the National Film Corporation, producers of both the original "Tarzan" picture and its sequel, realized, in the work of converting the book by Edgar Rice Burroughs into scenario form, that the action in the conclusion of the picture practically demanded a sequel to make a complete ending. The weird, fantistic experiences of Tarzan as the jungle man were so prolific in plot that it would have detracted materially from the novelty and unusualness of "Tarzan of the Apes" to attempt to combine in one production all of the elements of primitive and civilized life that the story offered. Consequently, it was decided to adhere strictly to the numerous jungle incidents of the plot as written originally by Mr. Burroughs in the production of "Tarzan of the Apes," and then await the results of its showing before determining to produce a sequel to it.

Binney Announces Plans for Star

Harold J. Binney, in an announcement this week concerning his star, Vangie Valentine, who is appearing in feature productions under Mr. Binney's personal direction, made known his plans. He said: "Some original writings will be used, in addition to popular successes of the stage and popular literature. George Edwards Hall, whose work has been much in evidence of late, has been engaged to adapt the stories to the screen. Prior to Herbert Brenon's departure for England, Mr. Hall had been connected with him in his production activities."

Goldwyn Builds Pullman Car

"A Perfect 36," Mabel Normand's newest Goldwyn picture, is under the direction of Charles Giblyn, and the scenes at present under way are in a Pullman car.

Hugo Ballin has erected a coach complete in every detail. The illusion is said to be perfect down to the small electric lights on either end of the berths.



William Faversham Will Appear In "The Silver King," Paramount-Artcraft Special. In the Centre Is a Shot from Fred Stone's "The Goat," and to the Right Is Marguerite Clark In "Out of a Clear Sky"

Italian Officials Assist in Promoting Film

Anent "The Italian Battlefront" in Colorado, Wyoming and Utah, a very graceful act of co-operation by the Italian Consulate in Denver is reported by General Film Company.

The showing of this war feature has been facilitated by the issuance of an endorsement by G. Gentile, Royal Consul General of Italy, which expresses his pleasure at being able to say that the scenes in this thriller of the battle line are authentic.

This letter, given to G. W. Whitney, General Film Manager at Denver, is said to be much appreciated by exhibitors and public alike. Several leading exhibitors have framed a copy of Mr. Gentile's letter and are displaying it in the lobbies of their theatres.

Some Film Title Changes Made by Universal

The Universal has announced this week changes in the titles and release dates of several Bluebirds and Special Attractions. "The Society Sensation," formerly called "The Borrowed Duchess," will be released September 23d. "The Velvet Hand," formerly entitled "Vendetta's Daughter," will be released September 30th. "The Lure of Luxury" is the new title for the picture formerly called "The Bargain True." It will be released October 7th.

Emmy Wehlen Begins New Metro Film

Emmy Wehlen, the little Metro star, has returned from a brief vacation to begin work on her new feature photodrama, entitled "Sylvia On a Spree," from the pen of E. Forst, and being adapted for Miss Wehlen'suse by June Mathis.

Harry L. Franklin will direct the production, with the assistance of Fred Warren, and the camera work will be done by Arthur Martinelli.

Famous Players Announces Year of Comedy

FOR the first time since starting the issue of two-reel comedies, the Famous Players-Lasky Corporation now announces that it will release one comedy a week for a full year. This is made possible through the fact that arrangements have been perfected for the production and distribution of exactly fifty-two two-reel comedies during the production year 1918-19, which began Sept. 1.

All these comedies will be released under the Paramount trademark, the list including twenty-six Paramount-Mack Sennett comedies, sixteen by James Montgomery Flagg and ten starring Roscoe "Fatty" Arbuckle. Accordingly, a complete schedule of releases has been made out for the year, a Sennett comedy being set for every other week, with the Flagg and Arbuckle products appearing on the alternate dates. The complete schedule follows:

Sept. 1, Flagg; 8, Sennett; 15, Arbuckle; 22, Sennett; 29, Flagg. Oct. 6, Sennett; 13, Flagg; 20, Sennett; 27, Arbuckle. Nov. 3, Sennett; 10, Flagg; 17, Sennett; 24, Flagg. Dec. 1, Sennett; 8, Arbuckle; 15, Sennett; 22, Flagg; 29, Sennett. Jan. 5, Flagg; 12, Sennett; 19, Arbuckle; 26, Sennett. Feb. 2, Flagg; 9, Sennett; 16, Arbuckle; 23, Sennett. Mar. 2, Flagg; 9, Sennett; 16, Flagg; 23, Sennett; 30, Arbuckle. April 6, Sennett; 13, Flagg; 20, Sennett; 27, Flagg. May 4, Sennett; 11, Arbuckle; 18, Sennett; 25, Flagg. June 1, Sennett; 8, Arbuckle; 15, Sennett; 22, Flagg; 29, Sennett. July 6, Arbuckle; 13, Sennett; 20, Flagg; 27, Sennett. Aug. 3, Flagg; 10, Sennett; 17, Arbuckle; 24, Sennett.

Affiliated Pictures Distributed by Mutual

A CONTRACT for shipping and physical service on pictures of the Affiliated Distributors Corporation through the exchanges of the Mutual Film Corporation is announced by Henry A. Brink, president of the Affiliated, who closed the contract in Chicago.

The first picture to be thus handled by the Affiliated is "Lafayette, We Come!" (Pershing — '17), a story of love and war produced by Leonce Perret, featuring E. K. Lincoln and Dolores Cassinelli.

"We consider this picture an especially auspicious initial release for our project," observed Mr. Brink. "It combines a particular topical fitness for the motion picture market of today with its important values strictly as drama."

James M. Sheldon, president of the Mutual Film Corporation, discusses the move as one of special significance to the industry in this period of stress and conservation of dollars and man-power.

"This is, it appears to me, to be a most logical step for both sides of the deal," said Mr. Sheldon. "It has largely been the practice heretofore for each new venture in films to add its own physical system of branches with expensive equipment to the already over-supplied machinery of film distribution. Affiliated has saved itself and the motion picture industry the cost of a new system of exchanges, and it has availed itself of the physical services of a concern which has most thoroughly established itself with a high standard of physical service to the motion picture exhibitor."

The officers of the Affiliated include Henry A. Brink, president; H. C. Cornelius, vice-president; William J. Clark, secretary-treasurer and general manager, all of Grand Rapids, Mich., where the home office is located, and C. C. Pettijohn, general counsel, with offices in New York.

Fred Stone's First Film Appears Next Week

Fred Stone, the comedian of musical comedy, famous as the scarecrow of "The Wizard of Oz," in which he starred with the late Dave Montgomery for several years with brilliant success, will make his first public appearance in motion pictures in the Artcraft production, "The Goat."



"The Room of Flame" Is An Episode In Universal's Serial, "The Brass Bullet," Featuring Jack Mulhall and Juanita Hansen

Big Exploitation Benefits All

Exhibitors Save $200,000 a Year in Advertising Expenses When Playing Special Attractions Properly Exploited

AN expert on such subjects in the Universal estimated the other day that the advertising service provided by that company for its special attractions amounts to an annual saving of about $200,000 a year for the exhibitors.

He based his calculations on the fact that every exhibitor using special attractions, who intended to advertise the pictures adequately in the local newspapers, would have to hire special talent to make the drawings and lay out the copy, etc., if the Universal did not do this for him.

Universal sends out complete matrices of scientifically prepared advertising and elaborate press sheets for every special attraction. As an example, an average of three high class advertisements is provided for each Universal special attraction.

Preparing the press sheets for these subjects keeps a formidable staff busy all the time. But this staff would be a corporal's guard compared to the number of persons employed on the campaign if each exhibitor had to use his own resources.

The expert figured that more than 200 writers would be required to make the chief exhibitors their own advertisers. Each writer would have to study the pictures for his ideas, and each would get different ideas. Then there would be a vast outlay for material. Drawings and plates costing thousands of dollars would have to be produced, only to be scrapped when the pictures finished their run in each town.

Thirteen special attractions will have been released by December 30th since July 1st.

The expert estimated that brain energy equal to the killowat power of New York's subway electric plant running at top speed for two weeks would be consumed if each exhibitor had to prepare the advertising for the specials. The films represent dramatic stories of strong values. An exhibitor without special training would have a tremendous task in studying the stories and getting the vital advertising thoughts out of each.

Following is the list of current and pending releases of special attractions and the stars who are featured in them: "Hell Bent," Harry Carey; "Her Body in Bond," Mae Murray; "The Mortgaged Wife," Dorothy Phillips; "A Woman's Fool," Harry Carey; "Bread," Mary MacLaren; "Modern Love," Mae Murray; "Talk of the Town," Dorothy Phillips; "Vanity Pool," Mary MacLaren; "Three Mounted Men," Harry Carey; "Danger—Go Slow," Mae Murray; "Kiss or Kill," Herbert Rawlinson; "Till We Meet Agan," Dorothy Phillips; "The Big Little Person," Mae Murray, and "Boiling Over," Harry Carey.

Alice Brady Doubles in "The Better Half"

Alice Brady's forthcoming Select Picture, "The Better Half," will be released during the current month. This is a story of twin sisters, Trixie and Louise.

Miss Brady refused to allow a "double" to appear for her when it was possible for her to double herself. In hundreds of instances throughout the picture Trixie and Louise are actually Miss Brady. There is said to be scene after scene of startling revelations. In "The Better Half" Miss Brady smiles at herself—in one scene she shakes hands with herself.

Select officials declare that "The Better Half" is the crowning achievement of Miss Brady's many triumphs on the screen. J. S. Robertson is the director.

Allison Company Goes to Pine Crest

After a week spent on location in the wooded country of Topango Canyon, near Santa Monica, May Allison, Metro star, and her supporting company have gone to Pine Crest, near little Bear Lake, California, to "shoot" more exterior scenes in Miss Allison's forthcoming Metro picture, "Kate of Kentucky."

Pine Crest extends along the peaks of the San Bernardino mountain range. It is one of the most wonderful natural settings that California affords. The Allison company will be there several days. The trip involved a journey of 100 miles from Metro's west coast studios in Hollywood. It was made by the star, her director, Robert Thornby, and more than a score of players, together with Webster Cullison, assistant director; William E. Fildew, camera man, and his assistant and several members of the studio's mechanical force.

"Kate of Kentucky," a comedy romance of the Blue Grass, with its feuds and moonshiners, was written and adapted by George D. Baker, Metro's Western manager of production, and Tom J. Geraghty of the scenario staff. The scenes are mostly exteriors, with nature furnishing the settings.

Triangle Releases "The Grey Parasol"

Wellington Cross, known as a vaudeville headliner, will make his initial appearance in the silent drama under the Triangle trade-mark in "The Grey Parasol," in which he is jointly featured with Claire Anderson. This production is offered as a Triangle release for the week of September 22.

"The Grey Parasol," which was directed by Lawrence Windom and photographed by S. S. Norton, tells of the adventures of a wealthy young chap. Two men, agents of the great American trusts, seek a mysterious formula, "Coalex," a substitute for coal, known to be in the possession of Estelle Redding (Claire Anderson). Wellington Cross is Hamilton Hill.



Norma Talmadge, on the Beach "Somewhere on Long Island," Just Before Returning to the Studio and a New Select Picture



The War Didn't Cost Mabel Normand Her Dressing Room. This Is Just the Way the Goldwyn Star "Makes Up" on Location

Farrar's First Goldwyn Receives Praise

"The Turn of the Wheel" opened the fall season in the big Stanley theatre, Philadelphia, to waiting box-office lines a block long, according to report. The New York Strand played it a solid week and it is declared that this augurs well for the remaining five of Geraldine Farrar's Star Series productions for Goldwyn this year.

"After opening with 'The Turn of the Wheel' I doubled its playing time at the Orpheum," wired the Jones, Linick & Schaefer organization of Chicago.

Nathan Ascher, head of the Ascher Bros. enterprises, Chicago, wired: "Geraldine Farrar has gone over big. She has an individual and distinctive following of hundreds of thousands in addition to the regular patrons of the cinema."

Jacob Lourie, the Boston theatre owner, reports tremendously satisfying business at his Modern and Beacon theatres, Boston, for the week of the Farrar engagement.

Elton Joins Universal's Current Events Staff

Leslie Elton, the well known cartoonist, who has been making cartoons for moving pictures for quite some time, is now drawing for the Universal Current Events. His cartoons feature the war.

Some of his latest ones are: "Hoch der Kaiser," "Liberty on Guard," "Doing Their Bit."

"A Japanese Nightingale," Pathe Offering

"A Japanese Nightingale" is the first of Pathe's Extra Selected Star Photoplays, featuring Fannie Ward, and will be released Sept. 22.

It is written by William Young, from the novel of Onoto Wotana and is picturized by Ouida Bergere and Julius D. Furthman and directed by George Fitzmaurice.

Keeney Plant Prepares for Work

Art Director Unander Builds Sets for First Production—Sidney Olcott to Direct — Lights Being Installed

LIVELY hustling is being done at the new Keeney Studios, 308-12 East Forty-eighth street, so as to get production under way as soon as possible. It has taken longer than it was expected to install the new equipment, inasmuch as Mr. Keeney has directed that every feature of it must be thoroughly up-to-date and adequate for all requirements. Had it been decided to make only such provision as might be necessary for the first picture, the work undoubtedly would have been completed by the present time.

While the installation of the lighting system and the fitting up of dressing rooms, property rooms and manager's offices, etc., are going on as rapidly as possible, Mr. Keeney's art director, S. M. Unander, is constructing sets for the first picture, which is to be even better than any Mr. Keeney has yet produced, if hard work, a superior cast, and pains and skill in directing can accomplish it. The new Keeney director, Sidney Olcott, has had very wide experience, having handled many of the leading stars of the screen in some of their most notable successes, and much is expected of his initial production.

The studio at the start will be arranged for the operation of two companies. Later, by putting in a second floor in the lofty building and by making other alterations, at least two more companies can be accommodated. The interior construction is such that the entire studio floor, 50x100 feet in dimensions, will be in the clear, thus facilitating operations of every character.

According to present plans, the first picture will star Catherine Calvert, who has been enjoying a vacation in the mountains since completing her last picture with Mr. Keeney, "The Uphill Path." Miss Calvert has appeared before the public thus far in two Keeney productions, "A Romance of the Underworld" and "Out of the Night." Both of these have been very successful. They have been generally acclaimed as exceptionally high class productions, with a distinctly human interest quality. The release date of the third of the Keeney productions, "Marriage," is to be announced in the very near future.

With his increased facilities for production, Mr. Keeney intends to put out a larger number of pictures and to add new stars to his list from time to time. He expects to be able shortly to announce important new plans.

Meanwhile, he is proceeding as rapidly as possible with the erection of his new, big and costly motion picture houses in Kingston, N. Y., and Williamsport, Pa., in which he will show his own pictures and pictures by other high class producers.

Vitagraph Releases "Misfits and Matrimony"

"BIG V SPECIAL COMEDIES," two-reel feature humor subjects, are now a permanent part of the Vitagraph service, the first release being "Misfits and Matrimony," put forth on September 16. Hereafter they will be released weekly.

Vitagraph has reported success with its single reel Big V comedies and, according to a statement from the company, the change to a two-reel length was dictated by demands of exhibitors who desire to make comedy more important in their programs. This demand became so insistent about two months ago that the company decided to double the length of its laughmakers and the production of them on a feature basis was begun at once. Two companies are engaged in making these subjects, one headed by Lawrence Semon, the other by Earle Montgomery and Joe Rock, and plans are now being made to introduce another comedy company headed by one of the most famous comedians in the country.

For the present the Semon and Montgomery Rock companies will alternate on the Big V Special program, the latter team being the stars of "Misfits and Matrimony," the inaugural release under the new order of things. "Huns and Hyphens," to be released September 23, will be Lawrence Semon's first two-reel feature comedy.

When Vitagraph announced that it would make its comedies real features it apparently knew whereof it spoke, for in this first comedy the settings and story are of real feature merit, with the company numbering more than fifty persons. These include more than a score of pretty girls garbed as Red Cross nurses, a riot squad made up of daring acrobats, and a number of comedians who are led by the stars of the company through a series of rapid adventures.



Ethel Barrymore, Star in "Our Mrs. McChesney," Metro Picture From the Well-Known Stories

Ince Stars Finish Loan Films

Charles Ray, Dorothy Dalton and Enid Bennett Complete Their Fourth Liberty Loan Propaganda Pictures Simultaneously

LAST week was given over practically in its entirety to the Government by Thomas H. Ince, at his studios. It so happened that all three of his Paramount stars, Charles Ray, Dorothy Dalton and Enid Bennett, had finished productions simultaneously.

Dorothy Dalton begins work very shortly on a new picture by John Lynch, as yet lacking a title, but which presents the young star as a wife who "babies" her husband and finally saves him from a threatened imprisonment for a crime he didn't commit. It will be directed by Victor L. Schertzinger, while Edward Coxon is the leading man in the picture, and R. Cecil Smith did the continuity.

Enid Bennett's next picture, following "When Do We Eat?" is by Julien Josephson and will be directed by Fred Niblo. It has its genesis in a western mining camp and then leaps to the metropolis.

Charles Ray will do a story for Paramount following his Western picture, as yet unnamed, written by J. G. Hawks and with Doris Lee as leading woman. Jerome Storm will direct it.

Henry B. Walthall is getting on with "False Faces." Mary Anderson, who recently did a picture with Fred Stone, for Artcraft, will be leading woman. Irvin V. Willat is directing.

G. Harold Percival, art director for Thomas H. Ince, is the man who was chosen in a competitive contest to decorate the Shrine Auditorium for the big masked ball of the Motion Picture War Service Association, recently held in Los Angeles.



Lila Lee, Presented As a Star in Paramount Pictures

C. C. Faw, cashier for Thomas H. Ince, since the old Inceville days, died suddenly last week after an intermittent illness of a year or more. It was from Mr. Faw that William S. Hart received his first check as a film actor.

Irvin J. Martin, head of the Ince art department, has been given the task of getting out a series of art titles for "Vive La France," Dorothy Dalton's new Paramount picture.

Tom Walsh, casting director for the Ince studios, has gone to Australia to settle up his fathers' estate. The latter passed away recently.

Exhibitor Pronounces Jury Scenes Flawless

AN unusual testimonial to the fidelity to detail in the William Fox production of "Woman and the Law" is given in a letter to Lester Sturm, Fox branch manager at Cincinnati, from Thomas M. Thatcher, manager of the Gem theatre, Somerset, Ky.

After declaring that "Woman and the Law" had played to capacity houses against the rival attraction of a country fair, Mr. Thatcher, who has just completed service as foreman of a jury in Somerset, said:

"In my twelve years of service as an exhibitor I have run scores and scores of pictures portraying jury trials, and "Woman and the Law" is actually the first picture I have ever seen where the jurors knew how to conduct themselves.

"As a usual thing the director instructs the actors in the jury to register amazement when an important or startling piece of evidence is adduced. The actor-jurors usually turn to one another with gestures and grimaces in order to let the audience know they are dumbfounded. Anybody at all conversant with court procedure knows that the judge always instructs the jury to abstain from any act or expression that would tend to show their feelings or leanings, or to converse with one another about the case until final retirement to the jury room for a verdict.

"In this case the jurors sat with stern faces like statues, just as they should, and it certainly was a relief to witness a trial scene so perfectly portrayed."

"The Law That Divides," Clifford-Plaza

The injustice to children when parents follow their own selfish desires in seeking a divorce is the subject of "The Law That Divides," a Plaza picture starring Kathleen Clifford and distributed by the W. W. Hodkinson Corporation.

Prominent in the supporting cast are Kenneth Harlan, Stanley Pembroke, Patrick Calhoun, Gordon Sackville, Ruth Lackaye, Corenne Grant and Mabel Hyde. Howard M. Mitchell directed.

"Treat 'Em Rough" Is Title of New Mix Play

The motto of the United States Tank Corps, "Treat 'Em Rough," has been chosen as the title of the new Tom Mix picture, it is stated by the Fox Film Corporation.

The picture, which is an adaptation of a novel by Charles Alden Seltzer, "The Two-Gun Man," was completed last week at Prescott, Ariz., where Mix and his company spent four weeks on a ranch.

Vitagraph Announces First Comedy Special

Sept. 16 will see the inauguration of Vitagraph's new two-reel feature comedy service. "Misfits and Matrimony," featuring Earle Montgomery and Joe Rock will be the first "Big V Special Comedy" offered to exhibitors and it will be followed on Sept. 23 by "Hns and Hyphens," featuring Lawrence Semon. Thereafter one "Big V Special Comedy," two reels in length, will be released weekly by Vitagraph.

For the remainder of September the company will continue to issue one-reel Big V subjects, there having been three already near completion when the decision to produce the "Big V Specials" was reached.

"Smiling Bill" Parsons Completes Two More

Since his return to his studios in Hollywood from an eastern trip that included personal appearances in theatres in many of the larger cities, "Smiling Bill" Parsons, star of Capitol Comedies, has lost no time in catching up with his schedule of two-reel comedy releases for Goldwyn. Two new ones are completed and the millionaire star is at work on a third.

"A Pair of Pink Pajamas," the first of the new group, will follow "Camping Out," released October 7. Mary McIvor is leading woman in "A Pair of Pink Pajamas," co-directed by Wilfred Lucas and Bess Meredyth.

British Producer Wants News Regularly

After writing the Motion Picture News that he had acquired the Clarendon Producing Company of England in its entirety, Harry Maze Jenks (Harma & Co.) admonished the News not to forget and inform him when his subscription expired so that he could immediately renew it.

Mr. Jenks maintains offices in London, Birmingham and Manchester.



Elsie Ferguson, Who Has Again Scored on the Screen in "Hearts of the Wilds." Artcraft Production

Fairbanks to Picturize the Play "Arizona"

What they consider the most important announcement of months from the Douglas Fairbanks studio is their statement that arrangements have been completed with Augustus Thomas to picturize his stage success, "Arizona" for Artcraft release.

A letter of suggestion from the author prompted Fairbanks to seriously consider filming "Arizona," the play that has lived for years, renewed annually by stock companies throughout the country, with the success that it originally enjoyed during its many engagements in New York.

Augustus Thomas personally filmed this same play four years ago, but realizing the remarkable technical and photographic advancement during that time selected Fairbanks to produce a new screen version of "Arizona."

Immediately after Douglas completes "Fire the Kaiser" his contribution to the Fourth Liberty Loan, and the propaganda film for the Canadian fifth Victory Loan, he will start the filming of "Arizona."

Next Dorothy Dalton Is "Vive la France"

Dorothy Dalton's forthcoming Paramount picture is "Vive la France!" released September 15th, will be one of the most thrilling war films of the day is the expressed belief of the producer, Thomas H. Ince, who has supervised personally every foot of the film.

The story of "Vive la France!" was written by H. H. Van Loan and C. Gardner Sullivan did the scenario. R. William Neill directed with the assistance of Bert Seivel, while John Stumar, assisted by George Barnes, is responsible for the camera work. Supporting Miss Dalton as leading man is Edmund Lowe. Frederick Starr, Bert Woodruff are also in the cast which apparently is of uniform excellence.

Caruso's Leading Woman Is Ormi Hawley

When Enrico Caruso appears in his second Artcraft picture, "Prince Cosimo," which is now in course of production at the Fifty-sixth Street studio of the Famous Players-Lasky Corporation, he will have as his leading woman Ormi Hawley.

Caruso is said to be making good progress in the new production under the direction of Edward Jose. The scenes laid in Italy have been completed and the company is now working in sets representing interiors in the Bohemian district of New York.

World Adds to Advertising Department

Miss M. L. Ogden, who has had a wide experience in commercial advertising work, having been with the National Cloak and Suit Company, and with the J. Walter Thompson Advertising Agency, has accepted a position in the advertising department of the World Film Corporation. Miss Ogden has charge of ad layouts and other commercial art work for the World.



"Fame and Fortune" Sounds Like a Good One in Which to Give Tom Mix Full Sway, and William Fox Is Doing Just That. The Story is by Charles Alden Seltzer

Dorothy Gish Starts on Second Paramount

WORK on the second of Dorothy Gish's series of Paramount pictures began this week at the Famous Players-Lasky studio on Sunset Boulevard, with another cast in which youth is by far in the majority.

The new picture will be "The Hope Chest," by Mark Lee Luther, giving Miss Gish the part of Sheila. The book will not be used as it appeared in print, but the general theme of the story will be carried in the picture.

Elmer Clifton, who directed "Battling Jane," the first of Miss Gish's series for Paramount, will direct the coming picture. He will be assisted by Leigh R. Smith. John Leezur will turn the crank for the company.

Richard Barthelmess, who worked opposite Marguerite Clark in a number of productions, arrived from New York early in the week to take the juvenile lead in the picture. Bertram Grassby, who played the heavy in Miss Gish's first picture of the series, has a similar part in this one. George Fawcett, the veteran character actor of the stage, and now becoming very well known on the screen, will take the part of Lew Pam, father of Sheila.

Sam DeGrasse will be seen as the father of the boy, a character part that has a number of good opportunities. Kate V. Toncray, who has been identified with so many D. W. Griffith productions, will have the part of the girl's mother. Carol Dempster, a new face to the screen, will be given a part in which she has excellent opportunities to make a histrionic reputation for herself. Others in the cast are Raymond Cannon and Frances Parks.

Universal Filling Up Gaps Caused by Draft

UNIVERSAL, under the impetus of special orders from its president, Carl Laemmle, has undertaken a swift campaign to fill up the gaps made throughout the organization by the recent draft. The plans contemplate the engaging of workers in all branches not only to fill the present depletion but to anticipate the inroads likely to be made by the new draft of men between the ages of eighteen and forty-five.

As part of the undertaking, Joe Brandt, assistant treasurer, leaves this week for an extended tour around the country, visiting all the exchanges. He will also work on Mr. Laemmle's latest campaign to help the Government by raising funds for Smileage books for men in the service.

Under the latter plan the exhibitors are invited to donate aproximately ten per cent. of one night's receipts once a month to the Commisson on Training Camp Activities of the War Department. Mr. Laemmle is sending out pledge blanks to the exhibitors through the exchanges. The exhibitors desiring to help will sign and return the pledges to their local exchanges, and later will transmit their donations directly to the Commission.

The latter will record each donation to the credit of the sender, and will send out the equivalent in smileage books to men in the service, addressing the books as nearly as possible to men from the particular towns or districts from which the donations that paid for their books came from.

COMPLETE PLAN BOOK
ON
PACES 1911 TO 1924



World Pictures Presents Ethel Clayton in "A Soul Without Windows"

U. S. Senate Filmed in New Select Picture

WHAT is declared to be the first time in the history of the United States that the Senate in action serves as a prominent detail for a photographic drama occurs in Marion Davies' forthcoming Select Picture, "The Burden of Proof," which has just been released.

This scene was made during a session of the Senate when an important piece of legislation was being voted upon. It was obtained through the effort and influence of Julius Steger, Miss Davies' director, and is only one of the many scenes of official Washington that appear in this picture.

Although there have been shown at various times in news reels and other special features scenes of official Washington at work, including a picture of the President reading his war message to Congress, this is the first time in the history of the country that the members of the Senate have allowed themselves to be photographed in action to provide "copy" for a photoplay.

The day for which Mr. Steger had obtained permission to shoot the Senate in action was said to be one on which a very important matter was decided, with the galleries crowded with spectators and every chair in the great hall taken. Mr. Steger and all of the Select officials are very enthusiastic over the photographic details of the picture.

Blue Ribbon Claims Patriotic Appeal

"The Girl of Today," the Vitagraph Blue Ribbon Feature scheduled for release the week of September 23 is described as a picture of intense patriotic appeal in which the outstanding figure is not the youth in khaki who goes "over there," but the girl who does her bit right here at home. From the pen of Robert W. Chambers, it is an exposition of what any self-sacrificing American girl can do right in her home town or city to help crush German propaganda and make easier and swifter the ending of the war. It is the story of an everyday girl who hates a slacker and who cheerfully forgets there is any such thing as society, who is just as happy in last year's gowns and hats, so long as her thrift stamps and Liberty Bonds multiply, and who eventually does the work of real soldiers, in fact leads them, in the saving of a great State from German plotters.

Withal it is a romance, as might be expected of Mr. Chambers, and presents Corinne Griffith in what may be called one of the most forceful and appealing roles in her screen career.

Brunet Appoints F. Duffy on Personal Staff

Frank Duffy, for several years with Pathe, has been appointed General Manager's Representative by Paul Brunet, Vice-President and General Manager of Pathe Exchange.

Mr. Duffy first came with Pathe as travelling auditor and which has been continued through other and more responsible positions. The position was created through the need which Mr. Brunet felt to be kept in constant touch with conditions.

F. P. Earle Designs Titles for "Pals First"

An artistic touch lent to "Pals First," a Screen Classic, Inc., production, starring Harold Lockwood, announced as a September release by Metro, is the latest development in art titles as designed and executed by Ferdinand Pinney Earle, an artist.

Mr. Earle's work is represented in "Pals First" in a series of oil painted and pictorially descriptive titles and in decorations for the spoken titles.

Stage Productions for Constance Talmadge

Constance Talmadge's recent and announced forthcoming pictures contain a great many former stage productions. "Sauce for the Goose" is her latest, and Lewis J. Selznick, through Select Films, has also presented Miss Talmadge in "Good Night, Paul," and "A Pair of Silk Stockings," both former stage plays.

She has just completed another, "Mrs. Leffingwell's Booth," which was a dramatic hit on the stage.

Blackton Films Scenes in Chicago

Commodore J. Stuart Blackton left for Chicago last week, where, with the cooperation of the British-Canadian Recruiting Mission under whose auspices he is producing "The Common Cause," he filmed several important scenes to be interpolated in this production whcih is scheduled for early fall release by Vitagraph.

Julia Arthur to Star in Cavell Picture

An important acquisition to the screen is the engagement of Julia Arthur to play the leading role in Anthony Paul Kelly's screen masterpiece, "The Woman the Germans Shot." Plunkett and Carroll announced the engagement of this leading American actress for the role of the martyr nurse, and Miss Arthur has been working for weeks under the direction of John G. Adolfi.

She most recently made distinct stage sucesses by her appearance in "The Eternal Magdalene," "Seremonda" and "The Flame of Liberty." In discussing the picture with Miss Arthur at the studio, she said: "I have lived the life of Edith Cavell and died her death, and I shall count it among the most wonderful experiences of my life."



Julia Arthur, to Appear In a Plunkett-Carroll Film



On the Left Is an Episode in the Fox-Lehrman Sunshine Comedy, "Roaring Lions on the Midnight Express." In the Centre is George Walsh, and on the right Is a Moment in Walsh's Latest Picture, "I'll Say So"

De Mille to Reproduce "The Squaw Man"

"Why did I wish to again produce 'The Squaw Man'?" asked Cecil B. de Mille. "Well, there are several reasons, sentimental, business and professional. In the first place, it had been decided by the Famous Players-Lasky Company that it was a picture which would prove decidedly acceptable even to those who had seen it before, while a great many new cinema patrons have been added in the several years since it was first produced. In this I concurred, and so it was determined to go ahead.

"It was my first picture. In the interim I have produced a good many films of different character, and I feel that each has in some measure surpassed the predecessors. And I also believe that I can, by reason of the fact that I have already produced 'The Squaw Man,' accomplish something really worth while in the reproduction of the drama.

"I have such splendid artists as Elliott Dexter, Theodore Roberts, Thurston Hall, Ann Little, Katherine MacDonald, Herbert Standing, Noah Beery, Edwin Stevens, Tully Marshall, Jack Holt, etc., in the cast—to see such a company together in one picture is like an all-star revival of some celebrated play in New York. I think it will be a distinct attraction in itself."

Many of the interiors have already been taken; the company is now at work on the exteriors and some of the most wonderful locations available have been secured.

Jane and Katherine Lee in "Swat the Spy"

New York was given its first glimpse of the new posters officially chosen for the coming Liberty Loan campaign last Wednesday on the steps of the Sub-Treasury building. The posters, arranged in a group on the granite steps of the building, attracted a large noon-hour crowd from the financial district.

They also served as a unique setting for a scene in "Swat the Spy!" the new production which Jane and Katherine Lee have in work for William Fox, under the direction of Arvid E. Gillstrom.

Fox Promises New Film Surprise

"Why I Should Not Marry" Is Title for New William Fox Production Which Promises Surprises

WHAT is said to be the weirdest, strangest and most daring production ever released by William Fox is now in process of making at the Fort Lee studios. It deals with the ever-burning question of marriage and discusses the problem from many angles.

"Why I Should Not Marry" is the title chosen for the play, and that in itself tells the story in a general way. It is being directed by Richard Stanton, who has selected the cast for its presentation. Mr. Stanton is quoted as saying that the production affords the opportunity to show the underlying conditions from which marital happiness and the perfect union spring.

"I never enjoyed staging a production as much as I have 'Why I Should Not Marry,'" said Mr. Stanton at the studios the other day. "'I have a perfect cast with which to work, a wonderful, appealing, impassioned story, and I want the play to be the best I have ever directed.

"It is not a sermon on marriage, but a forceful discussion of marriages, both bitter and happy. It has a moral that is bound to have its effect on both men and women and, all in all, combining its mystery and human appeal, it should be one of the big productions of the year. It will contain many surprises, new to fildom."

Mr. Stanton has been working hard directing the company for the last three weeks, and expects to have the production completed during the first week in October. Massive sets have been built and in order that the proper atmosphere may be obtained Mr. Stanton is working in three studios. In two of them large sets remain standing, so they can be used at the director's discretion.

Specific details of the story have not been announced. All that has been given out thus far is that the play deals with marriage and exploits the love trials of a girl called the most beautiful in the world. Names of the members of the cast are withheld for the present.

Incidents from real life are said to have been transferred to the screen in a deft way and woven into the fascinating, daring story. Adrian Johnson wrote the scenario and some of the ideas were developed from suggestions made by Richard Stanton.

"Why I Should Not Marry" is to be put out on an independent basis and more details are promised later.

World Buys "Praise Agent" for Blackwell

World Pictures announces the purchase of "The Praise Agent," an original story by Earle Mitchell, which will be converted into a scenario for a feature picture with Carlyle Blackwell and Evelyn Greeley as the stars. The theme of this story is based on the efforts of a press agent, who, in order to gain publicity for his principal created a condition of affairs that makes it necessary for his star to live up to the story he has sent out for public consumption. The complications thus provided furnish what is thought to be an endless amount of amusement.

Brunton Returns to Coast After Eastern Visit

Robert Brunton, manager of productions at the Brunton Studios, returned to Los Angeles last Thursday after a five day's stay in New York. While East Mr. Brunton closed contracts and made final arrangements for the production of Lillian Walker and Kitty Gordon pictures in his studio and under his personal supervision.

The Lillian Walker pictures are to be distributed by the W. W. Hodkinson Corporation and Kitty Gordon by United Picture theatres.

With the addition of Lillian Walker and Kitty Gordon productions, there are nine stars working at the Brunton Studios, the others being Bessie Barriscale, Louise Glaum, Frank Keenan, Helen Keller, Sessue Hayakawa, Marie Dressler and Madame Yorska.



Hedda Nova and J. Frank Glendon Are Presented by Vitagraph in "By the World Forgot," a Blue Ribbon Feature

Vitagraph New Policy Discussed

Everything Reported in Good Shape for Inauguration of New Feature Booking Plan and Two-Reel Comedy Service

An important conference of executives of the Vitagraph Distributing Organization was held at the company's home office in New York last week, preparatory to the inauguration of Vitagraph's new Blue Ribbon feature booking policy on September 30th.

Walter W. Irwin, general manager, called the meeting which was attended by A. W. Goff, assistant general manager; E. Auger, eastern division manager; H. D. Naugle, western division manager, and J. Lawton Kendrick, sales promotion manager.

Mr. Goff had just concluded a month's tour of the United States and Canada, during which he met hundreds of representative exhibitors, and with Messrs. Auger and Naugle, who had also been out in their respective fields, reported that Vitagraph's recent announcement of "A Democratic, Not Autocratic, Booking Policy," had met with a splendid reception from exhibitors everywhere.

In addition to the Blue Ribbon service, the conference in the office of Mr. Irwin took up the Vitagraph serial policy and the introduction of the two-reel V Special Comedy service, established to start on September 16th.

Beginning with September 30th, Vitagraph enters upon its new production and distribution plan and with its announcement some weeks ago gave the exact dates for the entire year on which the features of all six of its stars will be released.

The summary of pictures shows that during the next twelvemonth the stars of the Blue Ribbon program will appear at intervals of six weeks as follows:

Earle Williams—Eight productions during the year beginning September 30th, his ket for the mutual benefit of all concerned. release on that date being "A Diplomatic Mission."

Alice Joyce—Eight productions, her first under the new plan coming out on October 21, under the title of "Everybody's Girl."

Bessie Love—Nine productions, her first being released on November 4th, under the title of "The Dawn of Understanding."

Harry T. Morey—Nine productions, his first being released on October 14th under the title of "The King of Diamonds."

Corinne Griffith—Nine productions, her initial one being "Miss Ambition," scheduled for release on October 28.

Gladys Leslie—Nine productions, her first being "The Mating," scheduled to appear on October 7th.

Under the booking plan offered to exhibitors by Vitagraph they may fill in their books for fifty-two weeks or they may book the features of any one star as a separate unit. They may also book in star combinations of two or more, or, in an emergency, book a single picture of any star.

Palmer Plan Receives Hearty Welcome

The support from all sections of the country that has been accorded the Palmer Plan of Photoplay Writing by producers and stars alike has convinced the company that Frederick Palmer, founder of the Palmer Photoplay Corporation of Los Angeles, has solved the problem of supplying worthy literary material for the screen.

The purposes and method of the Palmer Plan are set forth in an attractive booklet which has recently been issued as a souvenir of the enterprise. In it Palmer explains the reasons for bringing about better co-operation between authors and producers and the manner in which he thinks the writing talent of the country may be put in closer touch with the film story market for the mutual benefit of all concerned.

Red Cross Plans Another Short Release

Another war zone picture is to be issued by the American Red Cross for use in theatres throughout the United States. Following the success of its recent issue of "The Historic Fourth of July in Paris," Wm. E. Waddell, director of the Bureau of Pictures, announces the title of the new release to be "Soothing the Heart of Italy." The American Red Cross will distribute this film, like its former release, through General Film Company.

"Soothing the Heart of Italy" is a one-reel subject which is expected to appeal as strongly to audiences as the already famous "Fourth of July" film, but from a somewhat different angle. "Soothing the Heart of Italy" is said to be powerful in heart interest, with the spectacular subordinated to the human appeal.

Bizar at New York Metro Office

Edward Bizar, special representative for the Buffalo office of Metro Screen Classics for the past ninety days, and previously in charge of the Metro Canadian offices, is now connected with the New York office of Metro, representing the special department.

According to reports, Mr. Bizar has established an excellent record in placing the Screen Classics, and previous to his Metro affiliations he conducted branches for both the General and the Mutual and also operated theatres in Paterson, New Haven and Passaic.

Lockwood's Newest Metro, "The Great Romance"

"The Great Romance" has been chosen as the title for Harold Lockwood's newest Metro starring vehicle now in course of production under the direction of Henry Otto. The story is a romantic drama written especially for the star by Finis Fox and has a big patriotic subject for its theme.

Ruby de Remer is in the leading feminine role. Miss de Remer was Mr. Lockwood's leading woman also in "Pals First," which Metro will release this month as a Screen Classics, Inc., production.



Elinor Field, in "All Kinds of a Girl," Strand-Mutual

"The Yellow Dog" Completed, Announces Jewel

The Jewel Productions' vizualization of Henry Irving Dodge's Saturday Evening Post story, "The Yellow Dog," has been fully completed at the West Coast Studio and the release date will shortly be announced.

In the roster of one hundred players that make up the cast, are many of the following artists of the film world: Ralph Graves, who had the leading masculine role in "Sporting Life," plays the male lead.

Arthur Hoyt, who played "Mr. Opp," is in an important role. Antrim Short, who has been seen in many juvenile parts, appears as leader of the Boy Detectives and is the real hero of the production.

Clara Horton, who appeared in the ingenue lead with Jack Pickford in "Tom Sawyer," plays opposite Master Short. Evelyn Selbie, Alfred Allen, Frederick Starr, Frank Hayes, Harold Goodwin, Gordon Griffith, Frank M. Clark and Frank Takanaga, the Japanese actor, will be seen in important roles.

The screen version of "The Yellow Dog" was made under the direction of Colin Campbell from the script prepared by Elliott J. Clawson, who wrote the scenario of "The Kaiser."

Kleine's Italian Picture for Legit Houses

George Kleine's new war picture, "Behind the Lines in Italy," will be shown at some of the larger legitimate theatres for runs in the important cities of the country. Mr. Kleine is having a special score of incidental music made that will fit the varied episodes.

"Behind the Lines in Italy" was made by the Cines Company of Rome at the command of the Italian government and is said to include a number of scenes of actual battle that were made by the Cinematograph Corps of the Royal Italian Army and intended originally for government record only.

Although an industrial story, as a message from the Italian peoples to the Allies, of hope and courage, and an evidence of their sincerity and earnest work for the cause of justice and democracy, the picture is said to be an unqualified success.

Week's Vitagraph Schedule

The Vitagraph program of releases for the week of September 16 has been scheduled as follows:

Blue Ribbon feature, five parts, "By the World Forgot," featuring Hedda Nova and J. Frank Glendon. Written by Cyrus Townsend Brady, directed by David Smith.

Serial, two parts, William Duncan in "The Secret Tunnel," episode No. 10 of "A Fight for Millions," supported by an all-star cast including Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady, directed by William Duncan.

Big V Special Comedy, two parts, "Misfits and Matrimony," featuring Earle Montgomery and Joe Rock.

Big V Comedy, one part, "Wild Women and Wild Waves."

Pathe Closes Big Booking Deal

Pathe Declares When It Closed with Three Thousand Theatres in One Booking It Made Motion Picture History



Frank Duffy, General Manager's Representative of Pathe, Appointed by Paul Brunet

PAUL BRUNET, vice-president and general manager of Pathe Exchange, Inc., announces that his organization, through F. C. Quimby, sales manager, has completed the largest contract for a one-reel film in the history of the motion picture history. This was accomplished when negotiations finally were closed with J. J. Murdock, head of the United Booking Offices, for placing the Official War Review in 3,000 vaudeville houses in the United States. It is now almost a million-dollar booking.

This country-wide field of exhibition and exploitation includes alike the modern palaces of vaudeville in the great cities and the modest houses in the small towns. The big circuits which have called into service all of their publicity and exploitation facilities are the U. B. O., Orpheum Circuit, Western Marcus Loew Circuit, William Fox Circuit, B. S. Moss Circuit, Ackerman and Harris, San Francisco; Pantages and Hodkins, Chicago; Interstate Circuit and the Gus Sun Circuit.

The Pathe organization, through a carefully mapped out campaign, is confident that it will achieve an 100 per cent. national distribution with the record of millions at the end of the year.

"As the figures stand now, only $3,000 additional weekly would bring the annual return up to a round million. When it is remembered that the first issue was released on July 1, only six weeks, the booking strength of 'Official War Review' becomes at once apparent," declared Mr. Brunet.

With the vaudeville houses alone Sales Manager Quimby is confident that within a very short time now the returns will be $50,000 a week or an average of $2,600,000 a year.

Mr. Brunet in a letter to exhibitors says in part:

"We sincerely hope you have been impressed by the letter you received from Mr. Hart, director of the division of films of the Committee on Public Information, stating the necessity of booking this series. Every exhibitor in the United States has been asked to show these pictures to as many people as possible.

"As we have explained, the Committee on Public Information receives almost the entire gross revenue, so all exhibitors should show their patriotic spirit by playing the subject to as many people as they can and thus demonstrate their 100 per cent. patriotism."

The "Official War Review," Mr. Brunet promises, will be the most widely advertised of all one-reel features. One sheets will be put up in all buildings under the control of the Government—55,000 post-offices, 56,000 railroad stations, telegraph offices, express offices and, it is apparent from the present careful canvass made of the cities that the announcements will be in every municipal building.

A system has been perfected by which every city, town and hamlet can be accurately checked. "This proposition," continues Mr. Brunet, "is going through with a success that is simply staggering. Beginning on the first of July, within less than a month 55 per cent. of the theatres of the United States were booked and the prediction is within easy realization that, by Christmas, we can report to the Government that we are receiving 100 per cent. distribution of the 'Official War Review.'"

Virginia Pearson Starts "Buchanan's Wife"

Although delayed a few days by the illness of Director Edmund Lawrence, Virginia Pearson has finally begun work on her new picture, "Buchanan's Wife," adapted from the novel by Justus Miles Forman and scheduled as a release on the Excel Pictures program for Fox.



Agnes Ayres and Edward Earle Are Co-Stars In "Tobin's Palm," An O. Henry Story

Salesmen Compete for Records

Goldwyn Announces That Its Salesmen Are in Lively Competition to Establish Speed Records in Securing New Business

SALESMEN of Goldwyn Pictures Corporation throughout the country are engaged in a spirited free-for-all contest to establish speed records in closing contracts under the company's new Star Series booking arrangement.

Charles R. Fay, a salesman in the Cincinnati exchange, tossed his hat into the ring several weeks ago by announcing that he had closed a Star Series contract and obtained a deposit check in just three minutes. The account of this incident was published in the form of a challenge in the Goldwyn Gold Winner, the weekly house organ of the company. Mr. Fay appointed himself the king of the speed merchants and defied all other Goldwyn salesmen to dethrone him.

In the September 14 issue of the *Gold-Winner,* large space is devoted to answers to Mr. Fay's challenge and numberous "come backs" are printed, among which are two from salesmen in the St. Louis and Kansas City offices.

Salesman Joe Bloom of St. Louis declares he is the rightful speed monarch and recounts several of his recent experiences in closing contracts to prove his claim.

Salesman W. C. Russell of the Kansas City exchange pokes fun at the challenge of his brother salesman. Russell records that while motoring through a town of 500 population he ran across a motion picture theatre, promptly drove to the entrance, tooted his horn, induced the exhibitor to take a ride around the block with him and, during the brief course of the spin obtained a contract for Goldwyn's entire output of Star Series productions.



Tom Moore, Goldwyn's Only Male Star, in "Just for Tonight"

Salesman Bloom puts in his claims for the honors on the common law of averages. Percentage, too, is taken into consideration and Bloom feels sure that he is the real, honest-to-goodness Goldwyn hurry-up man. Bloom's claims for recognition are supported by the following record: Visited an exhibitor in a town in Missouri and within 27 minutes booked the exhibitor for Goldwyn's entire 1917 output of pictures, monopolizing his screen for thirteen weeks of Goldwyn productions exclusively.

En route to another town, Bloom saw a motion picture theatre in the course of construction, so he hopped off the train at the nearest station, drove back in an automobile, a distance of four miles, and booked the new theatre for 27 Goldwyn pictures. In addition, Bloom named the theatre for the ehibitor, calling it the New Liberty. The contract and deposit check were received and Bloom was out on the net train

Metro Assembles New Bushman-Bayne Cast

THE assembling of the cast of Metro's "Little Miss Moneybags" has been completed by Director Charles J. Brabin. Francis X. Bushman and Beverly Bayne are the co-stars of this new feature, with Mr. Bushman as Van Tyne Carter and Miss Bayne as Arizona Brown, a real girl of the West.

"Little Miss Moneybags" has been written by Elaine Sterne and adapted for the screen by A. S. Le Vino.

Stuart Holmes plays Teddy Carter, a suave youth who tries to confiscate an estate. In motion pictures, Mr. Holmes played first with Kalem, then Biograph, then Fox, later being affiliated with Selznick pictures.

Sally Crute has the role of Edith Trentoni in "Little Miss Moneybags." Some of her other recent parts in Metro productions have been in "A Wife by Proxy," with Viola Dana; "The Avenging Trail," in which she played opposite Harold Lockwood; "Blue Jeans," with Viola Dana, and in Nazimova's forthcoming special production, "Eye for Eye," in which she has the important role of Madame Cadiere.

Mrs. Nathilde Brundage has been chosen by Director Brabin to play the part of Mr. Winthrop in the Bushman and Bayne feature. She has played for practically every company in the picture world, her first screen work dating back ten years. "Little Miss Moneybags" is by no means her first Metro appearance.

C. J. Williams plays James Carter in this, his first Metro picture. He at one time directed the present Metro star, Viola Dana.

William Frederic, playing the role of "Pecos" Brown, father of Arizona Brown, and William McQuire, cast as the lawyer, Austin Hobbs, are both known upon the shadow and speaking stage.

Tom Mix Completes Latest

Tom Mix has completed his latest play, according to a telegram received by the Fox Film Corporation from Prescott, Ariz., where Mix and his company produced the picture.

The picture was directed by Lynn Reynolds, who directed "Fame and Fortune," "Ace High," "Mr. Logan, U. S. A.," and other Mix pictures.

Mae Marsh "Hidden Fires" Directed by Irving

With the rapidly increasing output of Goldwyn Pictures it is a matter of concern to its executives that all the contributing factors should be recognized by the public and accorded due credit.

From some sources it is learned that the direction of "Hidden Fires," recently completed by Mae Marsh, is supposed to have been in the hands of Hobart Henley. This is probably because Mr. Henley has been uncommonly successful in bringing out all the appeal of Mae Marsh in a series of Goldwyn pictures.

But to George Irving alone belongs directorial honors of "Hidden Fires," and his handling of Mabel Normand's "Back to the Woods" earned for Mr. Irving this assignment.

Contracts for Blue Ribbons Gain Ground

Every office in the Vitagraph Distributing Organization has reported, during the last ten days, a noteworthy increase in Blue Ribbon feature contracts as the result of the statement of policy recently made by the company. A statement from the home office of the Distributing Organization declares that the branches have scored 100 per cent in the writing of new first-run accounts on a fifty-two week basis, scores of the leading exhibitors of the country having come to Vitagraph under the new booking plan.

Only One Triangle a Week Scheduled Hereafter

It is reported from Los Angeles that the Triangle Producing and Distributing Corporation has entered into a new agreement which provides for one feature release a week only, beginning September 15.

According to report Taylor Holmes, Alma Ruben and Olive Thomas will not appear in subjects made for program release, but will continue with Triangle, producing Corporation's films to be released through other channels.



Pauline Starke and Tom Buckingham, Triangle Players, in "The Atom"



Alice Brady, Select Star, in "The Better Half"

Coast to Coast Messenger for Fairbanks' Film

In dispatching a special messenger with a feature film all the way across the continent in order that an exhibitor may not disappoint his patrons, the Douglas Fairbanks studio in conjunction with the Famous Players-Lasky Corporation is declared to have achieved the ne plus ultra in the co-operation of producer with exhibitor, according to Paramount officials.

S. L. Rothapfel had booked Douglas Fairbanks in his newest Artcraft picture, "He Comes Up Smiling," for the Rivoli theatre for the week of September 8 and had issued his preliminary announcements of the showing. Owing to unavoidable delay in the final stages of the production work, the picture was not entirely finished until last Tuesday. Deciding to take no chances with the present-day uncertainties of transportation, and being determined that Mr. Rothapfel should not be disappointed, it is said that Mr. Fairbanks took the matter into his own hands and accordingly William Nolan, of the office staff of the studio, left Los Angeles that night with a print of "He Comes Up Smiling."

Constance Talmadge on Second Select Stories

Constance Talmadge's studio at Hollywood, Cal., announces that she is starting on the third picture of her second Select Series, in which she is presented by Lewis J. Sleznick.

Miss Talmadge is now well ahead of her schedule, as there is still "Mrs. Leffingwell's Boots" to be distributed, following "Sauce for the Goose," the first picture in the series, which has just been released.

In "Sauce for the Goose" she is expected to surpass her former successes in "Up the Road with Sallie" and "A Pair of Silk Stockings."

Universal Changes Title

Universal announces it has changed the title of "The Borrowed Duchess," the Bluebird featuring Carmel Myers, to that of "A Society Sensation." It is scheduled for release September 23 in place of "The Velvet Hand," which will be put on for the week of September 30.

Exhibitors Eulogize New Vitagraph Serial

IT is asserted that a remarkable instance of advertising claims making good has been registered in the case of "A Fight for Millions," Vitagraph's current serial featuring William Duncan, supported by a cast including Edith Johnson and Joe Ryan.

In its initial announcement of the serial's release Vitagraph used a line to the effect that "'A Fight for Millions' will send box-office receipts up with the temperature." And in the last week the company reports numerous letters have been received from exhibitors in vindication of the claim.

One from Julius Lamm, manager of Schindler's Loewy theatre, Chicago, Ill., reads in part as follows:

"It is a pleasure to let you know that 'A Fight for Millions" started off with flying colors. Despite its being 102 degrees and one of the hottest days in the history of Chicago's weather bureau, we packed them in all day. No $100-a-day could have duplicated this wonderful business."

Another one from William S. Nelson, proprietor of the Elite theatre in Great Bend, Kan., read:

"'A Fight for Millions' goes over with us like hot cakes on a frosty morning. We play this serial every Saturday and regardless of the extreme hot weather we have run as late as midnight in order to satisfy our patrons on this subject"

B. D. Knox, proprietor of the Olive theatre, at St. Joseph, Mo., wrote the following letter to Vitagraph:

"Showed the first episode of 'A Fight for Millions' under a handicap of 110 degrees in the shade. Opened to capacity business in spite of the heat and expect to outdo my former record on "Vengeance—and the Woman.' Have shown four episodes and wish to say that each episode has shown a marked increase in attendance."

Ned Pedigo, proprietor of the Highland theatre, Guthrie, Okla., wrote as follows:

"'A Fight for Millions' is great and those snow scenes just hit the spot these hot days. I have done splendid business and wish you could be here to see it go over. I have my balcony for the colored folks and they have a great habit of thinking out loud, so it is a common thing to hear some old colored woman say: 'Lord! jist look at dat man Duncan. He gwine tear dat villun Ryan loose from his apetite jist like a houn' shake a rabbit.' Duncan would be royally entertained here in Guthrie, for the people think he is the best ever. The serial is a corker. Put me down for all of the Vitagraph serials to come."

Big Events Afford Some Great Themes

ONE of the most significant developments in the producing phase of the motion picture industry is that which has led film manufacturers in the last year to seize upon big national or world events as the themes of their photoplays.

In this connection the Fox Film Corporation calls attention to the unique timeliness of the draft picture which William Fox produced, "18 to 45."

The ink had hardly dried on the trade press announcements of this big picture when President Wilson had signed the law which extended the draft ages to take in all men between 18 and 45. While some were still marveling at the inspired showmanship of William Fox in having a picture made on the draft before it became a law, the nation was reading President's Wilson's proclamation setting September 12 as the national Registration Day.

The morning after Labor Day found a stack of telegrams in the Fox Film Corporation's offices from Fox branch managers, declaring that "'18 to 45" was sweeping their districts like a fire in a field of grain.

The telegram from Harry F. Campbell, of Boston, Fox New England district manager, was typical of all. Mr. Campbell wired: "Caught the public at just the proper moment. Have received fifty requests for bookings already. Biggest thing yet."

Something that stimulated interest in the pictures in New York City and northern New Jersey was the big round-up of slacker suspects. When men were stopped wherever they went and made to show their classification cards it was borne in on the minds of those in the coming draft just what military registration means. Exhibitors, the Fox statement says, were quick to sense the quickening of the people's pulse and flooded the Fox Corporation's branch offices with demands for dates on "18 to 45."



Billie Burke Is With Us Again. This Time in the Paramount Picture, "In Pursuit of Polly"



Viola Dana, Metro Star, Has Finished "Oh, Annice," After a Brief Vacation. Donald Gallaher Appears in a New Nazimova Subject, "Eye for Eye"

Hodkinson Secures Many Representatives

THIS week sees practically every territory in the United States covered by Hodkinson Special Representatives, states an official of the W. W. Hodkinson Corporation. Among the latest appointments are Mr. W. A. Ratz to the Indianapolis territory. Mr. Ratz is well known in the Hoosier territory.

Mr. Graham R. Sirwell, formerly with the General Film Company in Kansas City, has been appointed to the Los Angeles branch, while Mr. E. A. Crane, formerly sales manager for the Moon Merchandising Agency, has taken over the Washington section.

W. J. Hanley, who has taken over the Wilkes-Barre territory, is also considered a man eminently fitted for the section of the country he is handling.

"The results of the representatives who have been in the field the longest are already beginning to become evident in the closing of first-run contracts in Boston, Buffalo, Chicago, Kansas City, Butte, Denver, Minneapolis and many other points of importance," declared C. E. Shurtleff, general sales manager, who has just returned from the Chicago Convention.

The Hodkinson Service has now made available one release a week to the exhibitors, fulfilling the promise of a fifty-two pictures a year program made some time ago.

P. N. Brinch, Western division manager for the Hodkinson organization, wires from San Francisco that Mr. Frank J. Bailey of the American theatre, Butte, has become a Hodkinson co-partner and will also be the first-run account in that territory for Hodkinson service, including the various units of Jesse D. Hampton, Lillian Walker, Paralta and Plaza productions.

John A. Stevenson, who is handling the Southern territory in the capacity of division manager, reports that Frank Hawking has been put in charge in Cincinnati.

National Enters Regular Production Field

THE National Film Corporation of America, which created the two special features, "Tarzan of the Apes" and "The Romance of Tarzan," announces this week its entry into the field of general producers and tops its statement with the announcement that it now has under way and nearing completion its first two productions, in which Billie Rhodes and Henry B. Walthall are starred.

In addition to the two Tarzan pictures, the National Film Corporation has been very active in the semi-monthly production of Capitol comedies in which "Smiling" Bill Parsons is featured and which are Goldwyn's sole comedy subjects.

Mr. Parsons early in the past season worked steadily, completing twenty of his first twenty-six productions, then so enlarged his Hollywood plant that it now permits of three companies working and under Isidor Bernstein's direction Billie Rhodes is finishing her first multiple reel production, "The Girl of My Dreams," from the Joseph M. Gaites' play by the same name, in which Nyams and McIntyre starred on the road for five years, and which enjoyed a highly prosperous season at the Criterion Theatre, New York.

Henry Walthall will be seen in "And a Still Small Voice" with Bertram Bracken directing and William N. Aaronson in general authority. Louis W. Chaudet is in charge of the directorial work of the Rhodes picture with Isidor Bernstein in supervision of all National productions.

Mutt and Jeff Cartoons in Topical Title

As an example of the policy now almost exclusively followed of utilizing big news as the themes of the Mutt and Jeff Animated Cartoons, the Fox announcement this week calls the attention of exhibitors to the current release, "The Kaiser's New Dentist."

Besides showing Captain Bud Fisher's famous characters in an exceptionally humorous situation, this cartoon is declared to have the benefitt of the great advertising accruing from the serial story published by the New York *World* and nearly a hundred other papers throughout the country.

Second Hayakawa Films "Temple of Dusk"

The cast of "The Temple of Dusk," the second Sessue Hayakawa production made by the Haworth Pictures Corporation for release through Mutual exchanges, include Sylvia Bremer, Jane Novak, Lewis Willoughby, Henry Barrows and Mary Jane Irving.

Both Miss Novak and Miss Bremer have appeared before the camera in numerous pictures and each is said to have a large following among motion picture "fans."

"Beans" Has Evelyn Selbie

Evelyn Selbie plays an important role in the Bluebird picture, "Beans," starring Edith Roberts. She is described as a versatile character woman and in "Pay Me" she played an ingenue part while in the same play she later appeared as an old woman.

Before entering screen work it is stated that Miss Selbie did excellent work in dramatic stock.

Foland at Kansas City for General

General Film Company's office at Kansas City is now in charge of J. E. Foland, it is announced by the company. Mr. Foland is a well known film man in the Missouri territory and was most recently in the sales force of Pathe at Kansas City.



Thomas H. Ince, Who Supervises Productions for Paramount



Marion Davies, Select Star Who Is Gaining Popularity Steadily

Kenyon Begins on New Production

Work on Doris Kenyon's latest picture, "Wild Honey," produced by her own company, De Luxe Pictures, Inc., was started last week under the direction of Francis J. Grandon. The first of the exteriors are being filmed in a remote corner of Staten Island, where a town in which many of the scenes are laid has been built. More than 150 men and women and 50 horses will be used in these scenes.

After the scenes on Staten Island are taken, the company will be transferred to a location in the Adirondacks, where the remainder of the exteriors will be taken. All of the interiors and the laboratory work will be done in the Biograph studio.

"Wild Honey," which was adapted for the screen by Louis Joseph Vance from the original story of Vingie E. Roe in *Pictorial Review*, will be by far Miss Kenyon's most pretentious production. It will be in six reels.

William Faversham in Film for Paramount

William Faversham, for thirty years a conspicuous figure of the American stage, will be presented by the Famous Players-Lasky Corporation to star in the production of "The Silver King."

Prominently known both as a producer and actor in the world of the spoken drama, Mr. Faversham has also appeared on the screen with considerable success. Production on "The Silver King" will start in one of the Eastern studios of the Famous Players-Lasky Corporation on September 12. Work on the script has been under way for the past week.

Love-Elvidge Co-starred

Montagu Love and June Elvidge are being co-starred by World Pictures in "The Quickening Flame." Work is now progressing on this picture, which will be released during the winter. It is being directed by Travers Vale.

About New Pictures

In addition to the numerous thrills which abound throughout "The Panther Woman," Madame Petrova's latest picture, one of the most exciting auto chases yet filmed will be seen when the picture is released. The story, adapted from Gertrude Atherton's famous novel, "Patience Sparhawk and Her Times," details vividly the ride against time to save the life of the woman in the death house.

Home-made smallpox helps Eliner Field out in a love affair in her forthcoming Strand-Mutual comedy, "Cupid in Quarantine," that company announces.

In "The Girl Who Came Back," adapted and Americanized by Beulah Marie Dix, for Paramount presentation from the stage play, "Leah Kleschna," by C. M. S. McClellan, the star, Ethel Clayton, is said to have been surrounded with a distinctly superior supporting cast of players. This is Miss Clayton's Paramount debut.

In celebration of the completion of the filming of scenes in the big allegorical prologue of Commodore J. Stuart Blackton's newest war feature, "The Common Cause," Mrs. Blackton entertained the stars of this part of the production, namely, Julia Arthur, Violet Heming, Marjorie Rambeau, Irene Castle and Effie Shannon at a luncheon given last Friday at her home in Brooklyn.

Betzwood Film Company, the rapidly growing Philadelphia producing organization, has had the discerning vision and the rare good luck of being the first company to offer a tremendous propaganda drama of the Orient in its "For the Freedom of the East," with Lady Tsen Mei, the first Chinese star the screen has ever known. Goldwyn releases it.

The new Thomas H. Ince production for Paramount, starring Dorothy Dalton, titled "Vive la France," which is released September 15, is said to offer unexampled opportunities for the exhibitor. To begin with, it is claimed, it is a sincere contribution to the motion pictures dealing with the events of the great war.

"Kultur" is described as the most powerful picture which Miss Brockwell has yet enacted. The story and scenario are by J. Grubb Alexander and Fred Myton, and the picture was directed by Edward J. LeSaint. William Fox produced it.

The oldest and one of the largest grapevines in the country was used in Louise Glaum's latest Paralta Play, "A Law Unto Herself." It is the famous San Gabriel grapevine in southern California.

Through the co-operation of United States Government officials, William Farnum and his company, now filming "The Man of Power," were able the other day to stage scenes of the play on board a ship and on one of the big piers in San Francisco harbor. The scenes on shipboard were taken on one of the vessels that ply between Los Angeles and San Francisco.

The Whimsical charm of a Barrie or a Chesterton may be found, it is declared, in Tom Gallon's story, "The Cruise of the Make-Believes," which Edith Kennedy translated to the screen for Lila Lee's debut in motion pictures as a Paramount star. The story is said to be one that defies description and must be "seen to be appreciated."

Bert Lytell's fifth picture as a star under the Metro banner is in its second week of production at Metro's West Coast studios in Hollywood. This play, which was written by Lytell himself, follows "Unexpected Places," by Lieut. Frank R. Adams, and "Boston Blackie's Little Pal," by Jack Boyle.

Harry S. Sheldon, the famous dramatist, best known for his authorship of "The Havoc," in which Henry Miller successfully starred, has sold to World Pictures an original story which bears the title of "The Little Intruder."

One of the features of recent Fox-Lehrman Sunshine Comedy, made in Hollywood, under the direction of Henry Lehrman, is the presence of the famous British tank "Britannia," which was the first of the land monsters that terrified the Germans in the battle of the Somme in 1916.

The boudoir "set" in Metro's handsome forthcoming production of "Lady Frederick," in which Ethel Barrymore is the star, is one of uncommon artistic beauty. The furniture of white ivory and cane, and the draperies, pillows and curtains of rich lavender satin and ivory lace, form a dainty and gorgeous setting. Some of the important scenes in the feature take place in the boudoir.



Mary Miles Minter, American Star, Is Presented in "Rosemary Climbs the Heights." Alan Forest Is in the Cast of This American Film Production

Five Stars Announced in Blackton Prologue

When J. Stuart Blackton's newest and biggest war feature, "The Common Cause," is exhibited to the public, announces Vitagraph, one of the dramatic surprises of this super-production will be an allegorical prologue presenting Italy, Great Britain, America, France and Belgium in a tableau of the nations.

They are Julia Arthur, who impersonates Italy; Violet Heming, Great Britain; Marjorie Rambeau, America; Mrs. Vernon Castle, France, and Effie Shannon, Belgium.

The scenes of this prologue were filmed by Commodore Blackton last week, each of the stars, facing the camera on different days for individual work, and all together last Friday for the ensemble scenes, sharing honors equally. Captain Bains and Colonel Dennis of the British-Canadian Recruiting Mission were also present for the staging of the allegory.

Pathe Club Enjoys Outing

One hundred and twenty-five members of the Pathe Club chartered a boat for a trip on the Hudson August 25, and luncheon, supper, a special orchestra and bathing was thoroughly enjoyed.

Club President Paul Brunet and Mrs. Brunet, Louis J. Gasnier, president of Astra; Mrs. Gasnier and daughter were there; also Mr. and Mrs. A. J. Picard, Mr. and Mrs. T. Wiley and Mr. and Mrs. Charles Zenker. Members of the club from the Jersey City studio and the New York exchange helped the home office crowd to "shake it up" and make the day enjoyable. Jack Kyle, secretary of the club, and J. T. Richards comprised the committee on arrangements.

Helms with Fox Branch

Robert Helms, it has been announced, has joined the Fox Film Corporation branch at Atlanta, Ga. Helms was formerly booking clerk for Metro at Atlanta and was more recently with Universal at Charlotte, N. C.

Small Towns Exploit Big Hits

Small Town Exhibitors No Longer Fear Special Productions According to Jewel's Experience with "The Kaiser, the Beast of Berlin"

EXHIBITORS in small towns have discovered from experience that they need not be afraid of big pictures. In the past the small town men have stood in fear and trembling at propositions to take a chance on such subjects.

Jewel Productions, Inc., which is distributing "The Kaiser, the Beast of Berlin," is in receipt of many letters from the rural districts indicating the change of heart. The following statements from two of these communications show that patrons out in rural districts will come out strong for big productions, and are willing to pay an increased admission price for the chance.

The statements come from Platte Centre, Nebraska, a town of 500, and Milbank, S. D., another small town. The manager of the Lyric theatre at Platte Centre speaks as follows:

"We are glad to inform you that the results on 'The Kaiser, the Beast of Berlin,' far exceeded our expectations.

"Our population is about 500 people, and the Lyric's seating capacity, including a few extra chairs we put in for this picture, is not over 175. On this day we ran three performances, one afternoon and two evening, charging 50 cents for adults and 25 cents for children, including war tax. Our advertising expenses were not over $12 all told. On checking up after the shows were over we found that our gross receipts, including war tax, were $177, so you can easily see that we made a substantial profit on the transaction.

"The picture itself was highly appreciated by all who saw it. Not an unfavorable comment was heard, and many were enthusiastic over it. The prolonged cheering and applause during a large part of the show was good to hear.

"In fact, this has been the biggest money getter and reputation builder we have ever run, and broke our record for a single day's receipts."

J. J. Nelson, manager of the Bently Grand theatre at Milbank, S. D., writes that he made more money on "The Kaiser, the Beast of Berlin" than he ever made on any other picture.

"The advertising possibilities are great with this picture," he says, "and anyone who goes after the business with it can't fail to produce the desired results."



Monroe Salisbury, Wild and Wooley Cowboy, Popular in Universal Pictures

"Wolves of Kultur" Distributed by Pathe

"WOLVES OF KULTUR," the serial produced by the Western Photoplays, Inc., and distributed by Pathe, will be very extensively posted on the billboards of the country, according to Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

In compiling the list of towns and cities to be used in this campaign, Mr. Brunet said that he was careful to select for particular attention those places where picture audiences have not yet been educated to the serial picture.

The twenty-four sheet on "Hands Up!" was honored by being placed upon exhibition in the Metropolitan Art Museum in New York. The twenty-four on "Wolves of Kultur" was painted by the same artist and is described as being a very strong subject and one that will attract a great deal of attention.

It is expected that these posters will be delivered to the various bill-posting plants by the 20th of September and be all on the boards by the 1st of October. Since the serial will not be released until the 13th of October this will give nearly a two weeks' showing before release date.

A thirty-page campaign book will tell the exhibitor about the serial and show him how to publicize it. An extensive line of cuts and advertising mats have been prepared for the exhibitor to take to his local newspapers.

"Wolves of Kultur" is launched with every advantage that extensive advertising and quantitive exhibitors' helps can give.

Jack Von Tilzer with First National

Jack Von Tilzer, newly appointed sales manager of the First National Exchange in New York, is new to the motion picture industry, but reports indicate that he is progressing nicely. He was formerly with Pathe and later with the Fox Film Corporation. First National engaged him about two months ago.

Doris Kenyon's Pictures at Biograph Studio

Doris Kenyon's next picture, 'Wild Honey," by Louis Joseph Vance and Vingie E. Roe, will be made at the Biograph Studio. Following the arrangement made by Theodore C. Deitrich, president of De Luxe Pictures, Inc., with William L. Sherry for eight pictures a year beginning September 1, work on "Wild Honey" will be started this week.

It is probable that all of the Doris Kenyon pictures during the year will be made at the Biograph Studio either in New York or California. Mr. Deitrich has made arrangements with Thomas A. Persons for studio space at the Biograph. If the coal shortage prevents continuation of the work in New York, Miss Kenyon and her company will immediately leave for the Biograph Studio in California.

The exteriors for "Wild Honey" will be made in the Adirondacks and on Staten Island. A town, consisting of two streets, is now being built on Staten Island and will be used as the principal set for the production. As soon as these scenes are taken, the entire company, said to include 150 persons and fifty horses, will be sent to the Adirondacks where the mountain scenes will be filmed.

Vivian Martin's Next Film

Vivian Martin has a chance to play the kind of heroine she most enjoys portraying in "Her Country First," her next Paramount Picture, which is released September 22. She is said to make the most of the character of Dorothy Grant and her support is reported to be excellent.

In the cast are Parks Jones, John Cossar, Florence Oberle, Larry Steers, Louis Willoughby, James Farley, Lillian Leighton and Jack MacDonald. James Young has given the picture the benefit of his skill in direction and Frank E. Garbutt was the cameraman. Edith Kennedy wrote the scenario from Mary Roberts Rinehart's story.



Madge Kennedy Is a Reformed Chorus Girl in "A Perfect Lady," Goldwyn Picture

Many Newspaper Notices for "The Hun Within"

There are said to be so many thrills in "The Hun Within," the first Paramount-Artcraft Special, released September 8, that one almost wonders why the producers didn't save some of them for future productions.

The New York *Times* said: "It is not often that spectators in a motion picture theatre are held as tensely and stirred as frequently to spontaneous applause."

The New York *Evening World* said: "Hardened screen fans sat up and took notice at the Rialto when the plot of 'The Hun Within' began to unfold. By the time it had reached its climax the least enthusiastic movie-goer had surrendered to the patriotic appeal of the story and the charm of Dorothy Gish."

The New York *Tribune* said: "'The Hun Within' is one of the most beautifully produced pictures seen recently, and it is hard to mention any one, except Griffith, who can make a picture like it."

The *Evening Mail* said: "In 'The Hun Within' the Rialto theatre has one of the most remarkable pictures ever shown on a New York screen."

The *Evening Telegram* said: "Alive with interest in numerous scenes that are genuinely exciting."

Another Gibson Two-Reeler

"Under False Pretenses" is the two-reel western drama released by Universal September 28. The story was written by George Hively, and produced by J. J. Davis. Helen Gibson is featured as the heroine, Helen Gray, the telegraph operator and railroad agent of Millvale.

Kerry C. Meagher, for fifteen years treasurer of the Ringling Brothers' circus, recently visited Universal City just as J. P. McGowan's circus company was making some of the most exciting scenes for "The Lure of the Circus," in which Eddie Polo is being starred, and highly complimented its realism.

Outing-Chester Progress

"The revenue from bookings of the Outing-Chester Pictures will exceed any single-reel subject ever released through Mutual," declared Assistant-General Manager A. S. Kirkpatrick.

"Saba, the Astonishing," No. 12 in the series, is released by Mutual September 15. An intimate view of an extinct volcano rising 3,000 feet out of the Caribbean Sea, gives glimpses of an old Dutch town and its quaint inhabitants.

Pictograph Shows Armenian Invasion

The story of the invasion of Armenia, one of the bloodiest pages of the history of the present war, has been filmed and brought to America by the American Commission for Armenian and Syrian Relief and is in the current release of the Paramount-Bray Pictograph "the magazine on the screen."

Coming Program Offerings



Claire Anderson Is the Indignant Young Lady, and Rae Godfrey and Jack Gilbert Are the Contented Appearing Pair. This Is in the Triangle Picture, "The Mask"

Two Current Triangle Offerings

Pauline Starke, Belle Bennett and Harry Mestayer in "The Atom," with Jack Richardson and Al Whitman in "Desert Law"

IN "The Atom," Triangle's first release for the week of September 15, Pauline Starke, Belle Bennett and Harry Mestayer, whose first appearance under the Triangle regime was in "High Tide," are featured.

"The Atom" was written and scenarioized by Catherine Carr, and produced under the direction of William Doland, with Elgin Leslie at the camera—tells of an actor, Montague Booth.

Pauline Starke is Jenny, Belle Bennett portrays Belle Hathaway, a sweetheart of Booth's theatrical days, and Harry Mestayer is Montague Booth. In the supporting cast are Ruth Handforth, Gene Burr and Walter Perkins, who offers a characterization of Oldson, the proprietor of a traveling madical show.

A play by Louis H. Kilpatrick, "Desert Law," featuring Jack Richardson, is the second release for the week of the 15th. It is described as a drama of the great west in which honesty wins in a battle with lawlessness and despotism. Jack Conway directed this picture.

Jack Richardson is Rufe Dorsey, "The Boss of Brazos County"; Al Witman, a new Triangle player, is Donald McLane, homesteader, and in love with Julia Wharton, the daughter of a wealthy rancher, played by Leotta Lorraine. George Pearce is a member of the supporting cast. George Elwood Jenks scenarioized this story and B. Edmond photographed it.

Five Goldwyn Productions for September

GOLDWYN'S Pictures releases five productions in the month of September, as the company's first contribution to its schedule of in excess of fifty productions annually.

Following the first Geraldine Farrar production, "The Turn of the Wheel," comes the second Goldwyn production, with Mabel Normand as the star. The story is "Peck's Bad Girl."

"Peck's Bad Girl" is one of the most successful pictures Miss Normand has ever made, according to Goldwyn officials, and in it she returns to the field of broad comedy. Charles Giblyn directed her.

Tom Moore's first production is "Just for Tonight," said to be a speedy, full-of-action drama of love and romance.

Madge Kennedy in the week of the 23d appears in "The Kingdom of Youth," which is declared to be the best story that this star has had since she deserted the stage for the screen. It was directed by Clarence G. Badger.

The fifth and last production sponsored by Goldwyn in September is the first of the Rex Beach productions of the new season, "Laughing Bill Hyde," announced as a drama of redemption and bringing to the screen one of the best known of this popular author's characters portrayed by the wit and lariat thrower, Will Rogers.

It woll be noted that these scheduled releases by the Goldwyn company contain the first pictures presented by that company with male stars. Heretofore the roster of Goldwyn has set forth only feminine stars: Madge Kennedy, Mabel Normand, Mae Marsh, Geraldine Farrar and Pauline Frederick.



Madelyn Clare Has the Leading Feminine Role in the George K. Spoor Feature, "Young America"

Lila Lee's Film Shown at Rivoli

When Lila Lee's initial film was shown last week at the Rivoli theatre in New York, the Famous Players-Lasky Corporation was congratulated by S. L. Rothapfel in securing her. The Globe said that "She is of the stuff from which celluloid stars are made."

The Morning World pronounced Lila Lee "a new and surprisingly talented motion picture star," and the New York Telegram said that "she promises to become a strong favorite." W. W. Whitman, proprietor of the Plaza theatre at San Diego, Cal., wrote: "I have seen Lila Lee in 'The Cruise of the Make-Believe' and never have I received so great a surprise or a more pleasant one."

Lila Lee's second Paramount picture will be "Such a Little Pirate."

Many New Ebony Releases

A budget of new Ebony comedies, the one-reel offerings with colored players featured, which are released semi-monthly through General Film Company, will be seen during this month and October. Among these are "Catastrophe Cassie," "Love and Bricks" and "Cool Heads and Hot Feet." A new standard in production is said to have been achieved in recent releases by the Ebony Company, with the fun element developed in a manner marked by finish and cleverness.

General Film Company reports the popularity of these novel subjects not only holding but gaining.

Universal Announces Title and Release Changes

Universal announces it has changed the title of "The Borrowed Duchess," the Bluebird featuring Carmel Myers, to that of "A Society Sensation."

It is scheduled for release September 23 in place of "The Velvet Hand," which will be put on for the week of September 30.

Program Glances

Charles Ray, in the role of a brave Frenchman of the North woods, will soon be starred in his next Paramount picture, "The Law of the North," released September 29. The story is dramatic shows the struggles of the hero, Alain de Montcalm to save the girl he loves and also avenge the death of his father.

The dog comes into his own in motion pictures, in the Outing-Chester-Mutual release, "Finest on Four Feet," for September 8. Dogs of all nationalities, colors, kinds and breeds are seen—Pekingese Spaniels, Belgian War Dogs, Red Cross Dogs, Airedales, "Just Dogs" and others.

"By the World Forgot," the Vitagraph Blue Ribbon Feature scheduled for release the week of September 10, is a picture of beautiful photography and stirring action, presenting Hedda Nova and J. Frank Glendon in roles ideally suited. The feature is from an original scenario written specially for the stars by Cyrus Townsend Brady.

In the current Wolfville Tale by Alfred Henry Lewis, two new characters are added to the highly interesting population of the famous border town of fiction. "The Deacon," considered the most harmless of the inhabitants, disposes of a double-dyed bad man, and the fact that he has no reputation as a shooter makes it appear outrageous to the citizens.

A race between a street car and an automobile, during which the chief characters of the story leap from one to the other, forms one of the exciting incidents in "The Room of Flame," which is the ninth episode of Universal's serial, "The Brass Bullet."

Fritzi Brunette will be supported in her next Bluebird photoplay, "Vendetta's Daughter," by Fred Turner, Eugene Corey, William Conklin, Wedgwood Nowell, Carmen Phillips and Nicholas Dunaew. Douglas Gerrard is handling the megaphone on this production.

The settings for "The Woman Who Gave" are said to be notable for their lavishness and the outlay of money involved. Workmen have been laboring feverishly for the last two weeks making several huge sets. This is a Fox-Evelyn Nesbit picture.

The title of "Vendetta's Daughter," the Bluebird scheduled for release September 23, has been changed to "The Velvet Hand." Fritzi Brunette is the star of the film. The picture is based on a story by Edith Barnard Delano. F. McGrew Willis wrote the scenario, and Douglas Gerrard was the director. The scenes are laid in Italy.

"Pals First," which Metro will offer under the banner of Screen Classics, Inc., will be released as a six-reel production. The picture is a screen version of the stage success of the same name adapted by Lee Wilson Dodd from Francis Perry Elliott's novel.

Having completed three big Western pictures in succession, William Farnum, the Fox star, is now working on a production which is considerably different from any he has ever done. The picture is named "The Man of Power," and some of the scenes are laid on board ship and on a desert island.

The effectiveness with which the secret service operates whenever the government is concerned is evidenced in Edna Goodrich's latest special production, "Treason," released by Mutual on September 29.

"His first appearance on any screen" might be the announcement regarding Fred Niblo, Broadway actor who recently married Enid Bennett, Ince star in Paramount pictures, and who supports her in the leading male role of "Coals of Fire," her latest Paramount offering, which will be released September 29.

Dell Henderson, directing Carlyle Blackwell and Evelyn Greeley in "Allies," a new World picture to be released early next spring, has just completed a three-act comedy intended for Broadway consumption. The one interesting feature of this play, from the manager's point of view, is that it requires the services of only six people and it is absolutely essential that no scenery or properties be used in its presentation.

In his first Artcraft picture, "The Goat," released September 22, Fred Stone has to put over an unusual and rapid-fire stunt when he plays a young ironworker, Chuck McCarthy, who literally breaks into the movies. The "break" occurs when he is ordered to do some construction work at a studio and is attracted by a boxed set.



"The Goat" Is the Name of Fred Stone's New Picture for Artcraft

Hayakawa Pictures Play Many Big Houses

A. S. Kirkpatrick, assistant general manager of Mutual, announces that the pre-release bookings of the Hayakawa Special Productions, produced by the Haworth Pictures Corporation and released through Mutual exchanges, now include practically every representative house throughout the country.

The Ziegfeld theatre, Chicago, ran "His Birthright," the first Hayakawa picture, for an entire week. The B. S. Moss Circuit has contracted for the entire series for New York City and Brooklyn, and will run each picture three days in each house.

Sam E. Rork, general representative and manager of distribution for the Haworth Pictures Corporation, who has been in Chicago for the past week conferring with Mr. Kirkpatrick, reports unusual interest is shown by the trade.

"After pre-viewing 'His Birthright' and 'The Temple of Dusk,' exhibitors are convinced that these productions will set a new standard for photo-dramas of absorbing interest," said Mr. Rork.

Universal Current Events

Universal's latest Current Events release presents some scenes of the latest Allied drive in France. The onrushing operations of first the British, then the French and Americans at the points of the bitterest fighting are shown, and glimpses are given of the Huns in retreat.

In additions to the battle scenes there are shown the latest films of General Haig, General Pershing and other military leaders at the front, and of President Poincare and other big international figures.

Bailey Joins Hodkinson

Frank J. Bailey, of the American theatre, Butte, Montana, has signified his belief in Mr. W. W. Hodkinson's ideals for the motion picture industry by joining the Hodkinson Co-Partnership Plan.

The American is one of the representative theatres of the Northwest.

Help America Get Rid of the Beast!



"THE YELLOW DOG"

SOMETHING new! Something different! Something that every father and mother in the land will thrill over and laugh at and send all their friends to see. A great picture of peppery Young America hot on the trail of the Hun Spy. And when it's released you'll find a great country-wide organization waiting to boost it to a fare-ye-well. Watch and Wait. *Almost ready.*

JEWEL PRODUCTIONS, Incorporated

1600 Broadway **New York**

We have secured good advertisers to talk to YOU. Listen to them!

"THE KAISER THE BEAST OF BERLIN"



Repeat it!

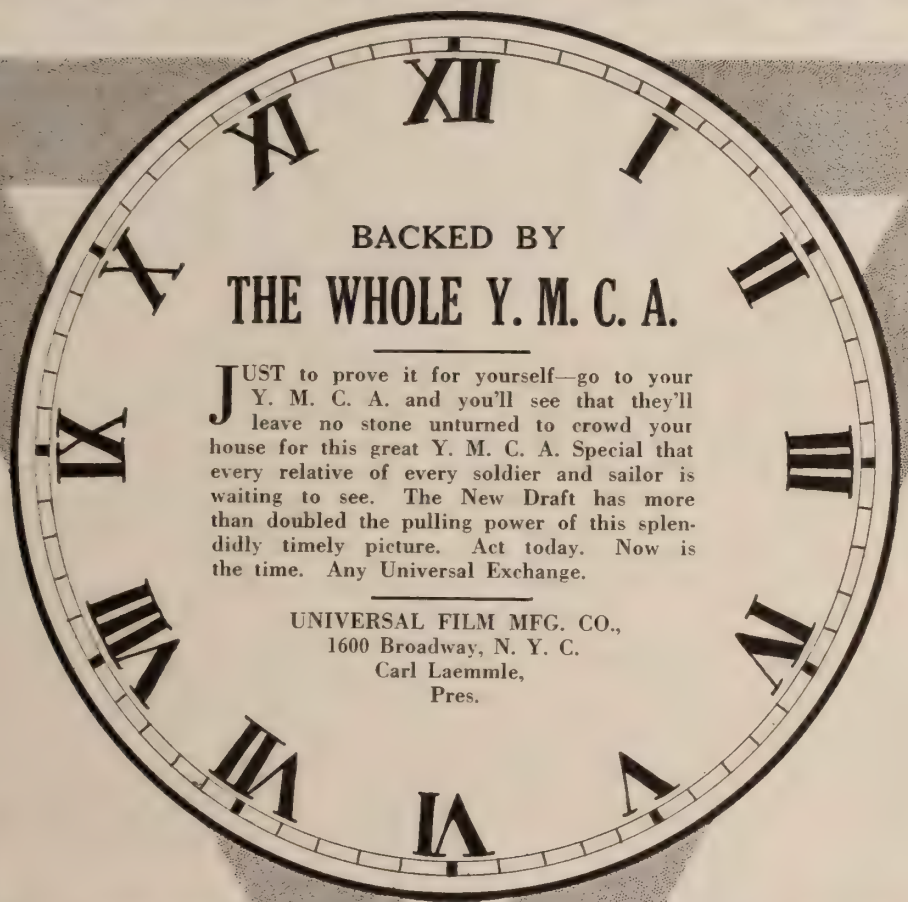
"The best production we have ever shown," says J. S. McGill, Sec'y of the U. S. Theatres Company, Liberty Theatre, Vancouver.

"It gave MORE SATISFACTION at our Liberty Theatre and made MORE CLEAR MONEY for us than any other production we ever played.

"If Exhibitors will take our tip, they will play 'The Kaiser' at ADVANCED PRICES—because after they have run it, if they ever try to run some other production of LESS merit at advanced prices they will have a hard time getting by with it before audiences that have seen THIS GREAT FEATURE."

JEWEL Productions Inc.
1600 Broadway. New York City

Every Fighting Man's Family wants this big Y. M. C. A. Serial.



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JUST to prove it for yourself—go to your Y. M. C. A. and you'll see that they'll leave no stone unturned to crowd your house for this great Y. M. C. A. Special that every relative of every soldier and sailor is waiting to see. The New Draft has more than doubled the pulling power of this splendidly timely picture. Act today. Now is the time. Any Universal Exchange.

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1600 Broadway, N. Y. C.
Carl Laemmle,
Pres.



"AROUND THE CLOCK WITH THE ROOKIE"




"How
One Reel of Funniest Foolishness
Pat Sullivan's Cartoon
CHARLIE CAPTURED
THE KAISER"
Book it today—It's a Riot!
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CARL LAEMMLE, President
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NEW YORK



UNIVERSAL
Animated Weekly
and
Current Events

The most wonderful War Pictures NEW Each Week

NOW—with the Allies smashing the huns at every turn, with advance after advance, with victory almost within our grasp, America's millions are simply clamoring to see in thrilling moving pictures the happenings on the Allied battle fronts.

Theatres that never dreamed of booking a Weekly have booked and have found the Universal Animated Weekly and Current Events as big money getters as the costliest features of the week.

Have you found that out? If not, see your nearest Universal Exchange and they'll give you some amazing facts and figures that will make you sit up and take notice. Waste no time.

Book thru your nearest Universal Exchange or communicate with the

Universal Film Mn'fg. Co.
Largest Film Mn'fg. Co. in the Universe
CARL LAEMMLE, President
1600 BROADWAY, NEW YORK

How can an advertiser continue advertising? By giving YOU value.

In the Independent Field

Taylor Speaks of Advent of British Film

IN a statement by John H. Taylor, the London Inter-Ocean head who is now preparing to leave New York for his home shores, American official film publicity comes in for praise. He says:

"The splendid advertising of official films by your Committee of Public Information has given the photoplay theatre a boost in the estimation of the whole American people. Every class and condition of American society is reached and I doubt now that interest in pictures has been aroused in persons who never entered a picture house before the war. Such stunts as selling the theatre to the large business firms, each to have it exclusively on an evening for their employees and friends, are most commendable; and surely the Government publicists leave no stone unturned in getting these pictures before the public. Every conceivable publicity device is employed, and as I say it is a great thing for American pictures as a whole.

"You show most of our official film in this country and I am certain that, as time goes on, you will give equal attention to all our dramatic and comedy film that is worth while. Now that British producers are spending large amounts and making films that are worth while, a large section of the trade feels that it is only fair that these films be booked in America. If England welcomes the right sort of American film, we contend that America should welcome the right sort of British film.

"It's just a matter of getting started on your market, and we feel that your big releasing programs could do this easily.



John H. Taylor, Managing Director of Inter-Ocean Film Co., Ltd., London

These programas release their good productions in our country. And, of course, we would only expect tham to accept good British productions for release in your country. At any rate, I am sure the present policy of total elimination of English photoplay productions cannot long endure and we have faith in the future."

Gaumont Serial Scores in Washington Town

THE Gaumont Company this week reported great success for its serial, "The Hand of Vengeance," in Washington. In an announcement the company said:

"Its population, made up largely of the most highly cultured and educated people, drawn from all sections of the United States and foreign countries, Washington, our national capital, claims to stand in a class alone. Its entertainment seekers are composed not only of statesmen and diplomats and their families, but of the many thousand employees of the Government who are necessarily well educated, and whose amusement tastes are therefore refined and discriminating.

"In the past some exhibitors who own big down-town picture theatres have seemed to fear that serials would not appeal to their patrons, but were more suited to the neighborhood of lower-priced houses. The Gaumont Company has been able to show that this fear is not justified. It has made the claim that its newest photo-serial, 'The Hand of Vengeance,' will appeal to the majority of the picture-seers in any theatre large or small, 'high-brow,' 'low-brow,' or between.

"That its judgment is correct has been clearly proven by the success of 'The Hand of Vengeance' in the District of Columbia. Sidney B. Lust, hustler extraordinary, and President of Super-Film Attractions, Inc., which is distributing this red-blooded photo-serial in that territory, has already broken all serial records by placing it with more than one-third of the theatres in the "Athens of America."

Cropper to Handle Ford

The Beehive Exchange, 220 South State street, Chicago, of which R. C. Cropper is manager, will handle the Ford Educational Weekly in northern Illinois, southern Wisconsin, northern Indiana and east Iowa.

Picture Against Alcohol Filmed on Coast

A motion picture film depicting in story form the inefficiency caused by the use of alcoholic beverages, has been brought to the screen by a new producing company of Los Angeles, the United Film Corporation. The story centers its force on the effect on the business world and Government of alcohol.

The film is named "The Crime of the Hour," and was produced under the direction of Thomas R. Ricketts, a member of the Motion Picture Directors' Association, who produced "Damaged Goods," and has a long record for the making of successful films.

The cast selected for the important parts in this film were booked by Director Ricketts to fit each type. Ed Coxen plays the hero role, a youth who inherits the drink habit. The story opens with him serving as a farm hand, and being induced to the city by an acquaintance where he is given a position with a construction company. It takes him but a short time to convince the owner, taken by W. A. Barrows, that saloons near the working camp of the company are a menace to the organization.

Vivian Rich plays the role of the underworld vamp, Nanine Wright apears as the mother, Arthur Moon takes the part of the discharged superintendent, and Lois DeKay is the ingenue.

The owners of the United Film Corporation have placed the film in the hands of Ernest Shipman, and it is to be sold on the state rights basis.

United on Coast Films Big Feature

An international issue, claimed by the world leaders and the governments of Great Britain, France, Italy and the United States to be almost as menacing to humanity as Kaiserism, is the theme back of the first offering of United Films Corporation, of Los Angeles.

"The most human love story ever told," is a featured line in its preliminary announcements and its producers claim that "no door of creed, politics, governmental co-operation, or theatre for amusement only will fail to open at its knock." Some claim, but you never can tell.

It is the first of a series of "Pictures with a Reason" which the United Films Corporation will produce from time to time, with the purpose of keeping abreast of the world's march in international events. Thomas R. Ricketts, who directed "Damaged Goods," is the director general of this new company and its first masterpiece was produced under his personal direction.



Maurice Tourneur's "Sporting Life" Is Said to Be a Good Example of a picture with a Broad Diversity of Scenes. The Binney Sisters Are Featured

Kempner Engages Wiener for "Manx-Man"

Sales Director J. L. Kempner, of The Manx-Man Company, announces the acquisition of Louis Wiener, formerly of World Film Corporation for the force of "Manx-Man" special representatives that are operating from the Goldwyn exchanges and in co-operation with the Goldwyn branch managers.

Mr. Wiener originally entered the motion picture field with the old Kinemacolor Company, where he was also associated with Mr. Kempner in sales work. He will explain the special publicity campaign and merchandising possibilities of "Manx-Man" in the New England territory.

The New York Goldwyn office reported ten "ManxMan" bookings for the week commencing Monday, September 9. Up state the feature opens shortly at the Strand, Buffalo, with eight bookings at local houses to immediately follow. The film showed at the Washington, Detroit, last week and is now playing "follow" dates at Grand Rapids, Lansing and Bay City. In all these cities the Anglo-American propaganda campaign is being employed.

Special Representative Leon Schlessinger, in a four-day flying trip through Iowa, visited Dubuque, Mt. Vernon, Clinton, Cedar Rapids, Lyons and Mechanicsburg, and booked "The Manx-Mmn" to exhibitors in all of them.

"Ashes of Love" Unfolds to the Trade

Ivan Abramson's latest photodrama, "Ashes of Love," made for the Graphic Film Corporation, was scheduled for a trade showing at the New York theatre roof on Tuesday afternoon at 2:30 o'clock, September 10.

With James K. Hackett, Effie Shannon and Mabel Juliene Scott in the stellar roles and a supporting cast including Ruby de Remer, Paula Shay, Hugh Thompson, William B. Davidson, Dora Mills Adams, Thea Talbot and William Bechtel, a strong story is unfolded, filled with tense moments and startling and unexpected situations, which keep the audience on the qui vive of expectancy from the first title to the final scene.

This picture is said to represent Ivan Abramson at his very best.

Pioneer Reports Sales of "Still Alarm"

NATHAN HIRSH, president of the Pioneer Film Corp., reports that the "Still Alarm" has been disposed of for the following territories: First National Exchange of Denver, Wyoming, Utah, New Mexico; Sydney B. Lust-Super Film Attractions; Delaware, Maryland, Virginia, District of Columbia, Carolina, Special Features Co., Alabama, Tennessee, South Carolina, Florida; First National Film Exchange of Seattle, Washington, Oregon, Idaho, Montana; Hatch Film Co., Kentucky, Ohio, West Virginia, Pennsylvania; All Star Features, California, Arizona, Nevada; Supreme Photoplay Productions, eastern Pennsylvania, southern New Jersey; Superfeatures, Canada; Specialty Film Co., Oklahoma, Texas, Arkansas, Louisiana, Mississippi.

Exhibitors are said to be very enthusiastic wherever "The Still Alarm" is mentioned, as is best evidenced by the following excerpts from two letters received from R. A. McVey, manager of the Auburn Photoplay Co. of Auburn, N. Y. Mr. McVey first wrote:

"Gentlemen:—Ship me a print of the 'Still Alarm' for screening at once. I will immediately return it but I MUST see this picture before I play it. If it is NOT as I understood it was I do NOT want it. I have every faith in Mr. Cobe, he is my best friend, but some place near here ran a play by this name recently and it has reached the ears of my public and patrons that it was terrible. I cannot believe it was the picture Mr. Cobe sold me but in any event I am going to call ten of these people together when it arrives, also our fire chief, who is a personal friend of Mr. Cobe's.

"All other bookings O. K. but I must see this film right away or I shall have to cancell the booking.

"Be sure NOW and get it right down to me. It will be back the next day or can be shipped anywhere you may direct. but I must see it. Competition and business in general here is too tough to let a report go around like this."

Harry Houdini Serial Nears Completion

THINGS are going full blast at the two studios in Yonkers which B. A. Rolfe is using to produce the Houdini serial and work is progressingly famously under full speed ahead at these studios. Up to the present time a great many episodes have been taken and in an interview Mr. Rolfe stated:

"I am more than pleased with the results that Burton King has obtained in the Houdini serial and really feel that a great deal of credit is due him, particularly as this picture is more like a feature than a serial from the standpoint of production, light effects, photography and action. When I started on the production of the serial I did not think it was possible to get the finer touches in a two-reel picture, but I felt that the success of a serial did not necessarily have to depend entirely on story, punch and thrill, but believed that the production itself could be materially improved by treating each episode in the nature of a feature. With this point in view, I set out to make the Houdini serial a series of two-reel features, and up to the present I must say that I am more than pleased with the results that have been obtained. It is our intention to give this picture every artistic touch and dress it up in the same manner and with the same care that a five-reel feature is handled."

Moss Re-enters Production Field

B. S. Moss has closed a contract with Charles K. Harris, the composer and music publisher, for the picture rights to his Spanish-American War Song, "Just Break the News to Mother."

This will mark the re-advent of B. S. Moss in the picture producing field from which he retired last year to devote his entire attention to his circuit of vaudeville theatres, after having produced about a dozen features, among which were "Three Weeks" and "One Day."

The personnel of the cast to appear in "Just Break the News to Mother" is not announced.

Anna Case Sings at Studio and All Stop Work

In the neighborhood of East Forty-eighth street, New York City, where the Norma Talmadge studio is situated, Anna Case, the American soprano, is engaged in making her first picture for the International Film Service Co., Inc., under the title of "The Golden Chance," and one of the scenes represents a drawing room wherein she is entertaining some friends at a musicale.

Of course the hostess is called upon to sing, and as realism is the keynote of the production according to Julius Steger, the supervising director, Anna Case put her whole heart into the song.

Inside the studio, it is declared that every sound ceased, stage carpenters stood with their hammers suspended, electricians and property man tiptoed to a better vantage point and gazed upon the singer, transfixed by the quality of her voice, while outside, everywhere within hearing distance, women and children hung, breathlessly, out of windows, automobiles and wagons stopped, and even the voice of an old clothes man, busily calling his trade, was hushed.

Charles Richman, Broadway star of stage and pictures in his own right, is Miss Case's leading man, and among other favorites the cast includes Forrest Robinson, Grace Neals and John J. Charles.

"Romance of Coal" Reports Progress

The Educational Films Corporation's project of a big spectacle dealing with "The Romance of Coal" and the recent coal crisis is making satisfactory progress under the direction of William Parke. The release of the picture may be expected with the advent of really cold weather when the interest in this subject will be more than academic. While the patriotic purpose of maximum fuel production and conservation is being kept prominently to the fore, the chief end of the fiction story will be to entertain.

As the project has grown in the minds of its creators, the story has been strengthened and amplified, and several notable additions have been made to the cast. Among the players now working in it are J. H. Gilmour, the noted legitimate actor who has also been seen in several screen productions; Hugh Thompson, Peggy Adams, Stephen Grattan, L. F. Kennedy, J. J. Dunn, Tom Burrough, Fred Radcliffe, Henri Rolf Otte and others.

"Carmen of Klondike" Gets Bookings

"Carmen of the Klondike," that is being handled throughout the Eastern territory by W. J. Pratt for the S. A. Lynch Enterprises, after a run at Gordon's Scollay Square theatre, has been booked solid over the entire Gordon and Poli circuits, and is also booked for a first-run showing in every large city in the New England States.

This picture is meeting with success wherever shown, it is said.



Florence Reed, in "Wives of Men," Pioneer Picture

Gaumont Cameraman Tells of Dangers

Gaumont, in an announcement this week, declares that standing behind the crank of a motion picture camera is as hazardous as standing in a front line trench behind a gun. The announcement said:

"Making motion pictures is not only an essential, but hazardous occupation. War cinematographers say their work is more dangerous than soldiering; they can't fight back.

"Now comes Walter Pritchard, star photographer for the Gaumont News and Graphic, who avows that not all of the dangers incident to crank turning are attendant upon climbing steep mountain cliffs, hanging on to cloud-piercing airplanes, or dodging bullets on the battle fields.

"With all the necessary paraphernalia Walter sallied forth to make some great historical pictures of the thousands of draft-evaders recently rounded up in New York City. He got along all right for a while, until a solicitous official demanded his registration card, when it developed that the draft board had presented Walter with a deuce, or the wrong color, or a something which did not please the inspecting officer. After spending many hours in the "bull-pen" the mistake was rectified but not before Walter had visions of being shot at sunrise or forced to associate with interned Germans in some federal calaboose. Pell Mitchell, editor of the News and Graphic was on hand, and personally photographed the roundup. (P. S.—Pell escaped when the officials inspected the top of his head.)"

Success Productions Makes Progress

Charles F. Schwerin, of the Success Film Productions, Cleveland, Ohio, has reported considerable progress within his organization since it was formed. The company is buying state right features, one of the most recent being a deal to handle the Frank Hall pictures for the territory of Ohio, Kentucky and Southern Indiana.

Frank Hall Plan Shows Quick Results

The announced rapidity with which the Producers' Distributing Corporation has followed the announcement of the Loew Circuit bookings for its twelve special pictures with news of the signing up of other large circuits seems to promise well for the popularity of the plan which resulted from Frank Hall's decision to set fixed prices for his pictures and announce them broadcast to the trade.

Mr. Hall's move took him into paths hitherto carefully avoided by his fellow motion picture magnates although long and successfully trod by men in purely commercial lines.

Evelyn Nesbit in "Her Mistake" was selected as his first offering and the full meaning of the ten, twenty and thirty policy seems to have been recognized immediately. The Marcus Loew bookings for all of his pictures were secured at once and he now announces the signing of similar contracts by Moss, Keith, Mastbaum and Ascher Brothers which show a keen interest on the part of prominent exhibitors in New England, New York, New Jersey, Pennsylvania and Illinois.

W. H. Announces Four More Releases

W. H. Productions Company announces the release this week of four productions.

The two-reel Mack Sennett Keystone comedy, being the last of the series of twenty-eight, which is entitled "The Doughnut Designer," former title being "Dough and Dynamite," featuring Charlie Chaplin. With the exception of only one territory the entire country has been sold on this series, and they are proving an exceptional box-office success.

The second release is "Shorty in the Jungle," former title "Shorty Among Cannibals," one of the series of two-reel Shorty Hamilton Western comedy dramas.

The third release this week is entitled "Fatty the Fourflusher," former title, "Fatty Again." There are open several territories on this series of twenty-four single-reel Fatty Arbuckle comedies.

"The Ham Artist," former title "The Face on the Barroom Floor," is another one of the series of one and two-reel Charlie Chaplin comedies. Practically the entire country has been disposed of, with the exception of a single territory.

"Wives of Men" Offered for State Rights

Florence Reed in "Wives of Men" closed its New York engagement at the Casino theatre last week and Nathan Hirsh, president of the Pioneer Film Corporation, announces that the production will be sold to state rights exchanges everywhere except the states of New York and New Jersey which the Pioneer will retain.

"The exploitation given this production and its box-office and artistic success, augmented by an excellent complete line of advertising, makes it an extremely valuable production," said Mr. Hirsh.

Judge Revises Feature as Propaganda

Under the supervision of Federal Judge Benjamin Bledsoe of the U. S. District Court, the nine-reel film, "The Spirit of '76," which caused the arrest and conviction of Robert Goldstein, the producer, and his sentence to ten years in Federal prison, has been remade and will be used for propaganda purposes.

In most instances, it was found the sections of a pro-German nature could be eliminated, and by the addition of new subtitles, a good continuity could be secured The film originally cost $160,000, and the producing company owes $40,000 with the film as the only asset. When the Continental Producing Company went into the hands of the receiver, the referee in bankruptcy, Force Parker, sought permission of Federal court, and by the aid of Harry C. Pearce and H. C. McClung, a cameraman, the picture was remade. It is believed the referee will receive more than enough money to pay all the indebtedness of the company by the sale of this subject.

Brunton Directs Gordon United Film

United Picture Theatres of America announces that the forthcoming Kitty Gordon super-features in which the multi-robed United star will be seen exclusively in the theatres of its exhibitor-members, will be under the producing direction of Robert Brunton, the well known and talented head of the Brunton studios in Los Angeles. Mr. Brunton made a special journey from the Coast city to confer with President Berst in New York on the details of the productions and immediately returned to take up the Kitty Gordon direction in Los Angeles for the United.

Shipbuilding Shown in Gaumont News

The success of our shipbuilding program is again illustrated in the current Gaumont News, No. 24, which was released Sept. 3. Many interesting pictures of yards of both sides of the United States are shown. A New Jersey yard has set its pace at two ships a week, and a California yard shows the first camouflaged specimen of the big fleet it has contracted to build.

Pictures from France show how the Salvation Army, with its oil-stores, coffee pots and doughtnut kettles, is carrying comfort and happiness to our fighters.

Lesser Reports "Topics" Going Big

According to reports received in the local office of "Topics of the Day" Films, Sol Lesser's exchanges in 'Frisco and Los Angeles are now showing in thirty-four theatres in this territory. This is considered very good results owing to the nature of this novelty. "Topics of the Day" can only be shown in the first-class theatres changing weekly and not more than twice a week. The film is a short one but it creates enthusiasm and amusement wherever shown. The Strand theatre in New York has been showing this novelty.



Harry Edwards, Dorothy Dane and Charles French Leave Bobby Vernon in a Disturbed State of Mind in Al Christie's "Some Cave Man"

"Mickey" Gets More Words of W. H. Praise

"A FEW years from now when the history of the motion picture industry is written," says an official of W. H. Productions Co., "'Mickey' will be given a prominent place, because it will stand for the creation of a new era in motion picture production. 'Mickey' now stands as a monument for the best, the finest, the most artistic and most interesting in motion pictures. It has a universal appeal, and by that we mean that 'Mickey' has something in it to interest and entertain every distinct type of nationality, both male and female; the office worker, the laborer, the artisan, the lawyer, the banker, the teacher, and from the youngest child to the oldest person that attends motion picture theatres. 'Mickey' will create new motion picture fans.

"Of course the natural question arising in the minds of people hearing about 'Mickey' is, what makes it so unusual and what gives it a universal appeal? This is readily answered by the reviews of the critics, and the people who have already seen 'Mickey.' Every element that has ever been put into pictures is co-ordinated into a perfect continuity in 'Mickey' and these elements are humor, pathos, adventure, romance, sensationalism and love. There is a little bit of everything to appeal to everybody. One of the prominent features, however, in 'Mickey' is that it is big in its simplicity and cleanliness.

"Of course another question that crops up is why did it take so long and why did it cost so much money? This is also easily answered. It is an acknowledged fact that Mack Sennett, as a producer and director, ranks as one of the greatest in the industry. Mr. Sennett's first feature picture was 'Tillie's Punctured Romance,' and it was one of the two biggest motion picture successes. He had been dreaming of a picture like 'Mickey' for some time, as a second big feature, and his dream evolved into a reality," concluded the W. H. official.

Garrett Keeps Up the Sales Drive

President Sidney Garrett of J. Frank Brockliss, Inc., is still hammering at the high altitude sales mark. Recent deals include the entire Billy West rights for Australia, New Zealand and Tasmania to the Co-operative Film Exchanges of Sydney, Australia. The rights to the Rita Jolivet super-production, "Lest We Forget," were acquired by the North American Motion Pictures, Inc., of Buenos Aires, Argentine, for the territory of Porto Rico, Venezuela and Santo Domingo.

The same firm acquired the Billy West comedies for the Argentine, Paraguay, Uruguay and Chile.

Baird Serial Sold for Two Territories

President Sidney Garrett, of J. Frank Brockliss, announces a big week preceding Labor Day. The Leah Baird Serial, "Wolves of Kultur," was sold for two foreign territories. The Co-operative Film Corporation of Sydney, Australia, purchased the Australasian rights which include Australia, New Zealand and Tasmania.

One of the biggest deals of the year was the purchase by the African Film Trust of Cape Town, South Africa, to the rights for the entire Far East, including Japan, China, India, Strait Settlements, the Philippines, Java, Ceylon, Burmah and the entire South African territory.



"The Hushed Hour," Which Stars Blanche Sweet Under Harry Garson's Management, Also Claims Other Players of Recognized Merit. Among Them Are Milton Sills, Wilfred Lucas, Rosemary Theby, Mary Anderson, Gloria Hope and Wyndham Standing

Fox Books Educationals Into His Theatres

FOR what is said to be the first time in the history of the William Fox enterprises, a group of the Fox motion picture and vaudeville theatres have booked the Educational Films Corporation scenics on a regular monthly schedule. The houses referred to are the Academy of Music, Audubon, Crotona and Star in Manhattan and the Fox Liberty Theatre at Elizabeth, N. J.

At the Academy throughout Labor Day week Bruce's "Following the Trail of the Cayuse" held the place immediately preceding the Annette Kellermann spectacle, "Queen of the Sea." Forests, mountain peaks, and glaciers of the "Cayuse" adventure, with the rugged campers, ponies and Great Dane of the Bruce outfit, were in decided contrast with the marine effects and mythic characters of the Kellermann feature.

William Fox's Audubon ran "The Glacier National Park" the last four days of Labor Day week, and on the same dates his Crotona offered the Bruce split-reeler, "Fishing for Fish" and "The Bull Thrower." "A Trip Through the Hawaiian Islands" and "Yosemite Valley" divided the week at the Star Theatre, Lexington avenue and 109th street. On Sept. 2 the new Liberty Theatre, Elizabeth, N. J., was added to the ever-increasing Fox chain, and the management signalized the event (as did Rothapfel at the Rivoli opening last winter) by giving patrons the celebrated Bruce-Educational scenic, "The World o' Dreams."

The above houses will henceforth book clever scenics regularly, and it is the expectation that other members of the Fox group will shortly come in, according to E. W. Hammons, vice-president and general manager of the Educational.

Schomer Prepares to Release "Ruling Passions"

The Schomer Photo-Play Producing Co., Inc., of 1440 Broadway, is soon to release "Ruling Passions," the new six-act photo-drama written and directed by Abraham S. Schomer, author of "To-day," "The Yellow Passport," and "The Inner Man," with Julia Dean in the part of Eveline Roland, one of the star roles of the production.

Miss Dean is another one of the numerous young women of the West who by their innate talent, ability and perseverance have won a permanent place in the foremost ranks of stage and photoplay artists.

It was after consultations with many artists that Mr. Schomer finally determined upon asking Miss Dean to play the part for he felt that she possessed to the full the talent, the power and the ability to properly portray the character of Eveline Roland. That he was not disappointed in his selection is evidenced by his statement that Miss Dean is a young woman of rare talent and ability whose powers are under such control that she can respond instantly and perfectly to every demand of the director in any part that she may play.

Mr. Schomer will announce the release date in the near future.

Open Market Plan for Houdini Film

Announcement has been made by B. A. Rolfe, Inc., producers of the Houdini serial, that the picture featuring Houdini will be released on the open market.

In a statement Harry Grossman, general manager of the concern, stated: "I have carefully considered all distribution plans, and I believe that the open market form of distribution will prove more advantageous to exhibitors than any other means which I can employ to accomplish this end. The Houdini serial has created a furore in the industry and not only have we given great thought to the method of distribution, but we have formulated a new plan whereby exhibitors will secure better service than is the custom on a picture of this kind. In the point of the last analysis each episode of the Houdini serial is similar to a five-reel super-feature."

United Adds Three

Arthur E. Silverman, Jack Underfeld, Harry Thomas and William L. Merrill have been added to the field force of United Picture Theatres of America during the week.

W. H. Announces Several New Sales

W. H. Productions Company announce the following sales for the past week:

Australasian Films, Ltd.—"Mickey," for Australia and New Zealand. Masterpiece Film Attractions, Philadelphia, Pa.—Series of 24 single reel Fatty Arbuckle comedies, for Southern New Jersey and Eastern Pennsylvania. W. H. Film Company, Baltimore, Md.—Series of 24 single reel Fatty Arbuckle comedies, for Delaware, Maryland, District of Columbia and Virginia. Eltabran Film Co., Charlotte, N. C.—Series of 16 two-reel Shorty Hamilton Western comedy dramas, for Virginia and North Carolina. Bee Hive Film Distributing Co., Chicago, Ill.—Series of 16 two-reel Shorty Hamilton Western Comedy Dramas, for Illinois, Indiana and Southern Wisconsin. Boston Photoplay Company, Boston, Mass.—Bessie Barriscale in "The Straight Road," for the New England States. F. M. Sanford, Dallas, Texas—Series of 16 two-reel Shorty Hamilton Western Comedy Dramas, for Texas and Arkansas. R. D. Lewis Film Co., Oklahoma City, Okla.—Series of 24 single-reel Fatty Arbuckle comedies for Oklahoma. J. Pearce & Sons, New Orleans, La.—Six two-reel Wm. S. Hart productions for Texas, Arkansas and Louisiana. J. Pearce & Sons, New Orleans, La.—Three Wm. S. Hart super-features, viz.: "The Two-Gun Man" in "The Bargain," for Louisiana; "The Bandit and the Preacher," for Louisiana and Mississippi; "The Hell Hound of Alaska," for Louisiana and Mississippi.

Dustin Farnum Film Reports Progress

Rapid progress in the making of Jackson Gregory's "The Wolf Breed," the second of its series of super-features with Dustin Farnum as the star, is reported from United Picture Theatres of America. A private showing of the Harry A. Sherman lavish production of Zane Grey's "The Light of Western Stars," which forms United's inaugural release of the Dustin Farnum super-series, was given at the Sherman House during Convention, and is reported to have excited praise.

Features---Current and Coming

Bluebird Photoplays

Sept. 9. The Brazen Beauty (Priscilla Dean) 5
Sept. 23. A Society Sensation (Carmel Myers) 5
Sept. 30. The Velvet Hand (Fritzi Brunette) 5

Famous Players-Lasky Corp.

Aug. 12. The Great Love (Griffith's)
Aug. 12. Fedora (Pauline Frederick)
Aug. 19. Riddle Gawne (William S. Hart)
Aug. 19. In Pursuit of Polly (Billie Burke)
Aug.26. Green Eyes (Dorothy Dalton)
Aug. 26. Till I Come Back to You (De Mille's)
Aug. 26. The Marriage Ring (Enid Bennett).
Sept. 1. On the Quiet (J. Barrymore)
Sept. 1. Hearts of the Wild (E. Ferguson)
Sept. 1. The Source (Wallace Reid)
Sept. 8. The Girl Who Came Back (E. Clayton)
Sept. 8. The Hun Within (Special)
Sept. 8. The Cruise of the Make-Believes (Lila Lee)
Sept. 15. He Comes Up Smiling (Doug. Fairbanks)
Sept. 15. Out of a Clear Sky (M. Clark)
Sept. 15. Vive La France (D. Dalton)
SUCCESS SERIES (Reissues)
Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark)
Sept. 15. The Girl of the Golden West (Special)
Sept. 22. Zaza (Pauline Frederick)
Sept. 29. Carmen (Geraldine Farrar)

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova).
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES
Sept. 1. The Prussian Cur
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win
Oct. 15. Why I would Not Marry
Oct. 15. 18 to 45
SPECIAL FEATURES
Aug. 4. Doing Their Bit (Jane and Katherine Lee)
Aug. 11. The Bird of Prey (Gladys Brockwell)
Aug.18. The Liar (Virginia Pearson)
Aug.23. Lawless Love (Jewel Carmen)
FOX STANDARD PICTURES
Sept. 1. Riders of the Purple Sage (William Farnum)
Sept. 15. The Caillaux Case
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit)
Oct.27. The Rainbow Trail (Wm. Farnum)
Nov.10. The She Devil (Theda Bara)
PRODUCTIONS EXTRAORDINARY
Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."
VICTORY PICTURES
Oct. 20. Fame and Fortune (Tom Minx)
Sept. 22. Kultur (Gladys Brockwell)
Oct. 6. I'll Say So (George Walsh)
Sept. 8. Mr. Logan, U. S. A. (Tom Minx)
Nov. 5. The Strange Woman (Gladys Brockwell)
Nov. 17. On the Jump (Geo. Walsh)
EXCEL PICTURES
Sept. 1. Bonnie Annie Laurie (Peggy Hyland)
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee)
Oct. 13. Peggy Hyland in "Marriages Are Made"
Oct. 27. Virginia Pearson in "Buchanan's Wife"

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther).....7 D
HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate
DUPLEX FILMS, INC.
Shame (Zena Keefe).....7 D
COSMOFOTOFILM
Hypocrites (Elizabeth Risdon).....6 D
EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki.....5 D
OAKDALE PRODUCTIONS
The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh) 5
GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy).....5 C D
Sept. 30. Laughing Bill Hyde.....5 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
GOLDWYN SPECIALS
Social Ambition 7
The Manx-Man 7
For the Freedom of the World 7

W. W. Hodkinson Corporation

(Paralta Plays)
Aug. 19. A Law Unto Herself (Glaum) —
Sept. 2. The White Lie (Bessie Barriscale) —
(Plaza Plays)
Aug. 26. Petticoats and Politics (Anita King) —
Sept. 9. Angel Child (Kathleen Clifford) —
Oct. 7. Whatever the Cost (King) —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Oct. 28. Three X Gordon (Kerrigan) —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Oct. 14. The Heart of Rachael (Barriscale) —
(Douglass Natural Color)
Cupid Angling (Ruth Roland) —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Sept. — Conquered Hearts —
Sept. — Behind the Lines in Italy —
Aug. 26. Triple Trouble" (Chaplin) —

Metro Pictures Corporation

Aug. 12. In Judgment of (Anna Q. Nilsson and Franklyn Farnum), Metro 5
Aug. 19. Flower of the Dusk (Viola Dana), Metro 5
Aug. 26. Boston Blackie's Little Pal (Bert Lytell), Metro 5
Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell) 5
(SCREEN CLASSICS, INC., SPECIALS)
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro 7
Draft 258 (Mabel Taliaferro), Metro 7
My Own United States (Arnold Daly), Frohman
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.

Mutual Film Corporation

Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Sept. 15. Love's Law (Gail Kane) 5
Sept. 29. Treason (Edna Goodrich) 5

Pathe Exchange, Inc

Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp. 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Oct. 6. The Border Raiders (Larkin-Diando) 5

Select Pictures

Aug. 11. The Death Dance (Alice Brady) 5
Aug. 18. Her Only Way (Norma Talmadge). 6
Aug. 25. Sauce for the Goose (Constance Talmadge) 5
SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn) 5
The Barrier (Rex Beach Production) 7
The Wild Girl (Eva Tanguay) 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night 6
Aug. 18. Inn of the Blue Moon 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)
Aug. 25. Daughter Angele (Pauline Starke) 5
Aug. 25. Wild Life (Wm. Desmond) 5
Sept. 1. Untamed (Roy Stewart) 5
Sept. 1. The Mask (Claire Anderson) 5
Sept. 8. Secret Code (Gloria Swanson) 5
Sept. 8. Mystic Faces (Jack Abbe) 5
Sept. 15. The Atom (Pauline Starks) 5
Sept. 15. Desert Law (Jack Richardson) 5
Sept. 22. The Gray Parasol (Claire Anderson) 5
Sept. 22. Tony America (Francis McDonald) 5
Sept. 29. Reckoning Day (Bella Bennett) 5
Sept. 29. The Pretender (Wm. Desmond) 5

Universal Productions

Aug. 12. A Woman's Fool (Harry Carey) 5
Aug. 26. Bread (Mary McLaren) 6
Sept. 23. The Talk of the Town (Dorothy Phillips) 6

Vitagraph V-L-S-E

Aug. 12. Wild Primrose (Gladys Leslie) 5
Aug. 19. The Changing Woman (Hedda Nova, J. Frank Glendon) 5
Aug. 26. The Clutch of Circumstances (Corinne Griffith) 5
Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon) 5
Sept. 23. The Girl of Today (Corinne Griffith) 5
Sept. 30. A Diplomatic Mission (Earle Williams) 5
Oct. 7. The Mating (Gladys Leslie) 5

World Pictures

Aug. 12. The Beloved Blackmailer (Carlyle Blackwell, Evelyn Greeley) 5
Aug. 19. Merely Players (Kitty Gordon) 5
Aug. 26. Inside the Lines (Lewis A. Stone) 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 1894)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Aug. 4. Joining the Tanks.....
Aug. 11. An Ace and a Joker.....
Aug. 18. Landing a Spy.....
Aug. 25. Efficiency .....
Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (B. N. Bradbury, Patricia Palmer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's Ne wSheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 9. Camping Out .....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C
Sept. 17. All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C

OUTING-CHESTER PICTURES

To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....

SCREEN TELEGRAM

Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Monday, September 23, 1918

Official War Review No. 13.....
The Far Flung Battle Line (French Picture) .....1 reel
The Great Water Peril (Toto-Seymour-Johnson) Rolin .....1 C
A Hollandized Caribee (Dutch West Indies) Travel .....1 reel

Monday, September 30, 1918

Official War Review No. 14.....
Getaway Kate (Chadwick-Gzell) Astra.....2 D
Swing Your Partners (Lloyd-Daniels-Pollard) Rolin .....1 C
The Far Flung Battle Line (British Picture) .....1 reel
St. Kitts, The Mother Colony (Travel-Post Film) .....1 reel

Monday, October 6, 1918

Official War Review No. 15.
No Place Like Jail (Stan Larel) Rolin.....1 C
Antigua, British West Indies (Travel-Post Film) .....1 reel
The Far Flung Battle Line (French Colonial Troops) .....1 reel
Triumph of Transportation (Leggett-Gruen) .....1 reel Ed.

BRITAIN'S BULWARKS

(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)

(Serial) Two reels each

(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)

(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—His Royal Nobbs (Comedy Cast).1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
"Fighting for Freedom," Episode o. 1, "Admiral Beatty's Fleet in Action" (one reel).

WESTERN AND RAILROAD DRAMAS

Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D

UNIVERSAL ANIMATED WEEKLY

Aug. 14. Number 37.
Aug. 19. Number 38.
Aug. 26. Number 39.
Sept. 4. Number 40.
Sept. 11. Number 41.
Sept. 18. Number 42.
Sept. 25. Number 43.
Oct. 2. Number 44.

UNIVERSAL SCREEN MAGAZINE

Aug. 10. Number 83.
Aug. 17. Number 84.
Aug. 24. Number 85.
Aug. 31. Number 86.
Sept. 7. Number 87.
Sept. 14. Number 88.
Sept. 21. Number 89.
Sept. 28. Number 90.
Sept. 5. Number 91.

UNIVERSAL CURRENT EVENTS

Aug. 10. Number 65.
Aug. 19. Number 66.
Aug. 24. Number 67.
Aug. 31. Number 68.
Sept. 7. Number 69.
Sept. 14. Number 70.
Sept. 21. Number 71.
Sept. 28. Number 72.
Oct. 5. Number 73.

LYONS-MORAN STAR COMEDIES

(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods.....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....

SERIALS

"THE BULL'S EYE"

Two Reels Each

(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"

Two Reels Each

(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"

(Two Reels Each)

(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).

BOY SCOUTS TO THE RESCUE

Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

THE WOMAN IN THE WEB (Serial)

(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)

(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).

THE IRON TEST (Serial)

(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).

DREW COMEDIES

(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 1892)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Crimson God"....5 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

Equipment Service

The Path To A Rich Market

Motion Picture exhibitors and operators do not only prize MOTION PICTURE NEWS for its valuable help in the practical solution of their many problems—they read its advertising columns for the same practical help in solving their buying problems.

Tell them about your goods through the medium which has their confidence—the one medium which is read by the exhibitor.

Projection Music Laboratory Studio Theatre

UNCLE SAM

Will be the largest individual space holder at the

NATIONAL MOTION PICTURE EXPOSITION

MADISON SQUARE GARDEN, OCTOBER 5th TO 13th INCLUSIVE

The Following Administrative Departments of the Government Will Occupy Space

THE COMMITTEE ON PUBLIC INFORMATION
3 Carloads of War Relics from the Battlefields of France
THE AIRCRAFT BOARD
THE FOOD ADMINISTRATION
THE DEPARTMENT OF AGRICULTURE
THE FUEL ADMINISTRATION
THE ARMY
THE NAVY
THE RED CROSS
THE Y. M. C. A.
THE WAR SAVINGS STAMPS COMMITTEE
and A Mammoth Liberty Loan Rally
under the Auspices of
THE TREASURY DEPARTMENT

When Your Government Patronizes Your War-Service Exposition To This Extent Can You Do Less?

Contracts and diagrams of floor space still available may be had by applying to

MOTION PICTURE EXPOSITION COMPANY

TIMES BUILDING, NEW YORK CITY

Equipment Service,

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Liberty Loan Slides

AS we stated last week, we have compiled suggestions for slides which the operators of the country can prepare themselves to supplement those being sent out by the government.

Facts are what count. In order to sell anything from shoes to advertising space, facts must be the basis. Government Bonds must be sold on facts—the need of the government for money, the fact that Liberty Bonds are the best security in the world, and the exact statement of fact as to just what can be bought with the money which is traded in to the government for a bond of any size.

The facts which are given below are detailed. They are also absolutely authentic, as they come from Liberty Loan headquarters. They can be used as they stand, or if desired can be re-grouped as long as the statements made are not changed—THEY ARE FACTS.

* * * *

A $50 BOND

Will pay the U. S. war bill for one-tenth of a second,
Will buy 1000 rifles cartridges,
Knives, forks and spoons for a company, or
Four gas masks, to save four lives.

Sign a card today.

Uncle Sam does not ask you to pay for your bond all at once.

SUFFERING TO A RED-BLOODED MAN MEANS FIGHT.

Think of this.
100 hand grenades—104 rifle grenades,
37 first-aid packets—10 bayonets and scabbards,
50-37 mm. shells—one high explosive airplane bomb.
Any one of these for a $50 Baby Bond.
The more you buy the more Germans the boys will get.

Sign now and sign the limit.

THINK OF IT.

Two soldiers completely equipped
10 45-calibre automatic pistols
Food for a Yank for a year or 20 pairs of field shoes
$150 buys any one of them
$600 buys them all
You can't help signing up.

A $50 Bond buys part.

* * * *

HELP GET THE KAISER

Every $1000 bond we buy means—
33 rifles
148 pairs of shoes
2000 pounds of T.N.T.
or
1 rolling kitchen.

It is up to you—the boys can't win without your backing. This means money. Help feed them, arm them, clothe them.

Bonds are the answer. Sign for something today.

* * * *

$2,000,000 pays for the war for one hour.
Think it over—
24 hours in one day—
$48,000,000

—

$3,336,000,000 PER WEEK.
Do you wonder we need money?

Every little bit helps to do your bit—sign up for all you can.

NOW.

* * * *

We urge that these slides be made by every operator in the country who has the facilities for doing so. They can be shown when the four-minute men or the special speakers are talking to the audience, and by their use the people can have facts brought to their attention which otherwise would never be brought out. It is one method of showing your patriotism.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

Remote Focus Control

EMIL A. NELSON, owner and manager of the Star theatre, Duluth, Minn., sends us specifications of two United States patents which have been recently granted him on devices for focussing the projected motion picture from a place remote from the lens of the projector, as, for instance, from the front or rear of the auditorium, or from any other desired location, depending upon the arrangement of the electrical circuit from which the device is operated.

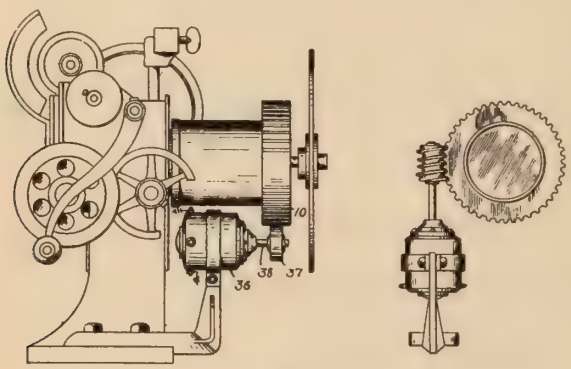


Fig. 1

Mr. Nelson shows several variations in the mechanical principle of the device in his patents, and he states that the same may be adapted to the focussing arrangements of both the Power and Simplex mechanisms. We proceed to briefly describe the two principal types of Mr. Nelson's device, which permits the screen picture to be focussed from various parts of a theatre by pressing a push button located in any desired place.

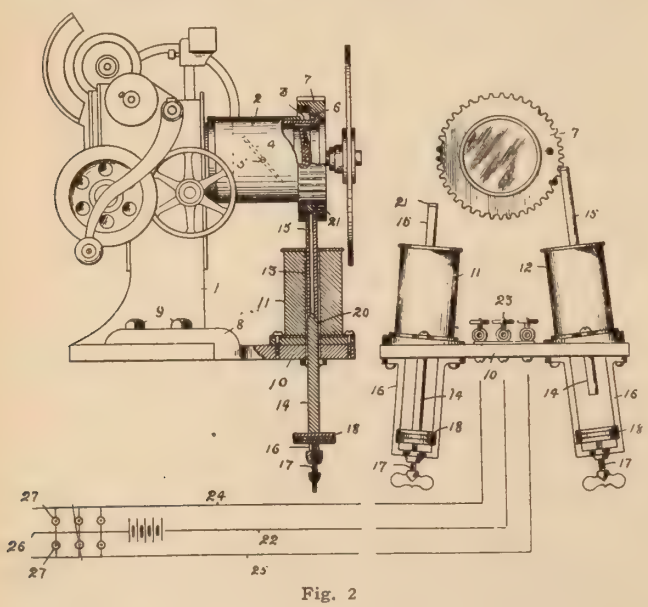


Fig. 2

Fig. 1 shows the simplest form of the device, which consists of a small motor, capable of running backwards and forwards by closing suitably wired circuits. As the figure shows, the motor is connected by suitable gearing to the rotating jacket by which the projector lens is usually focussed, the ratio of the gearing being such that the jacket is rotated very slowly by the motor. It is readily seen that if the motor is properly connected into a circuit which extends to various positions remote from the operating room, and at which positions push buttons for closing the circuit are located, the definition of the screen picture may be regulated from the auditorium by pushing the proper button until the screen result appears correctly defined.

Fig. 2 shows another apparatus devised by Mr. Nelson for accomplishing the same end. In Fig. 2 two solenoids designated by 11 and 12, are provided with the cores 15, whose stroke may be regulated by the adjustable washers 18. As is apparent from the figure, the cores of the solenoids bear against the teeth of the gear 7 (*mounted to the focussing jacket of the objective*), so that when the solenoids are respectively excited, the gear 7 will be slightly rotated causing the focus of the objective to be altered. The wiring of the circuit operating the device is simple, and extends to various parts of the theatre, as in the previous case, thus the results achieved by either device would be substantially the same.

Apparently Mr. Nelson has not yet undertaken the manufacture of these remote focussing controls, and they are not as yet upon the market; consequently we can not comment upon the performance of the same in actual use. Many cases can be conceived of, however, where a system of controlling the focus in this manner would undoubtedly prove valuable in maintaining critical screen definition, provided, of course, that those who manipulated the buttons were competent judges of definition.

More About Carbons

Mr. T. A. Gramtling, Florence, Ala., writes as follows: "This is my first offense and it will do some of the boys some good, especially Mr. Fallon of Sioux City. If I understand rightly, he lays all his arc trouble to carbons. Now, a few years ago I would have sided with him, but since the Big Show on the other side of the pond opened up the American carbon manufacturers woke up to the fact that just as good, if not better, carbons could be made in the good old U. S. A. as in Europe. They are more than making good, as both National and Speer are turning out a superior grade of carbon to any imported brand I have ever used, and believe me, I have used some few different brands, from street arc carbons to French metal cored. But to get back to "Sioux City" and his trouble, and every other trouble of a similar kind, dear brothers of the profession, don't put the blame on the carbons altogether; use a little common sense and a whole lot of judgment, *and a little study and experimenting will help some, too,* in your selection of sizes of carbons. I have always found that with the G. E. motor-generator set using 25 to 50 amp. across the arc you get from 42 to 48 volts, and the best possible results are obtained by using a 5/8" cored upper and a 5/16" Silvertip negative, keeping the carbons from 1/4" to 3/8" apart. Set with the negative forward so that point will split the core of the positive. If Mr. Fallon will try this I think he will get rid of his trouble; also, if he will burn enough carbons for a day's run long enough to form craters upon them he will find a big improvement in results after a new trim. Well, friend Editor, this may or may not be information that's new, and I am only giving you this from my own experience. I am always willing to learn and the Projection Departments of both the News and World are the best schools I know of, and take it from me, when I can't buy both I look up some one that has them."

Comment: Due, perhaps, to his having missed some of Mr. Fallon's earlier communications, the present correspondent has not interpreted quite rightly that gentleman's present viewpoint in the matter of carbons. About the first of this year Mr. Fallon had unlimited trouble with a certain lot of apparently defective carbons, and carbons have remained more or less a pet antipathy with him ever since, but he long ago surmounted his carbon difficulties, according to his recent letter, and as we know Mr. Fallon to be a broad-minded student of projection, we feel sure that he never intended to convey the impression that "the carbons are always to blame."

Our correspondent raises a point which should not be lost sight of when he praises the American manufacturers of projector carbons, for some of the improved varieties which they have placed at the service of projectionists, represent real advances in

carbon manufacture, and have undoubtedly improved the performance of the projection arc.

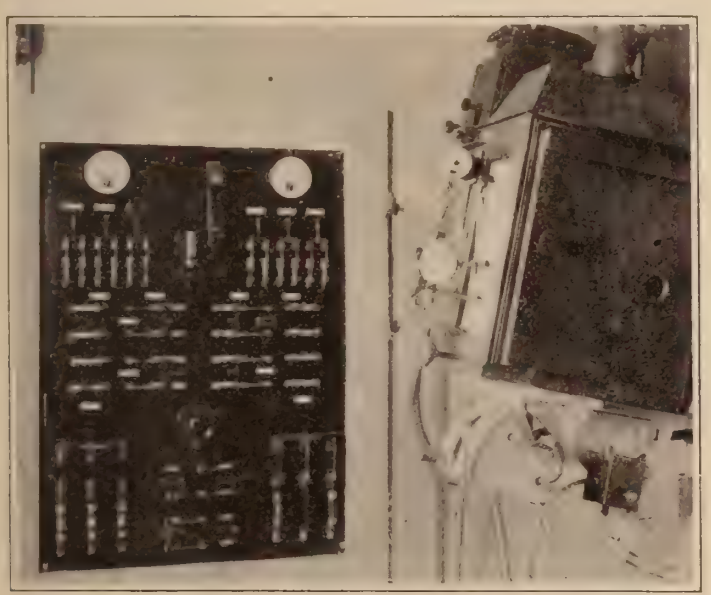
The carbon sizes given by the correspondent for D. C. up to 50 amperes, *i.e.*, 5/8" cored upper and 5/16" Silvertip lower, are those recommended by the National Carbon Company as the correct D. C. trim, but if Speer carbons are used then the same size (5/8") cored upper carbon is used but the lower carbon should be the Speer Hold-Ark of 7/16" diameter. The Hold-Ark, although a metal coated carbon, differs from the Silvertip in that it has a hard core. It accomplishes the result implied by its name and has won praise from operators in many localities.

Although the procedure of burning craters on a number of sets of carbons for use throughout the day's performances is not often mentioned, its importance cannot be too strongly advocated, as there is no comparison between the screen illumination from a new and previously unburnt carbon, and one which already possesses a well-formed crater. We are glad to state that the importance of forming the craters prior to the projection of pictures is realized in New York, and in many other localities also. When the operator does not see fit to prepare a lot of carbons in advance he can still have the proper condition at the arc if he has two projectors and a current supply which permits him to burn a new trim for a while in one machine while the other machine is in operation. This is commonly done by operators where conditions permit.

There is no doubt whatever, as the correspondent states, that the Projection Departments of the trade journals are the best sources of information for operators, and the reason is not difficult to seek, for the operator who studies the suggestions of these Departments can then turn to his equipment and try them out practically, whereas the operator schools, which unfortunately are again coming into prominence, are most all handicapped by the lack of sufficient equipment, while their goal is the license bureau rather than the picture on the screen.

Royal, San Francisco, Has Up-to-Date Operating Room

IT is hard to beat the progressiveness of the Coast theatres, and the Royal theatre of San Francisco, Cal., is exemplary in this respect. The management has endeavored to provide every facility for making their patrons comfortable while enjoying the pictures, and they have succeeded splendidly.



Switchboard in Operating-room of Royal Theatre, San Francisco

Sixteen hundred persons can find easy, commodious seats in the large, well ventilated auditorium. A large fan driven by a 5-horse power motor furnishes an ample supply of pure fresh air, while a 5-foot Ventura fan exhausts the impure vitiated air. An American Photo-Player Co. organ, the blower of which is operated by a 5-horse power Westinghouse motor, furnishes the music.

The operating room is equipped with a 72-ampere Westinghouse motor generator set and the pictures are projected a distance of 130 feet upon a flat white screen, 16 feet by 21 feet. A full non-flickering current at the arc is secured for projection from the Westinghouse motor-generator, which is complete with two ballast resistors, magnetic control and transfer switch. A switchboard gives a direct-current breakdown service from a 3-wire direct-current supply circuit.

The equipment includes two Simplex machines with Type S lamp houses, special arc controls and Elbert speed regulators. There is also a Brinket spotlight, which is used during the Robert-Morton organ recitals. Slides are run on a Power double stereo. Everything in the room is equipped to run by motor, including the Elbert rewind, taking 2,000-foot Bell and Howell reels.

A glimpse at the accompanying photo will show the up-to-date arrangement for the operating current supply, of which the management of the Royal theatre is justly so proud.

Books on Projection

JUST at the present time there seems to be great interest manifested in the study of motion picture projection, as is evidenced by the requests which are constantly coming to hand for the names of books on this subject.

There are quite a goodly number of published works on cine projection, which may be consulted at public libraries in the larger cities; some of the particularly goods works being, however, in French, and therefore not of much use to the average reader. Some other books published in England and the United States were good ones in their day, but are now either out of date, or too amateurish to accomplish much in advancing the knowledge of the modern operator, while other works which are sufficiently exhaustive and accurate in some departments, are utterly bad and misleading in others, the correct theory of the projector optical system having proven a stumbling block for some writers of books, who have printed incorrect data on the same, while in other cases this phase of projection has received insufficient attention.

Under the circumstances no published book on projection is the "cure all of the class room," but the following selection is recommended as covering (1) general operating procedure, (2) motion picture mechanisms, (3) electricity:

(1) Optic Projection
by S. H. and H. P. Gage
Comstock Publishing Co., Ithaca, New York
Price $3.00

(2) Hopwood's Living Pictures
2nd Edition
Revised and Enlarged by
R. B. Foster, B. Sc.
The Hatton Press, Ltd., Publishers,
123-25 Fleet St.,
London, E. C. England.
Price 8 shillings ($2.00)
(Must be ordered by mail from the publishers in London)

(3) Hawkins Electrical Guides
Published by Theo. Andel & Co.,
72 Fifth Ave., New York
Set consisting of 10 volumes costs $10, but each volume may be purchased separately, price $1.00. Numbers 1 to 6 are especially interesting to the operator.

Graphoscope Company Issues Two Neat Booklets

FROM Washington, D. C., the home of the Graphoscope and its inventor, Mr. C. Francis Jenkins, one of the genuine movie pioneers, have just some two neat little booklets describing the most recent and popular of his creations—the Junior Graphoscope.

The first of these booklets, entitled "Why the Graphoscope?" sets forth the necessity of a simple and safe projector in educational and industrial motion picture presentation, and points out the features which must be embodied in a safe machine, showing, in addition, that these desiderata are met in the design and construction of the Graphoscope.

The other booklet contains "Directions for Setting Up and Operating the Graphoscope Junior," and gives all the necessary instructions within the compass of eight small pages. The instructions are facilitated by two good half-tone illustrations of the Junior Graphoscope, in which all of the important parts are designated, with reference lines and numbers printed in red. Supple-

Equipment Service

SIXTEEN pages of MOTION PICTURE NEWS are devoted each week to Equipment Service. To make this service more pronounced and characteristic of the thorough manner in which it is given, these sixteen pages are published on Special Paper.

All Your Desires

in this line are fully gratified each week, through the compactness and completeness of this department. No other paper is giving such attention to Projection and its kindred trades, nor to the theatre and its furnishings, orchestra and operation.

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menting these illustrations is a list giving the names of all important integrals of the machine, each accompanied by its proper number; thus the booklet has permanent value to users of the Junior Graphoscope.

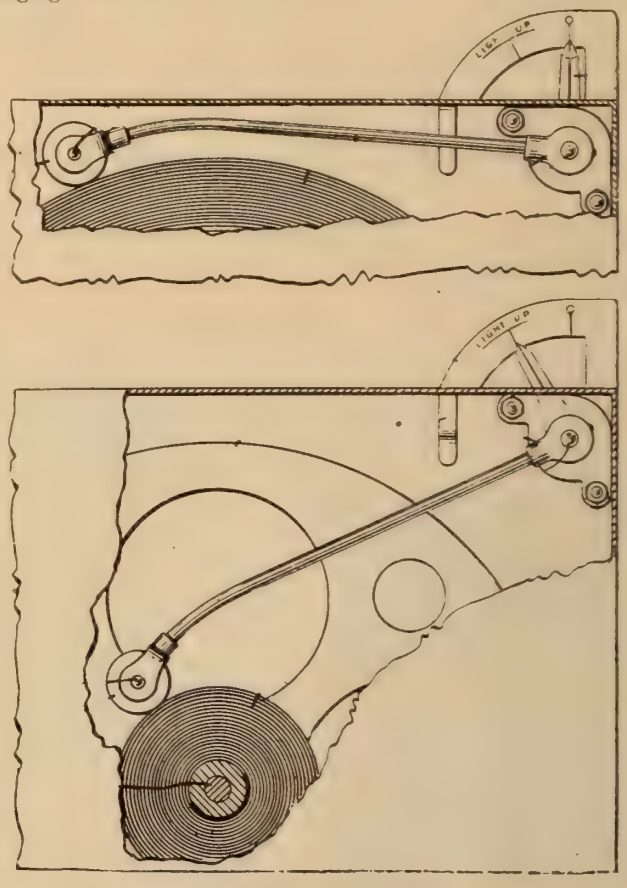
Those interested in semi-portable projectors of high quality may secure copies of the booklets by addressing the Graphoscope Co., 712 Eleventh street, N. W., Washington, D. C.

Another Change-Over Signal

Mr. M. A. Godwin, Bridgewater, Mass., encloses a copy of the patent specification covering a "film indicator" patented by him and writes as follows:

"I am enclosing a copy of my Patent No. 1,233,868 for a Film Indicator. Inquiries regarding same were called to my attention in the January 19, 1918, issue of the MOTION PICTURE NEWS. The enclosed copy will answer all questions and perhaps be of interest to you. This indicator has been in successful operation at the local picture house since December, 1916, when application was made for the patent."

Comment: It will be seen from the appended diagrams, reproduced from Mr. Godwin's patent specification, that his change-over signal, or film indicator as he terms it, follows the basic idea of most similar devices, i. e., it is operated by a hinged or pivoted arm terminating in a roller which bears on the circumference of the film reel; the position of the arm changing as the diameter of the film roll decreases and a pointer attached to the pivoted end indicating the proper time to prepare the second machine for changing over.



The Godwin Film Indicator

Mr. Godwin's device is, perhaps, the simplest of all the change-over devices embodying this principle which has been described to date, and therefore will probably not accomplish all that some other devices will, such, for instance, as the J. K. & E. Indicator, described in the NEWS of January 19, 1918 (*the issue alluded to in Mr. Godwin's letter*). That device, it will be recalled, rings a bell at any desired distance from the end of the reel, in addition to showing how much film has been projected by means of a pointer and dial.

While Mr. Godwin's letter and patent specification do not state how the device is to be adapted to use with reels having various

sized hubs, we suppose this is easily accomplished by changing the calibration of the indicater dial, and any user of one of these devices could readily make the necessary marks thereon.

Like many other patented devices which we describe, as being likely to interest our readers, Mr. Godwin's film indicator is apparently not yet on the market, nor even being manufactured in quantities. The device has the merit of great simplicity, however, and any reader desiring to secure one could undoubtedly receive particulars from Mr. Godwin, whose address is 238 Park avenue, Bridgewater, Mass.

Where to Get League Slides

WE are still in receipt of numerous inquiries, some from new members of the National Anti-Misframe League, and others from members who perhaps do not follow the Projection columns closely enough, as to whether there are announcement slides available wherewith an operator member of the N. A. M. L. may apprise the audience of his progressive affiliation.

As was set forth in a previous issue, the Independent Movie Supply Company of 729 Seventh avenue, New York City, carry in stock an attractive colored slide bearing the insignia of the League and stating that the operator showing same is a member of the organization, a space being also reserved for the member's number.

One of these slides may be secured for 50 cents in stamps, coin or money order by any League member who will send his order and remittance to the Independent Movie Supply Company, as above.

Cannock Returns from Well Earned Vacation

FRANK B. CANNOCK, secretary of the Simplex Company, 317 East Thirty-fourth street, New York, has just returned from a ten-day fishing trip at Silver Lake, near Akron, Ohio.

This vacation was the result of a much needed rest which Mr. Cannock had promised himself as a relief from the close attention to mechanical problems connected with the manufacture of Simplex Projectors, which had kept him confined to business for a period covering many months.

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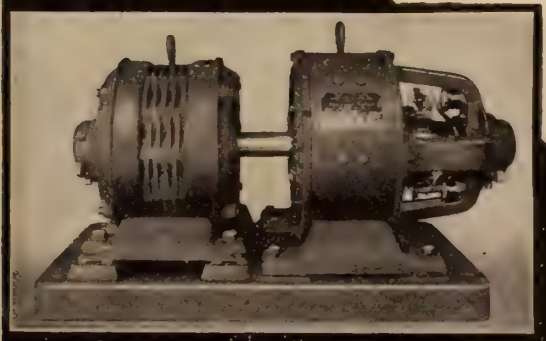
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Directory of New Theatres

ARIZONA

Douglas, Ariz., is to have still another theatre. It was announced recently that L. Magana, who operates the Tivoli theatre at Agua Prieta, would open a new open air theatre on F avenue.

CALIFORNIA

Excavation has started for the foundation of the new California theatre, at San Diego, Cal., which is to be built on Eighth street, between Broadway and E streets. The California Theatre Company expects to spend about $50,000 on the building, it is said.

ILLINOIS

It has been reported that Grand Ridge, Ill., is to have a motion picture theatre in the near future, as plans to that effect are now under consideration.

INDIANA

General Manager A. J. Brentlinger, of the Terre Haute Theatres Company, Terre Haute, Ind., announced last week that he will assume active charge of the new theatre being built in that city. Byron Brentlinger is to be local manager of the theatre.

Our New Department

The Complete Plan Book, which begins on page 1911 of this issue, has been acknowledged by producers and exhibitors the last word in service that serves. It is radical only in that it far surpasses what any other motion picture trade paper has ever done for its readers and advertisers.

Constructive

that's what we try to make all the service which the trade gets each week. That we succeed in this is amply indicated in the many expressions voiced by "those who know."

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Camera Laboratory — Picture Making — Studio Technique

On Light Effects

A STUDY of the technical pages of the NEWS covering the last few years, or, indeed, any other period in the history of motion picture entertainment, will show that there has always been steady progress in the design and improvement of cinema-chinery and laboratory and studio methods of procedure, from which it is natural to contend that cinematography as an art likewise shows corresponding advances.

Whether and to what extent the photographic results of the various producers are constantly improving in artistic and technical quality can only be determined from a visual study of their various offerings upon the screen, and as a devotee of motion picture entertainment whose interest has stood the test of time, we propose to set forth our opinions on certain photographic effects—or perhaps we should say defects—which frequently occur in the screen offerings, to the detriment of the same in most cases.

A sign of increased artistry on the part of motion picture producers was the introduction, some years ago of "light effects" in their interior scenes, a "light effect" being broadly defined as that manner of lighting a scene which would produce in the resultant photographs the appearance, or effect, of the various objects or characters in the scene being lighted to an extent which would be expected under the natural conditions which the scene was intended to represent, and with the light on any given object coming from the direction which, likewise, would be noted under the natural conditions supposed to be duplicated in the scene.

The sense of this definition, then, should form the basis of intelligent and truly artistic staging and photography where "light effects" are sought, and when its full requirements are borne in mind by the producer and his staff, results are secured which reveal the possibilities of cinematography to even the practised art critic, while they impress, subconsciously, a large multitude who have no artistic or photographic training whatever—sure proof that "light effects," worthy of the name, are valuable artifices in production.

To many patrons of motion picture entertainment, and, it seems, even to some producers, the term "light effect" always implies the accentuation of some object in a scene by an overpowering flood of light which will, by visual contrast, cause it to stand out from its surroundings, but we desire to here point out that our definition of a light effect goes further than the mere accentuation of individual details in a scene, and that a light effect of the truest type may be produced without according special consideration to particular objects in a scene, if the scene as a whole is intelligently lighted to produce the effect which we would really observe under the natural conditions intended to be portrayed. Some producers have appreciated this point, and it may be said to their credit that they have studiously tried to produce interior scenes in which the objects and the characters are no more, nor no less brightly illuminated than they would appear in the rooms of an average house, while to further perfect the illusion the directions from which the light is supplied are regulated to conform as nearly as possible to the requirements of an accurate portrayal.

Such endeavors, being entirely commendable, can but react to the favor of the producers who have made them, but in the majority of cases producers have not paid sufficient attention to the correct lighting of ordinary interior scenes of conventional character, as is proven by the majority of the results one sees upon the screen. This is partly due to the fact that the majority of our motion pictures are produced under daylight (*properly diffused of course*), but it seems to be the experience of those having made the experiment that natural lightings of interiors can be most nearly attained in studios using artificial light exclusively. A modern studio installation of artificial lights requires to be a very flexible arrangement, whose separate elements permit the production of light effects of the more vivid type.

Considering more narrowly the "light effects" in the average production of the present day, a glaring "defect" pervades a great many of such effects, tending to bring them into disfavor with the critical "movie" patron. This is the harshness or glaring white appearance of the highlights, *i.e.*, faces or other objects which it has been attempted to accentuate, which appear to have been flooded with light, or so severely over-exposed as to rob the screen result of practically all essential detail.

The blame for these glaring and unrealistic effects is universally thrust upon the cameraman, not only by the public, but by his employer, the producer himself, but we propose to paint conditions as they really are, thus showing that in the majority of cases the cameraman is not responsible for the harsh "highlights" which appear instead of proper "light effects."

Cinematographers, both in New York and on the Coast, have raised their profession to a high status, and there is no doubt whatever that the camera staffs of the leading producers are in the main composed of intelligent photographers, while many surprising results noted upon the screen bear witness to painstaking work on the part of the cameramen. Our investigations show, moreover, that in the production of "light effects," the cinematographers in most cases are doing all that the man behind the camera can do to secure a faithful photographic record of the lights, the shadows and the details in the scenes they picture, and we know that most cameramen engaged upon pretentious work are at great pains to label their cans of exposed negative with accurate and complete instructions as to the nature of the effect desired, and a report of the conditions under which the exposures were made.

This forethought on the part of the cameraman goes for naught, however, when the film reaches the laboratory, and it is our intent on this occasion to unconditionally blame the laboratories for the majority of the harsh, absurd and unnatural "effects" mentioned above, for it is a matter of fact that the average developer of negatives in a film laboratory has no conception whatever of the nature of a "light effect," nor of the means and methods by which such effects are produced.

The result is that when negatives exposed to accentuate certain features of a scene, whilst leaving others in comparative obscurity, come into the hands of the average dark-room worker, they are misjudged as underexposures and are so unmercifully forced, or "cooked," to use the cameramen's term, that the highlights are hopelessly overdeveloped (*and opaque*), while details not meant to be obtrusive are brought into prominence to the dismay of the cameraman and producer.

Lack of knowledge of studio lighting and the camera procedure is perhaps pardonable in the case of the average dark-room man, since developing is regarded as a separate profession in the motion picture industry, but the indifferent and unintelligent work on negative development of most laboratories has driven the cameramen to labeling all of their exposed film with precise information regarding its treatment, in defense of their own reputations.

When, in spite of this, the laboratories continue to ruin correctly exposed and carefully labeled negatives, which in reality occurs every day, the laboratories can no longer escape indictment for many of the harsh results now prevalent in screen offerings, and the officials and production staffs of the various film making concerns should turn to the laboratory, instead of to the cameraman, for the necessary improvement in the photographic quality of "light effects."

Learning Cinematography

T. F., New York City, writes as follows: "I have had some experience in still photography and also as an assistant cameraman. I am desirous of getting a thorough knowledge of this line,

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which would make me capable of operating a motion picture camera. Are there any books published on this subject and in what ways can I get information or instruction?"

Reply: The study of complete and thorough treatises is always a great help to the beginner or student in any trade or profession, but among the entire literature on cinematography that has appeared in English there is no book which treats of the advanced phases of production camera work and cinematographic technique as practiced in the studios today.

A helpful book for the beginner is Bennett's "Handbook of Kinematography," of which there are several copies in the New York Public Library. This was published by the *Kinematograph Weekly,* Tottenham street, London, W., but we believe it is now out of print. Although elementary in its treatment of cinematography and projection, it has been succeeded by a still more concise and elementary work by the same author, the later work being entitled "The Guide to Kinematography." This may be obtained from the above publisher for six shillings ($1.50).

A mastery of the motion picture camera, and of production technique cannot, however, be entirely gained through the study of books or articles on the subject, but our correspondent is fortunate in having already gained a working knowledge of still photography and some insight into cinematographic procedure.

To round out into a competent cameraman he must continue as the assistant to a practicing cinematographer, or else secure a camera of his own and "learn the ropes" by actually exposing films, just as an amateur photographer acquires his experience with a hand camera. Although somewhat expensive, the experience gained in this way is the shortest route to success in the actual use of a cine camera.

H. O. Lott New Manager of Bell & Howell New York Office

THE Bell and Howell Company of Chicago, manufacturers of the well-known Bell and Howell cine cameras, printers and perforators, announce that their New York office and display-rooms at 220 West Forty-second street, are now in charge of H. O. Lott, who takes the place of D. J. Bell.

The new manager, Mr. Lott, is an experienced mechanical engineer, and is, in addition, a graduate of the Bell and Howell factory, where he received a thorough training in the manufacture and adjustment of the precise mechanisms embodied in the B. & H. apparatus.

Mr. Lott is also thoroughly versed in studio and laboratory methods, and for a number of years was the mechanical expert at the Triangle laboratory in Ft. Lee, where he designed many devices which facilitated the accurate processing of films. In view of this experience and special training the users of B. & H. apparatus in the East are assured of high class service on the part of the New York office.

Mr. Bell, the retired manager has gone to California where he has extensive interests, and his next role, we are advised, will be that of a "gentleman farmer."

Course of Training in Practical Optics Inaugurated at Rochester

THE optical glass problem in this country has been solved and there is now available manufacturing capacity for optical glass sufficient to supply the Army and Navy, but the skilled labor necessary to work up this glass into lenses and prisms and to assemble these into finished instruments has not been adequate.

To meet this situation the Ordnance Department of the Army is establishing in Rochester, N. Y., a training school for operatives on precision optics. The school is to be located at the Mechanics Institute, in Rochester, and the large optical manufacturing firms in Rochester are providing instructors and aiding in the installation of the grinding, polishing and centering apparatus.

Courses in the different branches of this industry will be given and extended over a period of six weeks. A living wage will be paid to those who take these courses. On completion of the course the student will be in a position to enter one of the optical munition factories and be competent to perform certain of the operations required.

Work of this kind on the grinding, polishing, centering, assembly

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and inspection of lenses and prisms for optical systems is not heavy, and is well suited for young women who desire to do their share on war munitions work. A particularly good opportunity to do this is afforded by the optical training school at Rochester. Work in optical munitions is most urgent and is of highly responsible character. Optical munition workers are well paid and are contributing directly to American success in this war.

Typhoon Fan Company Moves

SO rapidly has the Typhoon Fan Company grown that it has found it necessary to move from their old quarters at 1544 Broadway to 281 Lexington avenue. Here the company is occupying a building in that section within easy reach of the theatrical district as well as the transportation and terminal facilities of the city.

The Typhoon Fan Company lived at the Broadway address for ten years and has grown from a one-man concern to a business employing a half hundred men and women. With the Lexington avenue force and their branch office in New Orleans, employing a force of twenty, they are better equipped than ever to cool the United States, a statement from the company said this week.

More Power Machines Installed

H. A. Johnson Company of Seattle, Washington, wrote MOTION PICTURE NEWS last week as follows, in regard to the installation of Power projection machines:

"The H. A. Johnson Company has just placed two Power 6B machines in the new American theatre, Sunnyside, Washington; a Power 6A in the new Rex theatre, Tacoma, Washington; a Power 6A at the Charleston theatre, Charleston, Washington; a Power 6B in the Paramount Artcraft Exchange, Seattle, and a new Simplex machine, type "S," at the Wenatchee theatre, Wenatchee, Washington.

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Cue Sheets Latest Hits — Music — Musical Equipment

Music and Its Relation to the Coming Liberty Loan

HOW music will help to win the war was illustrated more than once during the third Liberty Loan campaign. The playing of patriotic melodies by only one band has created better results than any amount of patriotic four-minute men's speeches. The playing of the various patriotic anthems is visibly bringing together the various racial elements of which our population is composed and in that way, as in other ways, it is bound to assist in accomplishing our purpose to win the war. It is surprising to see a number of foreign-born who speak English badly and sometimes not at all, but who all nevertheless understand the universal language of music and freedom. It is the one form of appeal that reaches every racial element.

Even after we have successfully won this war, the influence of patriotic music will continue to be a factor in helping to maintain that patriotic spirit which has been injected to the masses during these strenuous times of strife. It has been established as a fact that patriotic melodies arouse a mass of people to more responsiveness than any other method ever employed. It is the sound of martial music that can stir people into the highest pitch of patriotic enthusiasm, and it will be the sound of the very same martial music which will accompany our boys back to their loved ones and country after victory is theirs.

Some day when a complete account of the present war is written, when every phase and part of the gigantic struggle will be known, when the indescribable feats of bravery and endurance of our men, together with the material factors which aided in the ultimate victory will have been duly recorded, a considerable chapter will be necessary for the proper presentation of the important and essential, as well as uplifting part which music, in its every form, contributed to our cause.

Every one of the belligerent nations is recognizing this fact and none of them has ever thought of declaring music as non-essential or as a luxury. America too has quickly seen into the need of providing its fighters with every possible form of musical relaxation, not only for the reason of absolute amusement, but, also because of its far-reaching influences as a direct need.

To give a better illustration of how music can instill in the masses the spirit of the present times, I will mention an instance which occurred on the actual battlefield somewhere on "No Man's Land." One soldier, who was made unconscious by the explosion of an enemy's bomb, was unable to be revived. After employing every conceivable medical method of bringing him back to consciousness, one of the soldiers suggested placing the wounded man right next to a military band which was ordered to play the "Star-Spangled Banner." The military band hardly had a chance to finish our national anthem when everyone watching the expression on the face of the inert soldier noticed that the martial spirit of our wonderful anthem had accomplished the marvel of which medicine had failed. This is but one example which has come to my knowledge and I am sure that there is not a living person in the world today who is not in a position to mention several instances where music has produced similar results as outlined in my above-mentioned story.

Music is vital, essential and indispensable in the life of our nation. To deny it would mean taking away one of our strongest and most desirable forces for the upkeep of our spirits, our powers of endurance, our patience, and our belief in ultimate success, and in depriving us of so many factors necessary for victory, it would seem that in the end our enemies would be served and benefited to a much greater extent through such a purpose than we would.

The heart of our nation is warmed by music. The home brightens with a heavenly light. The band puts vigor into marching thousands. The camps are cheered by songs of home. Patriotism is stirred by songs of our Flag and our Country. Courage for battle follows inspiring war songs. Songs of victory are shaping themselves in the hearts of our men.

Who was it who first asked: "Is music a non-essential?"

Review of the Latest Musical Compositions

1—"Howdy," a Yankee "pep" step. A great novelty and feature number for summer band and orchestra work. Just the thing for amusement parks, summer dances. Get it now while it is new. (Sam Fox Pub. Co., Cleveland.)

2—"Military Waltz"—a wonderful medley arrangement of patriotic sings—"Red, White and Blue," "Tenting Tonight," "Dixie," "Marching Through Georgia." Arranged in waltz time by Mr. Logan. (Forster Music Pub., Inc., 736 So. Michigan avenue, Chicago, Ill.)

3—"Moonlight Waltz"—a corking number that is fast becoming very popular. You can't make a mistake by having it in your repertoire. (Forster Music Pub., Inc.)

4—"The Sister of Rosie O'Grady"—a real old-time spieler waltz—the kind they all rave about. (Jos. W. Stern & Co., 103 West 38th Street, New York.)

5—"When We Meet in the Sweet Bye and Bye." One-step. Stanley Murphy's latest. It's going to be one great, big, rousing, rattling success. An irresistible one-step for dancing—you'll have to play it often. (J. H. Remick & Co., 227 West 46th Street, New York.)

6—"Southern Rhapsody," by Lucius Hosmer. Characteristic Southern motives and melodies, interspersed with original themes founded on negro rhythms. Arranger and cued with the practical purpose of rendering it equally effective for small organizations.

7—"Li'l Liza Jan," the song the soldiers are singing—the greatest one-step published. (Sherman, Clay & Co., San Francisco, Cal.)

8—"Plaintive," by Christopher O'Hare; adapted for live scenes, tender restrospects, etc., in moving pictures. (Oliver Ditson Co., 178 Tremont Street, Boston, Mass.)

9—"Comic Hurry," by Christopher O'Hare; for live comedies, railroad trains, races, aeroplanes, serio-comic pursuit, etc. (Oliver Ditson Co.)

10—"God Be With Our Boys Tonight"—one of the greatest ballads ever written by Wilfrid Sanderson. This wonderful song, as rendered by Mr. John McCormack, the world's most popular concert singer, is proving a veritable sensation. The intense emotional appeal in this great ballad is stirring the country as no other song of recent times has done. (Boosey & Co., 9 East 17th Street, New York.)

11—"Some Shape"—one-step by George L. Cobb. The one big dance favorite with New York society right now. (Walter Jacobs, 8 Bosworth Street, Boston, Mass.)

12—"Take Me Back to Dear Old Blighty" ("Blighty means home"). Sooner or later it will be absolutely necessary for you to buy either the band or orchestral parts of the famous British trench song. Incidentally, it is one of the best one-steps, dances or marches in this or any other country. (Chappell & Co., 41 East 34th Street, New York.)

13—"Furioso"—composed and orchestrated by Sol. P. Levy; composed with an "aftermath" or "coda" playable at the end of any strain. The only edition of a "Five-Minute Hurry." (Cinema Music Co., Columbia Theatre Building, New York.)

14—"Symphonette Suite," by that well-known composer, Irenee Berge, consisting of four numbers based on one

theme, entitled "Lento Allegro," "Adagietto," "Scherzetto" and "Vivo Finale." Each number insidiously portrays the original theme, but in the tempo of its title. (Belwin, Inc., 701 7th Avenue, New York.)

15—"Babillage," by G. del Castillo; a charming and fascinating Babillage, that winsomely interprets the chattering of the eternal feminine. Arranged for orchestras by Irenee Berge. (S. M. Berg, Columbia Theatre Building, New York.)

Mutual Settings Bring Praise

MUTUAL FILM CORPORATION this week announced that it has received many complimentary letters of appreciation on the musical settings made for its productions which are printed on each press-sheet issued. These settings are compiled by Joseph O'Sullivan, Director of Music Service for Mutual, who has incorporated several interesting and helpful suggestions in his cue-sheets.

Max Adamsky, musical director of the Gold theatre, Chicago, which ran "Love's Law," the first Gail Kane Production released by Mutual, for two nights, is said to be enthusiastic in his praise of Mutual's musical settings. Mr. Adamsky has made music a feature at the Gold. He was soloist of the Chicago Grand Opera Co. for several seasons, and has played with the foremost symphony orchestras.

In a letter to Mutual, Mr. Adamsky says: "I wish to say that it gave me great pleasure to synchronize the music cues compiled by you for 'Love's Law' which was shown at the Gold for two nights. The music was of a classic nature, well selected, and fitted the picture perfectly.

"Kindly send me, as soon as possible, cue-sheets on 'A Hoosier Romance' and 'His Birthright,' which are booked at the Gold. Also, send me orchestration of 'Nipponese,' the theme which you wrote for 'His Birthright.'"

The musical setting made for "His Birthright," the first Haworth Production starring the great Japanese actor, Sessue Hayakawa, contains a theme written by Mr. O'Sullivan titled "Nipponese," which is printed on an insert sent out with each press-book of "His Birthright."

This theme is distinctly Japanese in character, being based on fragments of old Japanese themes, an Old Samurai Prayer and a Love-Lay supposed to have been indited by a Mikado of the seventh century furnishing material for this theme. It should prove a splendid aid in interpreting the character of action in "His Birthright."

Dedicates Music to Petrova

SACHA VOTICHENKO, the Russian musician, who is said to be the only exponent of the tympanon, has dedicated his new Russian and Polish folk-lore music to Olga Petrova. These selections are being arranged for full orchestra as well as for the tympanon, and will probably be played between the acts when Madame Petrova returns to the speaking stage in October in a new four-act play written by herself and W. E. Roberts.

Music

is one of the most important items of success when applied to the motion picture theatre. The Music Editor of these columns will answer all inquiries pertaining to music in connection with pictures.

A list of the most recent Cue Sheets will be found

On the Next Page

LATEST MUSIC CUES

"BY HOOK OR CROOK"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Capricious Annette" (Characteristic Moderato Caprice), by Borch

1—"Savannah" (Characteristic One-Step), by Rosey (3 minutes), at screening (water effects).
2—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Frederic Pritchard, Sr." (telephone-bell).
3—"Capricious Annette" (Characteristic Moderato Caprice) (Theme), by Borch (3 minutes), until—T: "Gloria Nevins, a regular girl" (telephone-bell).
4—"Valse Divine" (Valse Grazioso), by Rosey (2 minutes and 30 seconds), until—T: "I have hesitated some time."
5—"Babillage" (Allegretto Intermezzo), by Castillo (3 minutes), until—T: "That afternoon" (automobile and motorcycle).
6—Theme (2 minutes and 15 seconds), until—S: When Gloria sees Frederic.
7—Orchestra tacet (1 minute), until—S: When Frederic enters father's office (whistling effects).
8—"May Dreams" (Moderato Romance), by Borch (4 minutes), until—S: When stenographer leaves office.
9—"A La Mode" (Lively One-Step), by Rosey (4 minutes), until—S: When Frederic returns home.
10—"Love Song" (4/4 Moderato), by Puerner (2 minutes and 45 seconds), until—T: "Once, when a pal o' mine."
11—Theme (2 minutes and 45 seconds), until—S: When Frederic rings bell (electric door-bell).
12—"Sweet Ponderings" (Andante Moderato), by Langey (1 minute and 30 seconds), until—T: "'Tis now the very witching."
13—"Gruesome Misterioso," by Borch (2 minutes and 30 seconds), until—T: "It's a—it's er—lightless."
14—"Vivo Finale," by Berge (1 minute and 30 seconds), until—S: When cop sees Frederic.
15—"Furioso," by Kiefert (2 minutes), until—S: When crooks seize Smithson.
16—"In Lover's Lane" (Moderato Intermezzo), by Pryor (2 minutes), until—T: "These gentlemen cracked my."
17—"Slimy Viper" (Mysterious Tone Picture), by Borch (2 minutes), until—T: "We'll put these trinkets" (dog barking).
18—"Agitato No. 37," by Andino (1 minute and 45 seconds), until—S: When Gloria wakes up.
19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 45 seconds), until S: When Gloria gets gun (shot).
20—Theme (2 minutes), until—T: "That old crook uncle."
21—"Serenade D'Amour" (Characteristic Intermezzo), by Blon (5 minutes), until—T: "That plant should bring."
22—"Golden Youth" (Valse Moderato), by Rosey (4 minutes), until—S: When Frederic enters Arnold's office.
23—"Hurry" (1/2 Reel Hurry), by Levy (5 minutes), until—S: When Arnold locks door (auto and wave effects).
24—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—T: "I have here the lease of."
25—"Heloise" (Bright Intermezzo), by Langey (2 minutes and 30 seconds), until—T: "This is the latest proxy."
26—Theme (2 minutes), until—T: "What plant?"—until END.

"A SOLDIER'S OATH"

(William Fox Production)

1. At screening, Allegretto.
2. Do you rmember? Andante 2/4.
3. Then WAR—like a voice, La Marseillaise segue into a Military March.
5. Death appears, Mysterioso Allegro.
6. At field headquarters, Military Allegro.
7. Close upon his heels, Mysterioso Agitato.

Reel 2

8. I swear to fulfill my promise, Organ Andante.
9. Pierre enters home, Andante 2/4.
10 Burglar enters home, Allegro Agitato (subdued pp).
11. Wife surprised by burglar, Agitato (gruesome).
12 At death, Asa's death.
13. My mamma won't speak to me, Andante doloresa.
14. Letter insert, Marseillaise.

Reel 3

15. Duval, last night, Andante Dram.
16. My litle girl—when, Andante Dram.
17. At the home of the duke, Andante 2/4.
18. The court marshal, Dram. Allegro.
19. Then the wonderful comes, Valse (slow) and sad.
20. Ten years pass, Allegretto 3/4.

Reel 4

21. At fire in prison, Furioso.
22. Justice can reward, Andante 2/4.
23. The night of Pierre's return, Valse.
24. A refuge and a livelihood, Allegretto grazioso.

Reel 5

25. Shattered hopes, Andante (Recerie Vieuxtemps).
26. They are making me marry, Andante (Recerie Vieuxtemps). ...
27. I took her to the duchess, Andante (Recerie Vieuxtemps).
28. You call yourself, Agitato.
29. He is my father, Andante 2/4

FINIS

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
At the Mercy of Men
TheAuction Block
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
The Beloved Traitor
The Belgian
By Right of Possession
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Devil's Playground
The Fair Pretender
The Face in the Dark
Fedora
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Parentage
Feck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES
Continued from Preceding Page

"THE BETTER HALF"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Lento-Allegro" from "Symphonette Suite," by Irenee Berge

1—"Valse Caprice," by Kiefert (1 minute and 20 seconds), until—T: "Alice Brady as Louise."
2—"Valse Moderne" (Valse Lente), by George Rosey (1 minute and 50 seconds), until—S: Girl running into water.
3—"Turbulence" (Allegro Agitato), by Borch (1 minute and 45 seconds), until—T: "Please forgive me, Michael."
4—Continue pp (25 seconds), until—T: "At the end of his vacation."
5—Theme (2 minutes and 5 seconds), until—T: "Trixie goes to New York."
6—"Golden Youth" (Valse Lente), by George Rosey (2 minutes and 10 seconds), until—S: Dancing.
7—"A La Mode" (One-Step), by George Rosey (2 minutes and 20 seconds), until—T: "Oh, Michael, I didn't mean it."
8—Theme (1 minute and 25 seconds), until—T: "Louise after her grandfather's death."
9—"Kathleen" (Valse Intermezzo), by Berg (4 minutes and 45 seconds), until—T: "I've been having supper."
10—"Dramatic Recitative," by Levy (3 minutes and 35 seconds), until—T: "Come Trixie, dear."
11—"Serenade" (Dramatic Moderato), by Widor (2 minutes and 35 seconds), until T: "I've left Michael."
12—Continue to action (1 minute and 50 seconds), until—T: "This is Louise speaking."
13—"The Lovers" (4/4 Andante Moderato), by Lake (2 minutes and 5 seconds), until—T: "Can you direct me to——"
14—"Dramatic Agitato," by Hough (1 minute), until—S: Trixie in Thurston's apartment.
15—"Tragic Theme," by Vely (4 minutes and 40 seconds), until—T: "If you do not wish."
16—Theme (1 minute and 45 seconds), until—T: "While Louise and the specialists."
17—"Serenade" (4/4 Moderato), by Chaminade (3 minutes and 10 seconds), until—T: "Do you know since?"
18—"Babillage" (Allegretto), by Castillo (1 minute and 35 seconds), until—T: "In the meantime Trixie——"
19—"Dramatic Andante, No. 62," by Borch (2 minutes and 55 seconds), until—S: Flashback to Twaith's apartments."
20—"May Dreams" (Melodious Romance), by Borch (2 minutes and 50 seconds), until—T: "What I want to know——"
21—Theme (3 minutes and 50 seconds), until—T: "In a few days Mrs. Twaith's——"
22—"Sorrow Theme," by Roberts (3 minutes), until—T: "You'll find your medicine in there."
23—"Dramatic Tension" (for tense and emotional scenes), by Shepherd (3 minutes and 20 seconds), until—T: "You are well now."
24—Theme (1 minute and 10 seconds), until * * * * * END.

"JUST FOR TONIGHT"

(Goldwyn—Tom Moore)

Specially Selected and Compiled by M. Winkler

Theme: "Jealous Moon" (Moderato Con Moto), by Zamecnik

(Used by permission of Sam Fox—through "Belwin, Inc., 701 Seventh Avenue, New York.)

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

1—"Serenade" (3/4 Moderato), by Chaminade (1 minute and 45 seconds), until—T: "And while father plans."
2—"Galop, No. 7," by Minot (30 seconds), until—T: "On the walls of a——"
3—Continue pp (55 seconds), until—T: "The girl, the only girl"
4—Theme (2 minutes and 35 seconds), until—S: Interior of Whitney's apartment.
5—Continue to action (1 minute and 15 seconds), until—T: "Chase this is, my boy."
6—"Pizzicato Bluette (Characteristic), by Lack (2 minutes and 10 seconds), until—T: "The Blackborn home."
7—"Scherzetto," from "Symphonette Suite," by Berg (4 minutes and 5 seconds), until—T: "You go up and get."
8—Theme (4 minutes and 5 seconds), until—T: "I've got you at last."
9—"Comedy Allegro," by S. M. Berg (2 minutes and 25 seconds), until—T: "Thank you very much."
10—Intermezzo (Moderato), by Huerter (3 minutes), until—T: "Although Major Blackburn.
11—"Frills and Furbelows" (Rondo Rocco), by Crespi (3 minutes and 45 seconds), until—T: "Lord Roxenham friend."
12—"Golden Youth" (Waltz), by George Rosey (3 minutes and 40 seconds), until—T: "Chase, I'll give you a thousand."
13—Theme (1 minute), until—T: "And the expectant guests."
14—Continue to action (1 minute and 55 seconds), until—T: "I stepped out of the car."
15—"Little General" (Caprice Heroique), by Tobani (3 minutes and 10 seconds), until—T: "That night."
16—"Valse Moderne" (Valse Lento), by George Rosey (2 minutes and 15 seconds), until—T: "Your friend looks like."
17—"Sinister Theme" (for impending danger), by Levy (3 minutes and 40 seconds), until—T: "What do you mean?"
NOTE: Watch for effect; comic imitation of bird.
18—Continue pp (50 seconds), until—T: "The following morning."
19—"Impish Elves" (Intermezzo Moderato), by Borch (3 minutes

(Continued on next page)

(Continued from preceding page)

and 25 seconds), until—T: "Well, you see I'm not."
20—"Barcarole" (A Summer Idyl), by Buse (3 minutes and 10 seconds), until—T: "That night."
21—Theme (2 minutes and 25 seconds), until—T: "You'll excuse us."
22—"Ein Maerchen" (Dramatic Fantasie), by Bach (3 minutes and 45 seconds), until—T: "Hello, Whitney, old top."
23—Theme (1 minute and 30 seconds), until—S: Lord on veranda.
24—"Heavy Mysterioso," by Levy (3 minutes and 10 seconds), until—T: "Why, if it isn't my little wife."
IMPORTANT EFFECT: Whatch for barking dog.
25—"Half Reel Hurry," by Levy (3 minutes), until—T: "And you see my father."
NOTE: Watch shot.
26—Theme (2 minutes and 10 seconds)—until * * * * * END.

"THE GREEN GOD"

(Vitagraph—Morey)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Mystery Theme: "Indian Mysterioso" (Characteristic Indian Mysterioso), by Levy

Love Theme: "May Dreams" (Moderato Romance), by Gaston Borch

1—Theme A (2 minutes and 45 seconds), until—At screening.
2—"Dramatic Recitative," by Levy (3 minutes), until—T: "Will arrive to-night" (telegram) (storm effects) (electric door bell).
3—Theme A (1 minute), until—T: "Realizing the proximity of—" (door bell).
4—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—T: "Why father this is Mr. Morgan" (dog howling).
5—Theme B (2 minutes and 30 seconds), until—T: "With the pass-in of the——"
6—"Dramatic Tension, No. 36," by Andino (2 minutes and 30 seconds), until—S: When Muriel descends stairs.
7—Theme A (1 minute and 45 seconds), until—S: When Morgan talks to Muriel.
8—Theme B (1 minute and 30 seconds), until—T: "I risked my life."
9—Theme A (1 minute and 45 seconds), until—S: As Oriental scene fades.
10—"Heavy Mysterioso," by Levy (3 minutes), until—T: "You will pay me $50,000" (storm effects).
11—"Mysterioso Agitato" (Descriptive), by Smith (2 minutes), until—S: When Muriel enters Ashton's room.
12—"Ein Marchen" (Dramatic Tension), by Bach (3 minutes and 30 seconds), until—T: "With the morning" (telephone bell).
13—"Mysterioso Dramatico" (Descriptive), by Borch (3 minutes and 30 seconds), until—T: "It's a Buddish symbol."
14—"Andante Dramatico, No. 62," by Borch (3 minutes), until—S: When McQuade leaves house.
(Andino) "- 6—"Dramcy,ndntsnF -)' '* 123456 7890$ ETAOINY
15—Theme A (1 minute and 45 seconds), until—S: When Morgan talks to Muriel.
16—"Adieu" (12/8 Dramatic), by Favarger (2 minutes and 45 seconds), until—T: "There is positive evidence."
17—Theme B (2 minutes and 30 seconds), until—T: "I was going away, but I——"
18—"Grave-Allegro Molto" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 30 seconds), until—T: "Li Min., put the room in——"
19—"Agitato, No 69" (Allegro Agitato), by Minot (1 minute), until—S: When Li Min. snatches bag.
20—Theme A (3 minutes and 30 seconds), until—S: When Li Min. is captured.
21—"Agitato, No. 49," by Shepherd (1 minute and 30 seconds), until—T: "With true Buddhist persistence."
22—Theme B (1 minute and 30 seconds), until—T: "That's my bag, what's the——"
23—"Agitato, No. 37," by Andino (2 minutes), until—S: When Morgan unties ropes.
24—"Lento Allegro" (Symphonette Suite), by Berge (3 minutes and 45 seconds), until—S: When detective reads telegram.
25—"Dramatic Finale, No. 63" (Moderato Appassionato), by Smith (2 minutes and 30 seconds), until—T: "As I went down the path."
26—Theme B (1 minute and 45 seconds), until—T: "Me no kill Buddha."
27—Theme A (1 minute), until—S: When Morgan embraces Muriel. * * * * * END.

COMPLETE PLAN BOOK

Runs On

PAGES 1911 TO 1925

"THE ROAD TO FRANCE"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme A: "Babillage" (Characteristic Andante Moderato), Castillo

Theme B: "The Slimy Viper" (Mysterious Plotting Characteristic), Borch

1—"Over the Top, Boys" (Characteristic American March), by Berge (3 minutes and 15 seconds)—At screening.
2—"The Bowery" (Direct Cue) (Old Time New York Song) (1 minute), until—T: "And thus was inspired our—."
3—Theme A (4 minutes), until—T: "The last road, the hope—lost—."
4—"Sail Baby, Sail" (Direct Cue) (Nursery Song) (2 minutes and 15 seconds), until—T: "He's a foine lad."
5—"Pierrot-Serenade-Randegge" (Allegretto Molto Moderato) (3 minutes and 15 seconds), until—T: "Sure ye can be nearly as."
6—Theme A (2 minutes and 30 seconds), until—T: "Resurgent memory whispering—."
7—"Daffodils" (Andante Moderato), by Carvel (1 minute and 45 seconds), until—T: "The promise."
8—"A La Mode" (Popular One-Step), by Rosey (3 minutes), until—T: "One last time."
9—"Dramatic Tension," by Levy (3 minutes and 15 seconds), until—T: "In the morning."
10—"Sleepy Hollow" (Idyll Andante Moderato), by Allen (1 minute and 45 seconds), until—T: "Get away from the water."
11—"Over There" (American Characteristic March), by Cohan (1 minute and 30 seconds), until—T: "I gotta a boy over there" (marching soldiers).
12—"Aces High" (American Patriotic March), by Roberts (2 minutes and 30 seconds), until—T: "From out a waste along—."
13—Theme A (3 minutes and 45 seconds), until—T: "John Bemis, master of the—."
14—Theme B (1 minute and 15 seconds), until—T: "The enemy within."
15—"Venetian Love Dance" (Moderato Rubato), by Rich (1 minute), until—S: At the shipyard.
16—Theme B (3 minutes and 15 seconds), until—T: "Hector Winter, a recent—."
17—Theme A (1 minute and 45 seconds), until—T: "The new foreman."
18—"Hunkatin" (Half-Tone One-Step), by Levy (2 minutes and 45 seconds), until—S: Series of shipbuilding scenes.
19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (45 seconds), until—T: "Poison propaganda."
20—"Cupid's Frolic" (Moderato Intermezzo), by Miles (3 minutes and 30 seconds), until—S: As scene fades to Helen.
21—Theme B (2 minutes), until—T: "And by the end of the week—."
22—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes), until—T: "Don't crack no cribs."
23—"Military Tactics" (Military Two-Step), by Rosey (1 minute), until—T: "This is no time for slacker."
24—"Agitato No. 49," by Shepherd (1 minute and 45 seconds), until—T: "And there's the daughter."
25—Theme A (1 minute and 45 seconds), until—T: "After working hours."
26—"Turbulence" (Allegro Agitato), by Borch (3 minutes and 15 seconds), until—T: "More poison."
27—"Vanity Caprice" (Allegro Ma Non Troppo), by Jackson (1 minute), until—T: "Mr. William G. Hudson."
28—Theme A (3 minutes and 15 seconds), until—T: "The following day."
29—"Dramatic Recitative," by Levy (1 minute), until—T: "How dare you come into."
30—"Yester-Love" (Andantino Intermezzo), by Borch (2 minutes), until—T: "The chief of Police."
31—Theme A (2 minutes), until—S: When scene fades to Tom.
32—"Sweet Bells" (Allegretto Intermezzo), by Gruenwald (2 minutes), until—T: "All I ask now is that."
33—"Dramatic Agitato No. 43," by Borch (2 minutes), until—T: "Well, there's another way" (telephone-bell).
34—"Mysterioso Dramatico No. 22," by Borch (1 minute and 15 seconds), until—T: "We'll plant it on him."
35—"Mysterioso Agitato No. 66," by Smith (1 minute and 45 seconds), until—S: When butler telephones.
36—"Melody in F" (Andante Moderato), by Rubinstein (4 minutes), until—T: "Some days later."
37—"Mysterioso No. 29," by Andino (2 minutes), until—T: "What the moon saw."
38—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "So you croaked this guy."
39—"Dramatic Tension No. 36," by Andino (2 minutes), until—T: "I might tell the truth if——"
40—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—S: When Burns hears the police.
41—"Hurry No. 33," by Minot (3 minutes), until—T: "Hurry for winter."
42—"Furioso No. 11," by Kiefert (45 seconds), until—T: "It was German money" (shot).
43—"Andante Pathetique," by Berge (45 seconds), until—S: When Mollie confesses.
44—Theme A (1 minute and 30 seconds), until—T: "Making good."
45—"Stars and Stripes" (Patriotic March), by Sousa (3 minutes), until—T: "For God and humanity" (water effects).
46—"Columbia, the Gem of the Ocean" (1 minute), until—T: "The road to France."
47—"Star Spangled Banner" (1 minute), until—S: American flag. END.

THE BARTOLA

The best theatres in America are installing the BARTOLA MUSICAL INSTRUMENT. It means better music for your pictures. Write for catalogue.

CHAS. C. PYLE, General Sales Agent, 707-712 Mallers Bldg., Chicago, Ill. Factory, Oshkosh, Wis.

UP-TO-DATE INDEX OF THE COMPLETE PLAN BOOK

Following is a complete list of productions reviewed under the new system inaugurated by MOTION PICTURE NEWS in its Issue of September 7—It will Make Your Time Still More Valuable by Helping You Save It

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"Fame and Fortune" (Fox) 1593
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"T'other Dear Charmer" (World) 1596
"Love's Law" (Mutual) 1597
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"The Marriage Ring" (Paramount) 1922
"He Comes Up Smiling" (Artcraft) 1923

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.

For this week, also, there are included some reviews of productions released prior to the inauguration of The Complete Plan Book but not previously reviewed.]

"The Yellow Dog"

(Jewel—Released Oct. 15. Directed by Collins Cambell)

ASIDE from propaganda reasons, which it lends itself splendidly to, this attraction offers clean and wholesome entertainment. It possesses many of the elements that are necessary to a good picture, such as rapidity of action, thrills, suspense and some situations with heart interest.

The plot is based on the story of the same name, by Henry Irving Dodge, published recently in the *Saturday Evening Post.* Its purpose is to expose those Americans who, by their continual growling, either from being chronic kickers or as the result of underground German propaganda, become the unwilling instruments of the Kaiser and the system he represents. Such persons often misrepresent the actions of the Government.

The picture ends by showing how some American youngsters defeated a scheme of German spies to burn the shipyards with a number of completed ships. Their energetic, often mischievous, nature was used for a good purpose.

This offering will prove satisfactory to all.—*P. S. Harrison.*

"Transients in Arcadia"

(An O. Henry Story in Two Reels Released by the General Film Co.)

IF you ever happen to be in need of a two-reeler to complete your bill and don't know what to get, book this. In such case, if your feature happens to be weak, disregard it and boost this. It is better than 75 per cent. of the so-called features.

It is a little romance of a young man and a young lady, occupation clerks, who had saved enough money in order that, for once in their lives, they should act like wealthy people living in luxurious hotels.

There are several surprising situations in it, the regular O. Henry style.

The comedy element in it is plentiful.

It is two reels full of clean and wholesome fun. Book it.—*P. S. Harrison.*

"Getaway Kate"

(Two Reel Pathe Release)

THIS is a fast, well sustained crook plot with a murder mystery that is a real one. Kate Sherwood, who has escaped from the law, has lived in the home of James Marlow as his secretary. David Marlow loves her, but when he asks his father's permission to marry her he refuses. That night James Marlow is found dead. In a highly sustained series of scenes the real culprit is discovered and the girl freed of all suspicion. Helen Chadwick and Henry Gsell are the main players. The story is by Frank Leon Smith, while George B. Seitz produced it.—*Peter Milne.*

"Ashes of Love"

(Graphic Film Corp.—Six Reels)

Reviewed by Peter Milne

IVAN ABRAMSON'S latest handiwork is a domestic pot-pourri entitled "Ashes of Love," which possesses the advertising value of a fine cast, the complete personnel of which is James K. Hackett, Effie Shannon, Mabel Juliene Scott, Ruby deRemer, Paula Sahy, Hugh Thompson, Bill Davidson, William Bechtel and Dora Mills Adams, but which, on the other hand, possesses small dramatic merit or possibilities of entertainment.

Mr. Abramson has made his almost usual mistake of hurling a great number of characters at the spectator in the first reel of his picture so that confusion reigns even before the plot gets under way. Subsequently, when he does get into his story he has an exceedingly low percentage of continuity, owing to the fact that he is following the fortunes and misfortunes of so many separate personalities.

Just exactly what the "message" is in "Ashes of Love" is not quite clear, either. There is no outstanding dramatic motive to the story. It tells how a very rich husband lived only for his wife and his work with the poor, how she erred and paid the penalty in death, how afterwards he became mentally unbalanced in ever thinking of her and how finally he regained his presence of mind when the truth regarding his wife was told him. Paralleled with this there is the story of the wife of the man who attempted to lure the other woman, her misery in living with him, how his mistress finally killed him, leaving the wife free to go to the man she loves.

"Hands Up"

(Pathe—Fifth Episode)

THERE are thrills galore in this episode of Pathe's latest serial. A huge bowlder is rolled over the mountain-side, crashing through a flimsy little cabin and leaving only a mass of wreckage. The episode closes with a sensational fight on top and in a railroad train, the contestants being Echo and Hands Up on the one side and the Incas on the other. Ruth Roland and George Chesebro continue their good work.—*Peter Milne.*

The Complete Plan Book

Appears Every Week—Fifty-two Times a Year—Covers Every Feature Released

"YOUR FIGHTING NAVY"—EDUCATIONAL

A Million Dollars of Free Newspaper Advertising Back of It

AN extended review of "Your Fighting Navy at Work and at Play" was given in the Sept. 7th issue, on page 1608. It is one of the most interesting attractions of its kind ever filmed. Subjects of this nature are more or less dry, but this is an exception. It holds your interest and absorbs your thoughts to the end. There are many features shown in it that have aroused everyone's curiosity by having been treated in the newspapers at different times.

Besides the above, there are the patriotic reasons why you should show this picture. The American public is entitled to know what their Navy looks like and the functions that it is able to perform. The people will want to see it and assure themselves, as Missourians, that it is there and ready to perform its task when the supreme moment comes. Release date will be announced later.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

The officers, men and fighting ships of the United States Navy; Secretary Daniels, Vice-Admiral Sims and other executives; the quasi-human devices of modern invention that make it a fearsome engine of destruction and the prime bulwark of defense against the Hun.

Photographed for the Educational Films Corporation of America, with the official approval of the Navy Department.

Edited and titled by Lieut. Henry Reuterdahl, U. S. N. R. F., the celebrated marine artist and author.

THE STORY

"Your Fighting Navy" embodies the thrilling story of the American ships under war conditions. It begins with the birth of a typical Dreadnaught, and shows its armament, its crew, its coal supply, its getting under way, its departure to sea with its sister ships in battle array, the booming of the big guns, and the accuracy of shooting that destroys far-distant moving targets.

Nor are the "Ways of the Service" neglected. You see not only how the blue-jacket fights, but how he lives and amuses himself. His food, his sleeping quarters and his social life pass in review. Jack loves his fun, and here's a-plenty of it from blindfold boxing to deep-sea diving and from "stag" dancing and vaudeville to the boat races twixt representatives of rival ships' crews that develop every ounce of physical and moral strength and the will to win. You (and your audience) will often laugh heartily at Jack and his really comic capers, but it's the laugh of friendly affection always.

The next chapter of the story deals with the fascinating subject of "Destroyers and Submarines." This reel was taken out at sea adjacent to the headquarters of the American destroyer flotilla, and special interest is lent to it by the recent work of the flotilla in keeping down the Hun menace on the Atlantic Coast. The age-long duel twixt destroyer and submarine is thrillingly portrayed. The deadly maneuvers of the "tin fish;" the squid-like tactics of the smoke screen; the upward dashings and quick submerging of the vipers of the sea; the destroyers' gun-pointers landing on the periscope, or blowing up the rapidly submerging craft with a direct hit—all this is vividly pictured in a fact continuity more absorbing than a romance.

The story goes on in the next reel to tell of the "Devil Dogs" (U. S. Marines) and how they were trained to fit them for what they did at Chauteau Thierry. It shows that the bluejacket as well as the marine learns how to handle a rifle. Promotion to officer rank is open to all by means of the school aboard ship and in shore quarters.

By day, sea planes, the eyes of the fleet, warn the big ships against the approach of lurking foes. At night, the giant searchlights not only serve a similar purpose, but enable the range-finder crew to establish the distance of the enemy or target, and the observers using telescope sights to increase accuracy of hitting. Next, the battleship is shown making ready for combat against its big and little annoyers. Battleship torpedoes are discharged from underwear tubes.

And now all is in readiness for the battle range. The big, punchful climax of the pictures shows the battleship fleet in action. As a spectacle of human might unloosing the most terrible forces of Nature in the will to annihilate, it has never been surpassed. Up and up and up goes the story, you are at the very edge of your seat, gripping the sides of the chir with your hands, every muscle tense, every nerve a-quiver, till the red resentment of the great guns has finally faded out and relaxing you can grasp the complete significance of the final title: AMERICANS, UPHOLD THE NAVY!

AD TALK

"Your Fighting Navy," which will be presented at the ———— Theatre on ————, handles one of the two biggest themes that enthral all Americans—namely, the defense of Democracy against the Hun both by land and by sea. "Pershing's Crusaders" and "America's Answer" told a part of the land story. Get the high points of our naval defense in "Your Fighting Navy." This picture was made by express permission and approval of the Navy Department so that everybody can see for himself what the Navy is doing.

Every fighting arm of the glorious service is realistically pictured. For the better part of an evening you live with the bluejackets and marines, the gun crews, destroyer patrols, submarine heroes, the airplane scouts, the torpedo and depth bomb handlers, and the great-souled commanders who direct the mighty complexus of widely scattered forces acting as a single unit.

As the title suggests, "Your Fighting Navy" is not a peace-time picture, revamping old film of parading naval vessels, but shows the battle fleet in time of war.. But despite its serious character, "Your Fighting Navy" also gives the light and the shade, the fun as well as the toil, the really human side of the bluejacket, just as "Pershing's Crusaders" gave the human and comic side of the soldier's life "over there." One reel of it, the "Ways of the Service," is just one hearty laugh after another.

The sole aim of "Your Fighting Navy" is to instruct and entertain, and Manager ————, of the ———— theatre, offers his personal guarantee that there isn't a tiresome or idle foot of film in it. It's all short, snappy, quick and vigorous—yet so completely in harmony with America's great purpose in this war that it is incumbent on every good American to view it.

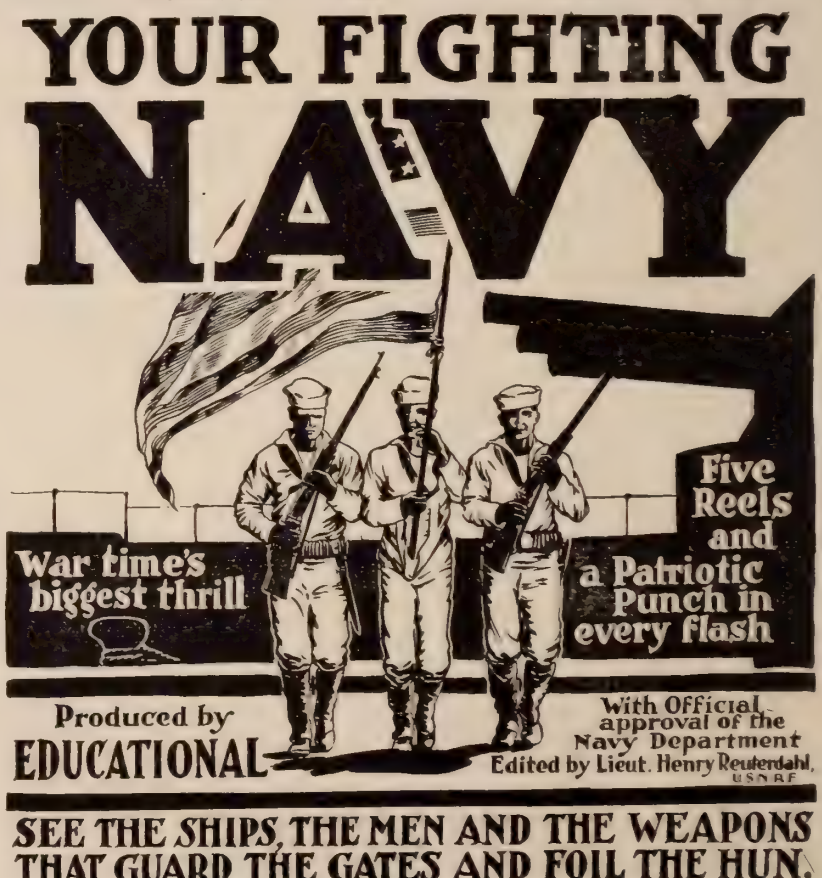
Incidentally, the titles will be run at a rate of speed so moderate that all patrons can take in Lieut. Henry Reuterdahl's informing facts and conclusions about the status of the Naval War. Mr. Reuterdahl, by the way, was assigned by the Government to make the captions for this picture, and is said to have done his work in a manner worthy of one of the foremost naval authorities and popular magazine writers of the time.

CATCH LINES

"I wish that every American citizen could see your pictures. Their pride in their Navy and their country would be increased."

JOSEPHUS DANIELS, Secretary of the Navy.

(Continued on page 1923)



Type of Two-Column Ad. Cut Supplied By Educational

"RIDERS OF THE PURPLE SAGE"—FOX

Good Western Stuff in Farnum's Latest

FAST physical action, beautiful desert scenery, plenty of horses and horse riding, some thrills and suspense, including a few situations with heart interest, constitute the entertaining elements of this attraction.

The story is founded on the famous novel, by Zane Grey, borrowed from a chapter in the American history of the days of '49, that deals with Mormonism. Its basic idea is the abduction of the hero's sister by the chief Mormon, and the former's attempts to find her.

This picture will appeal to those who like the Western type of photoplays. Released Sept. 1st.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Lassiter.....William Farnum
Venters.....William Scott
Dyer.....M. B. Robbins
Tull.....Murdock McQuarrie
Jane Withersteen.....Mary Merch
The Masked Rider (Millie Erne),
Katherine Adams
Fay Larkin.....Nancy Caswell
Jerry Card.....J. Holmes

THE STORY

Lassiter, a Texas Ranger, known for his fearlessness and his quickness of temper, returns to his home to discover that his sister, Millie, has been abducted by raiding members of a religious sect. He leaves the Rangers and starts on a hunt for her, but every way he turns he finds obstacles in his path. At last, however, he finds a clue in Cottonwoods, a town on the Utah border. He visits the ranch of the Withersteens where Millie was last heard from, and here meets Jane Withersteen. They fall in love.

At the ranch he earns a friend in Venters, a man accused of courting an heiress. Lassiter rescues him from his tormentors. Venters later goes on a searching party for rustlers who have stolen some of the Withersteen cattle. Beyond Deception Pass he discovers them, led by a Masked Rider. Venters shoots at the leader, and when the others have fled discovers that he has wounded—a woman. He nurses her back to health—and love.

Lassiter discovers that his sister is dead, and is shown her grave. But he does not give vent to his full rage until a little orphaned girl, who had found a spot in his heart, is also abducted by members of the religious sect. He invades their stronghold, takes vengeance on Dyer, their leader, and rescues the girl from their clutches. With her he flees to Deception Pass, where he encounters Venters and the Masked Rider, whom he recognizes as his sister's daughter, Bess. Venters and Bess escape from the pursuing fanatics and make all haste to get married.

Lassiter with his companion is obliged to flee to the cliffs above Deception Pass. He finds a narrow cleft leading into a pocket canyon, the entrance of which is guarded by a balancing rock. This he hurls on his pursuers and so makes his escape.

AD TALK

William Fox promised us great things in William Farnum's latest picture, "Riders of the Purple Sage," a production derived from Zane Grey's book of the same name. And after we saw the picture ourselves we agree with him in every respect. In fact, this picture which is coming to the ———— theatre for ———— days beginning next ————, is just about the finest thing that William Farnum has done.

Of course, William Farnum is always pleasing, but "Riders of the Purple Sage" was the ideal vehicle for him. He fits the part of Lassiter like a glove—as well as Mr. Grey himself believed he would.

Zane Grey's is one of the great authors of Western literature. He writes of the West of the desert, of "the purple sage" as no other. He shrouds those far off places in an atmosphere of wonderful romance. Life fairly teems from every page of his works. So it is only natural that this sort of literature should prove attractive on the screen. The screen was made to portray just such stories—stories of the out-of-doors—that never take the observer into the stuffy confines of a four-walled room.

Frank Lloyd, the adaptor and director of the work, was the ideal man for the job. Mr. Lloyd glories in producing the "big" feature—at least so it might appear, as he does his best work in this line, whether it be big on the style of "A Tale of Two Cities" and "Les Miserables," or as on the style of this his latest triumph, "Riders of the Purple Sage."

CATCH LINES

William Farnum, "A Man's Man," in a Story by Zane Grey, Creator of Red-Blooded Americans.

A Western Drama of "The Better Class." From Zane Grey's Famous Story Showing Real Pioneer History.

Pulsating with Red-Blooded Western Atmosphere—and a Thrilling Climax That Takes Your Breath Away.

Farnum as "A Two-Gun Man" Battling Desperately with Unscrupulous Mormon Leaders.

"A Man Who Was Not Afraid"—That's William Farnum in a Characterization of Zane Grey's Hero That is a Masterpiece.

A Tale of Pioneer Western Days When Love Was Tested in Scorching Fires.

ADVERTISING AIDS

PAPER:—Two three-sheets, two one-sheets, one six-sheet, one twenty-four-sheet.
Three-sheet showing Farnum shooting heavy with both guns (sensational).
Three-sheet showing Farnum riding on horseback with girl.
One-sheet showing Farnum with horse.
One-sheet showing man pleading with Farnum.
Six-sheet is dramatic scene from production.
Twenty-four sheet is sensational in character showing Farnum pushing huge rock down on pursuing horsemen.
PHOTOS:—Twelve 8 x 10 black and white; twelve 11 x 10 gelatins; three 22 x 28 gelatins;; 8 x 10 photos of star, 22 x 28 sepia gelatins of star.
CUTS AND MATS ON PRODUCTION:—Four 1-column, four 2-column.
CUTS AND MATS ON STAR:—1, 2 and 3-column.
ADVERTISING LAYOUTS:—One 2-column cut and mat; one 1-column cut and mat.
SLIDES AND MUSIC CUE SHEET.

SUGGESTIONS

We haven't much sympathy with the sort of "advertising suggestions" that tell you on almost every picture to "hook up a display with your local bookseller." To follow all of them you would have to buy the bookstore and run it yourself.

But Zane Grey is a live, best-seller bet, and there is a possibility that you can effectively cooperate on this subject. For once you are not asking the bookseller to advertise a book which he long ago cleared from his shelves. Zane Grey is Zane Grey, and his followers are Zane Grey fans—not merely fans because of one particular book—so that a display linked up with this picture will help you and help the bookseller through selling Zane Grey.

But there are more booksellers in the pages of Press Books than there are in the average town. It is your own work and your own theatre that will put this picture over.

You have William Farnum, Zane Grey, and an all-wool, top notch Western drama. The Farnum fans will be got by a plentiful boosting of Farnum; the book and magazine readers by letting them know clearly and unmistakably that it is from Zane Grey's novel. (You know the average reader often forgets the title of a book, and then when a picture comes along that is not advertised properly, they say: "I wonder if that can be from the book I liked so much. No, I guess not. It's probably a movie imitation with a title like it.")

Finally—for the bulk of your patronage you must dress up to the Western atmosphere. At the same time let them know that it is a "different" Western, being actually of historical interest as portraying a certain period of history in Utah.

And—if your theatre is in a section that will stand it—don't forget the Mormon element in your publicity. If your patrons need stirring up by sensational means forget the other elements in the picture and just go to it on such words as "An Expose of Early Mormon Days," "Farnum Clashed with Mormon Kidnappers," "How Mormon Polygamy Was Spread."

But if your patronage is high class, steady, family trade keep away from this. William Farnum and a Western subject will be enough for them.

A subject of this sort is naturally tense throughout, with little light relief, so be careful about your choice of comedy for the balance of the program. You might almost stand an extra comedy—one before and after. The climax is a thriller, so the comedy there could be refined, or else a news weekly would bring the audience around to normal feelings. As the Farnum is an outdoor Western keep any scenic you have on the shelf for some day when you're playing modern society drama.



Three Sheet Available on "Riders of the Purple Sage"

"BRAZEN BEAUTY"—BLUEBIRD"

"As He Said Once Before"—It's Great

AS I said in an extended review published in a recent issue on page 1608, this is a splendid production and deserves all the praises heaped upon it. It is one of those pictures that make a lasting impression on the mind of a spectator and makes him go out talking about it. And that is the best and most inexpensive kind of advertising, after all.

The acting of Miss Dean is remarkable, but so is the direction. In fact, under the masterful guidance of Director Todd Browning, every player has put his or her best in the picture. It is very apparent that there was an absolute harmony and co-operation among the different factors, such as director, star, cameraman, photographer, players, electricians, etc. The result has been a perfect dramatic production.

It is a clean offering, suitable for any kind of audience.—Released Sept. 9.—Length, 5 reels—*P. S. Harrison.*

THE CAST

Jacala.....Priscilla Dean
Mrs. Augusta Van Ruysdael.....Gertrude Astor
Aunt Ellen.....Katherine Griffith
Kenneth Hyde.....Thurston Hall
Bruce Edwards.....Thornton Church
Kate Dewey.....Kate Wilson
Tony.....Leo White

Story by Louise Winter.
Scenario by Wm. E. Wing.
Directed by Tod Browning.

CATCH LINES

Would you need to spend $10,000 to secure a fiance? One of the prettiest girls in the world had to in the Bluebird photoplay, "The Brazen Beauty."

Priscilla Dean stars in a photoplay that leads her from the desert wastes of Montana to New York's Fifth avenue.

Jacala discovered that she could buy her way into society, but not into love.

AD TALK

Jacala thought to take New York society by storm, and to this end purchased a magnificent mansion on Riverside Drive, and started to batter her way into the circles of the four hundred by sheer force of gold. In order to save herself from a man she thought worthless she hired another man to act as her fiance. This latter gentleman turns out to be a knave and a scoundrel and circulates a variety of vile stories about her.

This is in part the story contained in "The Brazen Beauty," one of the late Bluebird Photoplays which the management of the _____ theatre will present to its patrons on _____ of _____ week. To disclose the climax in cold type would be doing a great injustice to the picture itself and to our patrons, who, we believe, will agree with us that "The Brazen Beauty" is one of the strongest and most powerful pictures that has recently been shown.

Priscilla Dean, the young star, who showed so much sterling ability in "The Two Soul Woman" and "Joan of the Apaches" has the star role, that of Jacala, and plays it for its full worth. Tod Browning, formerly one of the associates of D. W. Griffith, directed the picture. It is based on an original story by Louise Winter from which William E. Wing prepared the scenario. This array of talent has turned out a picture that in every department is a credit to them and to the picture art in general.

Miss Dean has a number of noted players in her support, including Thurston Hall, Thornton Church, Leo White, Rex de Rosselli, Alice Wilson, Gertrude Aster and Katherine Griffith. The acting is of the same superior order as everything about the picture. The management feels no hesitancy in announcing it as one of the big features of the new season.

THE STORY

Jacala, a magnificent young woman, has spent her entire life in Bleak City, Mont., a small town on the edge of a great desert. Unwise to the ways of the outside world, the world beyond the desert, the world of big cities, Bleak City is to her perfectly satisfactory until a social magazine comes into her hands. This magazine contains a picture of Mrs. Van Ruysdael, of New York, and her pretentious mansion on Riverside Drive. Thereupon Jacala has a longing to see New York.

When her father dies, leaving her a tremendous fortune, she purchases the Van Ruysdael home, and sets herself up in state in the city with the idea of battering her way into society by sheer force of gold. In time Jacala meets Kenneth Hyde, Mrs. Van Ruysdael's brother. Only aware that he is in some way connected with the grand lady, Jacala assumes that he was the man responsible for Mrs. Van Ruysdael's divorce and various other scandals that have been circulated about her. Looking at him in this light she endeavors to hate him, but finds it a difficult task.

Love, however, keeps asserting itself, and Jacala has a difficult time keeping away from Hyde. At length to protect herself she hires a worthless profligate to pose as her fiance, paying him a large sum of money for his services.

The profligate is greedy for more gold, and is also desirous of Jacala herself. When he discovers that all his advances are unwelcomed he circulates ugly stories about her, saying that she is only a dance hall girl from the West, being kept in magnificence by a mining king.

It is only when this situation becomes serious that Jacala discovers the truth about Hyde, and accepts him as the true man he is.

ADVERTISING AIDS

PAPER:—Two 1-sheets; two 3-sheets; two 6-sheets.
LOBBY DISPLAY:—Selection of scene and star stills. Advertising electros, press sheet.
SLIDES, MUSIC CUE SHEET, WINDOW CARDS.

SUGGESTIONS

The exhibitor may well go the limit in his advertising on this feature, for it is one of the best that has borne the Bluebird trade mark. If it is the custom to play the better features for longer runs set "Brazen Beauty" down for extra days, for it will surely create comment, and there will be an increased demand for seats.

Priscilla Dean, one of the younger stars, has appeared in other successful pictures, more recently "The Two Soul Woman" and "Joan of the Apaches." These might be mentioned in advertising. The director's name, Tod Browning, has weight attached to it in that he was formerly associated with Griffith.

But aside from the star's name, which is usually featured, be sure to lay stress on the unusual, powerful and always dramatic story which "The Brazen Beauty" contains. It is really a ribbon winner.



Two-Column Coarse Screen Cuts Like the Above Are Supplied on Universal and Bluebird Releases

"THE LAW OF THE NORTH"—PARAMOUNT

Charles Ray in a "Bing, Bang, Blood" Melodrama

LITERARILY speaking, this is a carnival of blood. It is based chiefly on raping, murdering, killing and then some more murdering, of human beings as well as of dumb animals. There is enough blood spilled to make one dream it for several nights.

The villain rapes a young Indian girl. Later he murders the Commandante of the fort and induces his daughter to run away with him. The Commandante's son returns and discovers the body, from the blood that is dripping on the floor below. In the battle at the abandoned fort, where other outcasts are shown revelling in orgies, the hero's sister is shot and several others killed. One of them is shown lying dead on the stockade wall with the blood dripping.

The murderer escapes and while he is racing away on a dog team is surrounded by a pack of wolves. In order to check the pursuit, he kills the dogs, one at a time. Part of the act of killing one is shown. The story relates that the villain is devoured by the wolves, but we have been spared the actual sight of such a horrible ending.

This picture is fit to show only in the Fiji Islands.—Release date not yet announced.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Alain de Montcalm, the "Eaglet"...Charles Ray
Therese Le Noir, daughter of Le Noir..Doris Lee
Caesar Le Noir, "The Wolf"....Robert McKim
Virginie de Montcalm, Alain's Sister..Gloria Hope
Michel de Montcalm, Post Commandante
Charles K. French
Numa, an Indian.....Manuel Ojeda
Author: Ella Stuart Carson.
Director: Irving V. Willat.
Supervision of Thomas H. Ince.
Photographer: Chester Lyons.

AD TALK

Charles Ray, the popular young star of Ince-Paramount pictures, makes another appearance on the screen of the ——— theatre on ——— of ——— week when "The Law of the North" is presented for the first time. While Mr. Ray has gained his present reputation through the interpretation of a totally different type of role than that which he carries in this picture, patrons of the ——— theatre are assured of a distinctly high-class entertainment in this, his latest screen effort.

Instead of playing the country boy or the "rube," Mr. Ray is here seen as Alain, the son of a French-Canadian trapper. The story is one of love and vengeance in the snows of the far Northwest and is fashioned in a strictly dramatic manner with the result that there is not a dull moment in the entire five reels.

The picture was produced under the direction of Irvin Willat, one of Thomas H. Ince's most capable men. Mr. Willat has secured some of the most beautiful snow scenes ever flashed on the screen. Whole fields of snow and ice greet the eye, giving a most realistic atmosphere to the story. The photography, a most difficult angle of the picture under these circumstances, because of the brilliance of the sun's reflected rays, is of the highest order.

Mr. Ray is surrounded by a most capable cast of screen players in "The Law of the North," including Doris Lee, Gloria Hope, Robert McKim, Charles K. French and Manuel Ojeda. The story was prepared for him by Ella Stuart Carson, one of the prominent members of the Ince scenario staff.

THE STORY

Alain is the son of the commandante of a French trading station in the far North. One day he is sent by his father to another trading station at St. Felician, some distance away, on business. Caesar Le Noir, assistant to Montcalm, the commandante, watches him bid good-bye to his sister, Virginie, with a cynical smile.

After his departure an Indian appears with a beautiful young girl, Therese, to tell the commandante that Le Noir is her father. Montcalm is furious at this news and suggests that Le Noir marry the Indian. He, however, refuses. Later he tells Virginie that he has only accepted the blame to shield Alain. Montcalm, furious at this, thrashes Le Noir. In the dead of the night Le Noir enters the commandante's home and stabs him to death, then making off with Virginie.

Alain has met Therese at St. Felician and brings her back with him, promising to see that her father will take care of her. He learns of the tragedy and in a burst of rage, tells Therese that she must marry an Indian, Numa, to atone for Le Noir's misdeeds. Then he goes in pursuit of the murderer.

With his followers, Alain traps Le Noir in an abandoned fort. A battle ensues. Le Noir finally sends word that unless Alain quit the fight he will kill his sister. Le Noir and Virginie struggle for the gun. It is discharged and the girl falls to the floor. Believing her dead Alain gives pursuit to the villain, now more furious than ever.

On his trial he discovers Therese, who has escaped from the Indian. He takes her on his sled, though aware that the added weight to his dogs diminishes his chance of catching his man. And he does fail in this attempt, but instead, Le Noir meets a horrible fate from the merciless wolves. Returning, Alain discovers that his sister is only slightly wounded. Therese's helplessness creates a love for her in Alain's breast and she forgives him.

CATCH LINES

Charles Ray, the inimitable young Paramount star, in an entirely new characterization.

A thrilling drama of primitive passions produced in the frozen snow fields of the North.

In the far North every man carries his "court of appeals" around in his holster. See how justice is meted out in "The Law of the North."

They say that it is a bad thing for stars to become "typed," that is, appear in the same sort of part in one picture after another. Here Charles Ray reverts to the exact opposite of his past roles—he is the strong, hardy trapper of the great Northwest.

Taken in the snow and ice fields of the north—a background of superb beauty for a story of mighty force.

If you're at all too warm come in and see "The Law of the North" and be transported to the arctic country.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; 24-sheet stock poster of star.
One-sheet shows star in trapper's garb crouching in the snow as if ready to spring on his enemy.
One-sheet shows star kneeling beside the bed of his sister.
Three-sheet shows star standing erect in a dimly lighted cabin.
Three-sheet shows star and Doris Lee.
Six-sheet is an attractive scene from the picture. On a background of snow, star discovers Doris Lee unconscious in the foreground.
PHOTOS:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photos of star.
CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.
STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.
SERIES OF ADVERTISING LAYOUTS:—Mats.
SLIDES AND MUSIC CUES.

SUGGESTIONS

Charles Ray's is a name to be boosted to the limit. Let it be known that in "The Law of the North" he plays quite a different type of role than he has ever essayed before—that of a strong, young Canadian trapper. In stories say that the versatility of Ray prevents him from remaining altogether in the "boob" type of role.

If you employ lobby decorations a few fir boughs or evergreen branches would be suitable, with furs or snow shoes, if procurable.

The picture can be well advertised as sensational or thrilling if your audiences like this type of stuff. It contains a variety of fighting, the villain performs dastardly deeds and meets a terrible fate.

Or if on the other hand, your audience is attracted by the more subdued announcement, the fact that it is laid in vastly pretty snow fields of the North would be a good line to play on.



The Frozen North Is the Keynote of the Posters on "The Law of the North." Above Is One of the Three Sheets

"BY THE WORLD FORGOT"—VITAGRAPH

"By the World Forgot"—Vitagraph

YOU could call this only an ordinarily good program offering. It holds the interest well, but it contains hardly any situations with heart interest.

Had most of the story not been devoted to describing the unhappy side of life, it would have been a much better picture. For instance, the villain has the hero shanghaied. He later escapes by aid of the crew of the ship and lands in an island. There he meets a semi-savage tribe, descendants of some ship-wrecked Dutchmen. The hero suffers hardships all the way through.

Towards the end of the story, the villain feels remorse for the wrong he has done to the hero and comes to rescue him. After all he marries the girl, although by all rules of the game she should have turned him down flat after learning what he had done to the hero.

That the villain meets with no retribution is a bad feature, considering that the hero doesn't get his reward until at the close.

The picture is clean.—Released Sept. 16.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Truda.....Hedda Nova
Derrick Van Beekman.....J. Frank Glendon
George Harnash.....Ed Alexander
Stephanie Maynard.....Patricia Palmer
John Maynard.....R. S. Bradbury
William Woywood.....George Kunkel
Hano.....Otto Lederer

Author: Cyrus Townsend Brady.
Director: David Smith.

THE STORY

The Van Beekmans and the Maynards, aristocratic and wealthy families, desire a union to be brought about by the marriage of Derrick Van Beekman to Stephanie Maynard. Neither of the young people look kindly on this idea, Derrick being in love with nobody in particular, while Stephanie's undivided love is the possession of George Harnash, her father's partner. However, they apparently resign themselves to their impending fate. It is Harnash who is unwilling to sit by, and see the girl he loves marry another. Consequently he so arranges it that Derrick is shanghaied from his bachelor dinner, and placed aboard a sailing vessel.

When the time comes for the wedding there is no groom. Stephanie, while somewhat relieved, is peeved at Harnash for doing the job so crudely, and tells him she will never marry him until Derrick has been found.

This, however, is not such an easy matter. After various adventures Derrick finds himself on a small island inhabited by strange white people. Truda, a beautiful young woman, the granddaughter of the chief, falls in love with the stranger, and Derrick shortly discovers that in her he has met the only woman he has ever loved. Derrick discovers by searching the records of the church that the race is descended from Dutch explorers who were shipwrecked on the island hundreds of years ago, and that Truda is in every respect his equal.

But by entering the church Derrick has laid himself open to punishment. He is cast on the beach to die. Truda prefers to share his fate with him. But before they are seriously affected by starvation, a launch appears bearing Stephanie and other searchers. Truda believes Stephanie, the woman Derrick really loves, and fleeing to a high cliff prepares to throw herself off into the sea. Stephanie, sensing the situation, prevents a tragedy by striking Derrick. Truda seeing this, comes to his aid, and so all is explained.

AD TALK

"By the World Forgot," a Vitagraph Blue Ribbon feature, starring Hedda Nova and J. Frank Glendon will be the principal attraction at the ———— theatre on ———— of ———— week. This picture presents one of those fascinating stories of Cyrus Townsend Brady's, the locale of which is a distant island of the southern seas. Here the chief protagonists of the play, the man and the woman, work out their destinies practically alone. The author knows well how to handle such stories. Many of ———— patrons will remember his "Island of Regeneration," with Edith Storey and Antonio Moreno, which was produced two years ago. While this was something of the same type as "By the World Forgot," Mr. Brady has injected new ideas and refreshingly original dramatic material in his later picture with most gratifying results.

The starring team presented in this feature is rapidly gaining a wide reputation for all that is the best in portrayals of realistic characters. Their work, together in "The Changing Woman," was the subject of much favorable comment throughout the country, while previous to this they had gained a firm place in the hearts of photoplay audiences by their brilliant work in the Vitagraph serial, "The Woman in the Webb."

The picture abounds in beautiful tropical island scenes while the action of the story is ever swift of movement and so bound to satisfy picture audiences. There is a plentiful supply of adventure and romance elements which have been exceptionally well handled in Mr. Brady's treatment of the scenario.

David Smith, one of Vitagraph's well-known directors, has seen to it that the picture retains all the wonderful atmosphere injected in it by the author. A cast of such popular supporting players as Ed Alexander, Patricia Palmer, Roland Bradbury, George Kunkel and Otto Lederer surround the stars.

ADVERTISING AIDS

PAPER:—One 1-sheet, one 3-sheet, one six-sheet.
PHOTOS:—Lobby display available for exhibitors consists of two 22 x 28 colored photos, eight 11 x 14 photos and a title card.
Exhibitors desiring to have special cuts made for newspaper use may obtain set of 5 x 7 black and white photographs at the Vitagraph branches.
CUTS:—Two-star cuts of Hedda Nova—one 2-column, one 1-column. Also two cuts, same size, of J. Frank Glendon. Scene cuts include one 2-column and one 1-column.
MUSIC CUE SHEET.

CATCH LINES

He Ran Away on Their Wedding Eve—If You Were the Girl Would You Follow the Man Who Jilted You?

A Castaway on a Desert Isle—A Story of Love that Travels Through Seven Seas.

The World Forgot Him, But the Girl Who Loved Didn't—See What Happened When She Met the Other Girl.

A Story by Cyrus Townsend Brady—A Certain Guarantee of Tender Romance and Red-Blooded Adventure.

A "Happy Ending Love Story" that Makes You Glad You're Living.

SUGGESTIONS

If you played "The Woman in the Web," Vitagraph's serial, be sure you let your patrons know well in advance that Hedda Nova and J. Frank Glendon are in this picture.

If you played either the above serial or "Vengeance and the Woman" or "A Fight for Millions" be sure to let them know that the story of "By the World Forgot" was written by Cyrus Townsend Brady, who collaborated on these serials with Albert E. Smith, president of Vitagraph.

For your other publicity don't forget the unusual lobby display of photos always suggested in the Vitagraph press sheet on each release. The "stills" available on "By the World Forgot" include two 22 x 28 colored photos, eight 11 x 14 photos and a title card. The suggested lay-out for the eight 11 x 14 photos contained in the press sheet will aid you greatly in securing an artistic effect and at the same time one that conveys the out-door atmosphere of the picture strongly.

If you go to unusual dressings of your lobby for different pictures the castaway element in this production naturally offers an opportunity. The obvious suggestions of a thatched covering for the ticket booth and so on, are in order.

FILE IT!

The Complete Plan Book is Always Bound Separately in MOTION PICTURE NEWS.

By Lifting the Staples Under the Back Cover You Can File the Complete Plan Book from Week to Week.



HEDDA NOVA

Coarse Screen Newspaper Cuts Like the Above Are Also Supplied on J. Frank Glendon Hedda Nova

"THE TALK OF THE TOWN"—UNIVERSAL

Good Treatment Puts Over Unusual Subject

THIS is another of those features that will create a favorable impression on the mind of a picturegoer. With a good story leading up to a surprising climax, to start with, backed up by a fine cast, Director Hollubar has presented us with a splendid entertainment. The suspense is well maintained throughout.

Were it not for the fact that the assault in the room is a put up job, the picture might be considered too strong for family patronage. But, as in the case of the dream kind of a photoplay, greater latitude can be allowed. As it has been produced in a clean and refined manner, I wouldn't be afraid to recommend it for any audience.—Released Sept. 23d.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Genevra French.....Dorothy Phillips
Major French.....George Fawcett
Aunt Harriet.....Clarissa Selwyn
Lawrence Tabor.....Wm. Stowell
Jack Lanchome.....Lon Chaney

From story, "Discipline of Genevra," by Harold Vickers. Published in "Snappy Stories Magazine."

Directed by Allen Hollubar.

THE STORY

Genevra French, the pretty daughter of Major French, is brought up in a strict environment. Her nature revolts. She wants freedom. A book, entitled "How to Attract the Opposite Sex," falls in her hands, she reads it and absorbs some of its teachings.

Lawrence Tabor, who is counted as one of the few friends of her father, visits them. Parrot-like, she practices some of the book's theories on him, and he becomes fascinated with her. After several secret meetings, Genevra asks Lawrence if he will take her as his wife. He consents, and they get married. Shortly afterward she tells her husband she married him to save herself from her prison of a home, and that she is going to be free and act as she pleases.

She meets Jack Lanchome, an idler, whose only occupation is to fascinate women, and demands of her husband to be introduced to him. Lawrence refuses, stating that he will not insult her by introducing her to such a man. Her desire to meet him now becomes the stronger. She invites him to the house.

After several meetings Lanchome arranges a little supper in a cafe of bad reputation. After dinner he locks the door and assaults her. Lawrence gets there just in time to save her from the villain's hands. Genevra begs her husband to take her home, promising that in the future she will disobey him no more.

Next day Lanchome appears in Lawrence's office. The latter hands him a check, but he refuses to accept it, saying that that was the first good act he has ever done in his life, and that he will accept no pay for it. Further, that he has enlisted in the army to fight in France, intending to keep to the straight path.

Genevra is ignorant of the frame-up, but well cured and happy with her husband

AD TALK

Dorothy Phillips will return to the screen of the ———— theatre on ———— of ———— week when the Universal Special, "The Talk of the Town" is shown. Miss Phillips is no stranger to ———— patrons, having been seen before in such memorable pictures as "Hell Morgan's Girl," "A Soul For Sale" and "The Mortgaged Wife." In "The Talk of the Town" a distinctly refreshing and pleasing story is promised in which the emotional star is given a role exactly suited to her varied capabilities.

"The Talk of the Town" is based on a story by Harold Vickers which appeared in a recent issue of Snappy Stories. It tells of a young woman who married for the sole purpose of gaining freedom from the almost military conventions of her father's house and of the manner in which this young woman sought still further freedom from the conventions of married life. How her husband hits upon a cure and brings her back to his fireside completely subdued makes an entertainment that is no less pleasing than it is strong in dramatic qualities.

The film was produced under the direction of Allen Holubar, one of Bluebird's best directors while in the cast appear such well known players as William Stowell, Clarissa Selwyn, Norman Kerry, Charles Hill Mailes and Lon Chaney. The picture possesses a varied setting. The young wife's adventures lead her far afield and into many precarious situations from all of which, however, she emerges unscathed, owing to the watchful eye of her husband.

The date for the showing of "The Talk of the Town" is ————. Be sure not to miss it as the town will, in truth, be talking of it long after it has left the screen of the ———— theatre.

CATCH LINES

Genevra got her husband through book lore. Has your public library a volume, "How to Attract the Opposite Sex" on its shelves?

Military discipline is a fine thing in the army but Genevra French rebelled, instituted a small revolution of her own, as it were, when her father attempted to run his home on a military basis.

An actress who can truthfully be set down as a brilliant emotional artist.

Genevra French read a book, "How to Attract the Opposite Sex," and thought it due her studious perusal of this when she secured a husband, when after all, Lawrence Tabor was attracted only by Genevra, not by her book lore.

To cure his wife of false ideas of freedom, Lawrence Tabor hired him a villain.

When Genevra found herself suddenly at the mercy of the villain's attacks, she hurried right back to her husband. The heartless wretch hadn't told her that the villain was in his pay!

A worthy successor to Miss Phillips' previous successes, "Hell Morgan's Girl" and "The Risky Road."

From a work by Harold Vickers in "Snappy Stories" The screen has made it all the snappier.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets.
LOBBY DISPLAY:—Selection of star and scene stills. Advertising electros. Press sheet.
SLIDES, MUSIC CUE SHEET, WINDOW CARDS.

SUGGESTIONS

Dorothy Phillips, a popular star, to be featured.

An advertising point to make to certain audiences is that the picture is based on a story that appeared in the magazine, "Snappy Stories."

It might be well to lay stress on the novel construction of the story, i.e., that the husband hires a villain to make the conventional advances toward her in order to cure her of a false idea of freedom. This is an odd twist to an idea that has often been used in pictures and if the public is given a look in on it will immediately appreciate it.



An Unusual Newspaper Cut on "The Talk of the Town"

"WHY AMERICA WILL WIN"—FOX

General Pershing Biography Placed on the Screen

"WHY America Will Win" is a purely biographical subject up till the seventh reel, which shows the American troops winning the war in grand shape. It is the life of General Pershing from his birth to the present day.

Being a patriotic subject it will undoubtedly draw. It is for you, knowing your own audiences, to decide the amount of satisfaction it will give. From the story below you can tell just what is in the picture, for the subtitles alone could carry the picture without the aid of the scenes.

It has all the characteristics of a News Weekly without being as impressive, for the reason that fictitious characters are used to represent real ones, such as Pershing himself, Roosevelt, President Wilson and others.

If we are to believe the seventh reel, the General is the best talker ever born. He is shown directing the battle as the American troops near Berlin (no other Allied troops are shown as helping), giving the orders verbally, as a real Athenian orator. Demosthenes had nothing on him.—Released Sept. 1st.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Gen. John J. Pershing { as a boy....A. Alexander / as a youth..Harris Gordon / as a man....Olaf Skavian
President Woodrow Wilson.....R. A. Faulkner
Colonel Theodore Roosevelt.....W. E. Whittle
Mrs. Daniel Pershing.....Miss Irving
John F. Pershing.....Frank McGlynn
Ann Thompson Pershing.....Betty Grey
The Kaiser / Field Marshal von Hindenburg. } Ernest Maupin
King George of England.....Harry Warwick
General Foch.....John Fox, Jr.
Frederick William, Crown Prince of Germany Lieutenant Percy
Georges Clemenceau, Premier of France John Hennessy
Gen. Pancho Villa.....George Humbert
Emperor of Japan.....A. Mintone
Admiral von Tirpitz.....P. C. Hartigan
Von Keuck, German Consul General to Mexico William Canfield

Scenario by Adrian Johnson.
Director: Richard Stanton.

AD TALK

On ——— of ——— week, the management of the ——— theatre offers a distinct novelty in the way of picture entertainment, a novelty that will prove both entertaining and inspiring. This comes in the shape of the big Fox special feature entitled "Why America Will Win," a picture tracing the life of General Pershing, our commander in France, from the day of his birth back in a little town called La Clede, in Missouri, up to the present day when he stands as the most conspicuous military figure from the United States in this present war.

The picture is actual history but is none the less entertaining, for General Pershing's career has its full supply of adventure, romance, joy and sorrow. Various incidents in his early life, incidents that went a long way toward shaping the character that has brought him the high position he now holds, are shown on the film, and to say that they hold a peculiar interest for any and all spectators is putting the case mildly.

The management of the ——— theatre desires particularly to call the attention of the mothers, wives and sisters of soldiers in the service to "Why America Will Win." It gives such a clear picture of the man who holds their destinies in his hands that it can not but help to comfort and console.

Adrian Johnson, a well-known writer on the Fox scenario staff, assembled the data and whipped it into shape for the direction of Richard Stanton. For the scenes in which General Pershing himself appears the man is portrayed by an actor who bears a striking resemblance to him in all prominent respects. A fine cast surrounds this main character, a cast which plays everything from the natives in the Missouri town to the leaders of the world today.

THE STORY

John J. Pershing, the present commander of the American Expeditionary Forces in France was born in Missouri in the year 1860. His father had come West from Pennsylvania, his grandfather had sought the freedom offered by the United States because he could no longer stand the persecution of an European autocracy.

As a boy Pershing early gained a love and respect for his country. His father was true blue and toward the beginning of the Civil War when neighbors attempted to tear down the American flag he offered strenuous resistance. Young Pershing was studious and ambitious. He gained his appointment to the United States Military Academy at West Point only after the severest sort of competition.

As a lieutenant he fought in the later Indian wars. He returned to West Point as an instructor and remained there until the outbreak of the Spanish-American war when he once more entered active service, taking part in the battle of San Juan Hill. In Japan he served as military attache to the American Embassy, this period being one of the most valuable to him in his entire career. He scored again in the Philippines by subduing the Moros.

It was President Roosevelt who made him a Brigadier General. In this capacity he took charge of the Presidio in San Francisco. Here occurred the great tragedy—in a fire his wife and three children were lost. General Pershing then saw active service on the American-Mexican border until he was selected by President Wilson to lead the armed forces of the United States in the present battle for freedom.

ADVERTISING AIDS

PAPER:—Two three-sheets; two one-sheets; one six-sheet; one 24-sheet. All paper is of a striking patriotic character

PHOTOS:—Twelve 8 x 10 black and white; twelve 11 x 12 colored gelatins; three 22 x28 colored gelatins; rotrogravure of General Pershing, size of window display card containing space for name of theatre—suitable for framing.

CUTS AND MATS:—For news columns there are a number of attractive pictures, mats of which are furnished free. A three-column shows General Pershing awarding a war cross to a wounded soldier. A one-column shows General Pershing looking sorrowfully at two children of France. A two-column shows the young Pershing being congratulated on his appointment to West Point. Two-column shows him greeting Marshal Foch. There are two other single-columns of General Pershing and another two-column.

Advertising cuts are two three-column, two two-column and two one-column. The press book also includes a great number of suggested advertisements.

A great amount of publicity has been done on this feature. The McClure Syndicate has the story of General Pershing which will be run in newspapers with the release of the picture. The publicity department is plugging the picture along every available line in order to make it a real special in every department.

SUGGESTIONS

Don't play this picture as a "Spectacular War Drama." Play it for what it is—an attempt to strengthen America's faith by an idealistic picture of the life of General Pershing.

"Stills" from the production will naturally have their place in your lobby display, but a lobby display that will be sure to draw them can be prepared by purchasing copies of such illustrated weeklies as Leslie's or Collier's and arranging all the actual war photographs that you can clip with preference, of course, to pictures of General Pershing. Hunt through all the illustrated publications on your newsstand and you will find that a dollar's purchase will give you a lobby display that will be sure to draw them. People will always stop to look at a "news photograph" when they will pass by the ordinary "stills" from a production.

If you appeal to a cosmopolitan patronage "lay off" the press book suggestions with this production that give the impression that America is fighting the whole war and don't seem to know that we have allies who amount to something. In fact, it might not do any harm to keep away from this angle of the picture altogether. Boost on the personality angle—bang on the General Pershing note—the fact that here, for the first time, they can meet face to face and from his boyhood up the man who is now holding in his hands the fate of their friends and relatives.

CATCH LINES

The Dramatic Life Story of the Man in Whose Hands America's Fate Has Been Entrusted—General John J. Pershing.

What Do You Know of the Man Who Commands Your Sons, Brothers and Sweethearts?—"Why America Will Win" Strengthens Your Faith.



Striking Ad-cut borders like these are supplied on all Fox releases, while suggested advertising copy is in the press book on each picture. Mats are free; cuts at moderate price.

"THE BURDEN OF PROOF"—SELECT

A Modernized "Diplomacy" of Average Value

FOR Marion Davies' second Select offering, a scenario derived from Sardou's great play, "Diplomacy," was chosen. It has been modernized, the locale being Washington, D. C., the spies, Germans.

While the picture, after considerable mildly interesting plotting builds to a good dramatic scene, when Blair of the Department of Justice tricks a woman into the confession that she is a spy, so exonerating an innocent woman, the star and the general handling of the whole production are artificial quantities.

Miss Davies has no dramatic ability and lacks poise and grace while facing the camera. The whole cast, with the exception of L. Rogers Lytton and Fred Hearn, is rather ill at ease, probably because of over-direction. Mr. Lytton gives a highly sustained performance as Blair.

The subtitling comes in for further criticism. The inserts do not fit with the action in many cases and besides many an important point had to be "planted" in the subtitles when it should have been placed in the action.

The reels include some exceedingly handsome exteriors of both Washington and Newport, while the photography and lighting are excellent.—Released through Select.—*Peter Milne.*

THE CAST

Elaine Brooks.....Marion Davies
Mrs. Brooks, her mother.....Mary Richards
Mrs. Durand.....Eloise Clement
Robert Ames.....John Merkyl
George Blair.....L. Rogers Lytton
Frank Raymond.....Willard Cooley
William Kemp.....Fred Hearn
Butler.....Fred Lenox
Maid.....Maude Lowe

Scenario by S. M. Weller.
Directed by Julius Steger.
Photographed by Andre Barlatier.

ADVERTISING AIDS

PAPER:—One one-sheet—scene of production; one one-sheet—star, personal (special for this production); one three-sheet—scene of production; one three-sheet—star, personal (special for this production); one six-sheet—scene of production; one twenty-four sheet—scene of production.

CUTS:—Two one-column electros (scene); two two-column electros (scene); one three-column electro (scene); one half-column (star); one one-column (star); one two-column (star).

LOBBY DISPLAY PHOTOGRAPHS:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes and title card; two 22 x 28 horizontal "flats" colored scenes; one 22 x 28 star portrait, colored, upright.

ANNOUNCEMENT SLIDE, MUSIC CUE SHEET.

AD TALK

Marion Davies, the beautiful young Select star, whose previous picture, "Cecilia of the Pink Roses," firmly established her as one of the rising young actresses of the screen, makes her second appearance at the ——— theatre on ———of ——— week. This time her picture is an unusually elaborate, modernized version of Sardou's famous play "Diplomacy," which will be presented under the title of "The Burden of Proof." The locale has been shifted to Washington, D. C., and this time the spies are Germans plotting against the United States. The story of how innocent Elaine Ames is made to appear as a traitor before her husband through the machinations of a clever female German spy and how she is cleared by the counter-plotting of an even cleverer agent of the Department of Justice makes thoroughly exciting "seeing" as it is set down in "The Burden of Proof."

Miss Davies, admittedly one of the prettiest girls who ever set foot in a studio (and this is a big statement to make), carries the appealing role of the young wife and manages it nicely. L. Rogers Lytton gives a sterling portrayal of the Department of Justice agent while John Merkyl and Eloise Clement are seen respectively as the husband and the German spy.

Aside from the highly sustained drama presented in this picture, our patrons are assured of a number of novelties in the way of scenes. Director Julius Steger took his company both to Washington and Newport to secure the desired locations. There are many "shots" of the capital that are of particular interest these days while the exteriors taken at Newport are some of the most beautiful ever photographed.

THE STORY

Elaine Brooks is in love with Robert Ames, a young member of the United States Department of Justice. Her mother, once prominent in society, has lost her fortune and is obliged to write social gossip for a paper owned by a certain Dr. Kemp, in order to provide a home. Dr. Kemp is in reality in the employ of the German government. He commissions one of his aides, Mrs. Durand, to get close to Elaine Brooks and so meet Ames.

This Mrs. Durand succeeds in doing but if she expected to find Ames a loose tongue she is disappointed for he will have little to do with her. In a short time Elaine and Ames are married. Before they depart on their honeymoon, Mrs. Durand visits them. By an exceedingly clever trick she succeeds in securing important papers from Ames' desk, sending them to Dr. Kemp and establishing evidence that will point to Elaine as the guilty party if her work is discovered.

Before they go, Frank Raymond, a friend of Elaine's, returns from abroad. Before he sailed he had given Elaine a picture of himself. This Mrs. Durand had secured. And as a result, Raymond had fallen into the hands of German spies on his arrival in Europe and important government papers had been taken from him. He accuses Elaine of being a traitor. So when the next minute Ames discovers the loss of his documents he is also convinced that she is the guilty party.

It remains for George Blair, one of the heads of the Department of Justice, to solve the problem and at the same time restore the domestic happiness of Ames and his wife. Following a careful plan he succeeds in trapping Mrs. Durand into a confession of her identity. She, Dr. Kemp and the other spies in the newspaper office are captured, Elaine's name is cleared and Ames asks her forgiveness.

CATCH LINES

Marion Davies, the blonde beauty of the screen, in her second Select picture.

A story of Washington diplomatic life of today, showing how the United States Department of Justice outwits a German plot and saves a young wife's good name.

A picture laid in the capital of the nation, the busiest and most important spot in the world at the present time.

(Continued on page 1920)



One, Two and Three-Column Coarse Screen Newspaper Cuts Are Supplied by Select on "The Burden of Proof"

"THE ATOM"—TRIANGLE

Pauline Starke in a "Just Average" Subject

THE regular old stuff where the young boarding house waitress idolizes her hero, the leading man in a stock company, forms the basis of this entertainment. It contains no situations that will make anybody go wild over it. You may class it just as an average program picture which you can use to fill some vacant spot in the week's bill in lack of a better one.

It is a clean offering which you may let slide through without saying much about it. Save the money to advertise the next one.—Released Sept. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jenny.....Pauline Starke
Montague Booth.....Harry Mestayer
Belle Hathaway.....Belle Bennett
Miss Miggs.....Ruth Handforth
Oldson.....Chas Force
Ethelbert.....Lincoln Stedman
Benson.....Gene Burr
Jerry.....Tom Buckingham

By Catherine Carr.
Directed by William Dowlan.
Photographed by Elgin Leslie.

THE STORY

Little Jenny, a slavey in a theatrical boarding-house, lives only to worship Montague Booth, one of the patrons of the place and a second-rate actor in a second-rate stock company. The haughty Booth, however, has little use for her, but even this attitude which he takes toward her places him still higher on the pedestal of her admiration.

Then comes the night of nights for Jenny. After much hording and self-sacrifice she has managed to save the price of a ticket, and when the curtain goes up on the evening performance Jenny is in the audience. But during the performance fire breaks out. In the panic every one forgets the hero of the stage, Montague Booth, and it is Jenny who makes his escape possible. But the flames have left their marks on the actor, and, scarred for life, he is of no further use on the boards.

So every one deserts him, including his old sweetheart, Belle Hathaway. That is, every one except Jenny. When he attempts to commit suicide she saves him, and then Booth begins to realize the worth of his little admirer. The landlady, believing Jenny has compromised herself by her constant attention toward the actor sends them both away.

An old friend of Booth's, Oldson by name, maker of "Oldson's Death-Defying Pellets," offers him a canvas-topped wagon and an opportunity to go out on the road selling this patent medicine. Booth accepts, and with Jenny sets out across the continent. They make a success of the scheme, but when they reach the West Jenny is taken desperately ill. Booth cares for her tenderly, and, believing the traveling life is too hard on her, takes up a claim as a homesteader.

But it is not until Belle Hathaway, hearing of his prosperity, comes to him in an attempt to attract him again, that Booth awakes to her full worth. He turns his back on Belle, and takes the faithful little Jenny to his heart.

AD TALK

Next week the ———— theatre will again present the versatile little Triangle star, Pauline Starke, in a picture entitled "The Atom." Patrons of the house well know her work, and we feel sure that in this, her latest picture, they will be more than pleased, as it is without doubt one of the best of her career.

She has the role of a little slavey in a theatrical rooming house. She is the drudge, the unprivileged one of the lot. Whatever she does she does under orders—with the exception of one thing. This one thing she does to her heart's content, for there is no one that can dictate the heart's affections. And so the slavey goes on loving a second-rate actor, Montague Booth, despite the fact that this fellow never even so much as awards her a smile.

How these two are brought together and how finally the actor, deserted by his friends and admirers of the footlights learns to love her, is a sweet and simple story told with consummate skill and charm. It was written by Catherine Carr, one of the better known writers of the screen, and she provided Miss Starke with innumerable opportunities to display those charming expressions which are the possession of no other actress.

Miss Starke numbers among her support Harry Mestayer, Belle Bennett and Gene Burr. The production was in charge of William Dowlan, a capable director. This picture is scheduled to be shown on the screen of the ———— theatre on ———— of ———— week.

CATCH LINES

She Was Only an Atom—a Kitchen Drudge; He Was Her Idol—a Stage Favorite. But Love Found the Way to Unite Them.

If the Man You Loved Considered You a Nobody—Would You Stick by Him When Misfortune Came and All Others Deserted Him?

The Tender Romance of a Boarding-House Slavey Who Loved a Stage Favorite.

She Worshipped Him; He Didn't Even Give Her a Thought. But Fate Weaved a Bond of Love Through His Misfortunes and Her Devotion.

Pauline Starke in a Part That You'll "Just Love." A Love Story of Theatrical Life and "The Atom" Who Worshipped on the Edges.

The Tears and Joys of Stage Life—The Pathos and Love of a Boarding-House Drudge—Molded Into an Appealing Love Story.

ADVERTISING AIDS

POSTERS:—One, three and six sheets, one style of each showing scene from production. Price, 10 cents per sheet.
NEWSPAPER CUTS AND MATS:—One and two-column cuts and mats. Single-column cuts at 20 cents each and double-column cuts at 40 cents each.
PHOTOS FOR LOBBY DISPLAY:—11 x 14 (30 cents each); 22 x 28 (50 cents each), and tinted photos of star and scenes from production (70 cents each).
SLIDES, price 10 cents each.
PRESS SHEETS furnished at all of the Triangle exchanges, free of charge.

SUGGESTIONS

If you are showing Triangle pictures regularly, Pauline Starke is naturally your best bet in this subject. She is given the sort of part that usually gets over with the fans in great style—that of a kitchen drudge, slaving her life away in a boarding house until love enters her soul. You can be fairly sure that they will like the part, so go to it and let them know that Pauline is the star.

For lobby display or other atmosphere advertising you have three points to play on; the theatrical side of the story; the boarding house angle, and the comedy relief in "Oldson's Death Defying Pellets." The latter, at first glance, offers a good opportunity, but be sure that you burlesque it very broadly, for the average patent medicine advertising is so very raw anyway that it would be easy to let people think that you are trying to sell them something or advertise something in the picture.

Harry Mestayer, the male lead, has played on Broadway and toured the country in legitimate productions. If he is remembered in your territory don't forget that element for the player of juvenile roles usually leaves behind him quite a number of fans who think he's "just adorable."

The fact that the medicine show lends some comedy relief to the picture should be taken into account in framing the balance of your programme.

"THE BURDEN OF PROOF"

(Continued from page 1919)

The United States Department of Justice never sleeps—see how a German plot against the United States is foiled and how the name of a young woman is saved because of its activity.

Marion Davies, musical comedy favorite of Broadway, in her second appearance in Select pictures.

SUGGESTIONS

If you cater to an intelligent audience mention the fact that "The Burden of Proof" is a modernized version of Victorien Sardou's "Diplomacy," a well and widely known play. Announce that the wonderful dramatic tension of the play has been carefully preserved in the film version.

Washington being the exceedingly active center of diplomatic life these days, don't fail to mention that many of the scenes were taken there. Another item of interest is that other scenes were filmed at Newport, one of the great centers of high society.



PAULINE STARKE WITH HARRY MESTAYER IN TRIANGLE PLAY "THE ATOM"

Two-Column Cuts Like the Above Can Be Used Both In Ads and for News Columns

"TO HIM THAT HATH"—WORLD

"Old Stuff," with Nothing New in Treatment

THE story is a conglomeration of every old situation that has, at some time or another, been put on the screen. It is a jumbled up affair to a bewildering degree. It attracts hardly any sympathy to any of the players. In fact, it tries hard to kill any traces that might arise in the mind of the spectator. It is a reincarnation of the 10-20-30 melodrama.

This feature is in six parts, but I would advise you strongly to leave out the sixth reel as, in the first place. it is just like another story placed after the ending, and in the second, it will remove so much more mirth provoking film waste. People will actually laugh at it.—Released Sept. 23.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

David Aldrich.....Montagu Love
Philip Morton.....Reginald Carrington
Alexander Chambers.....George De Carlton
Henry Allen.....George Lessey
Tom Jenks.....Charles Jackson
Helen Chambers.....Gertrude McCoy
Kate Hoover.....Clio Ayres
Lilian Drew.....Marion Barney
James Hoover.....Edward Elkas
Dr. Franklin.....Dean Raymond
John Rogers.....Henry Hebert
Director of Mission.....Jack Ridgeway
Bill Avery.....Henry West
Blake.....John Sturgeon

Directed by Oscar Apfel.
Written by Leroy Scott.
Photographed by Alec Neilson.

THE STORY

David Aldrich (Montagu Love) is a struggling young author. His friend and benefactor, Philip Morton (Reginald Carrington), who had stolen a large sum of money intrusted to him by the East Side Mission, commits suicide, Aldrich assumes all the guilt because he realizes that if the fact be known all the noble work that his friend had done in behalf of the Mission would have been done in vain. David goes to the penitentiary for the crime. He is love with Helen Chambers (Gertrude McCoy), whose father is one of the directors of the mission.

Having served his term, David obtains a job in a hardware store, but does not hold it long before a detective recognizes him as an ex-convict and he is obliged to leave. Returning home, he discovers a young boy attempting to steal his overcoat. David takes a liking to the boy and tries to reform him. David is taken sick, and in order to obtain money to maintain the home the boy steals a hand-bag. The hand-bag belongs to Helen, the girl whom David loves.

Later the secret of David's sacrifice to preserve the good name of Morton is disclosed and he and Helen are united.

Montagu Love in "To Him That Hath," at the ——— theatre ——— of ——— week.

AD TALK

Montagu Love, one of World's most popular screen artists, is the featured player in "To Him That Hath," adapted from Leroy Scott's novel and produced under the direction of Oscar Apfel. Mr. Love has demonstrated by past performances before the camera that he can portray a character role with all the finesse of our best artists. You no doubt remember him for his excellent work in "The Cross Bearer," where he gives one of the most finished characterizations of a Cardinal.

Gertrude McCoy is Mr. Love's leading woman in this offering. Miss McCoy is a star in her own right, having been the featured player in the screen version of that famous musical comedy, "Madame Sherry." She will be remembered, also, by the millions for her work with the old Edison company when two and three reelers were features. Charles Jackson, the youngster who was seen as the younger Abraham Lincoln in the Lincoln Cycle series of pictures revealing incidents in the life of our ex-President. In addition to these names, many of the screen's best stock players are seen in important supporting roles.

You will think of O. Henry when you see this drama. It was not written by that author, but it resembles his work a good bit, for it tells of a philanthropic sort of a person who is poor in pocket but a real man.

CATCH LINES

Montagu Love in story of East Sider who sacrifices all to preserve the good name of a friend.

World's star character actor in heart interest story of New York's East Side.

Screen version of one of the "best sellers," written by Leroy Scott—Montagu Love in the featured role.

Gertrude McCoy, long a favorite on the screen, leading woman for Montagu Love in "To Him That Hath."

A real, true-to-life story of New York with a real man as the hero.

ADVERTISING AIDS

CUTS AND MATS:—Cuts and mats for newspaper advertising have been prepared by World Film in one and two columns, showing tense moments from the scenes of production and the star. Matrices of these cuts are available, free of charge, at all World Film exchanges. Electros are available at a reasonable cost.

One and two-column type advertisements are suggested in the press sheet which has been prepared. These type ads give striking catchlines with name of theatre and date at bottom. Throw-aways have also been suggested with catchy phrases appearing on front and back. Two and three column cuts and mats have been prepared, the matrices free of charge. The two column cut shows star and boy whom he befriends. The three-column cuts show scenes from production with star and members of supporting cast.

SLIDES:—Slides "coming" and "current" are available at all World exchanges at a nominal cost.

SUGGESTIONS

Montagu Love, the star of this attraction, is one of the screen's most popular character actors. In advertising the feature, his name should be given all prominence. In this connection it might be well for the exhibitor to mention that he was star in the World production, "The Cross Bearer." His leading woman, Gertrude McCoy, is also favorably known, having been on the screen in the capacity of a star for several years. The cast in general is one that contains names that are familiar with all picture-goers.

In your type advertising, give prominence to the fact that the story is from the pen of a well-known novelist and that its theme treats of a subject that has heart interest, pathos and a true-to-life atmosphere. Bring out the fact that it tells of East Side New York. It is a story of sacrifice by one man for another and his redemption of a young boy who is going the downward path.

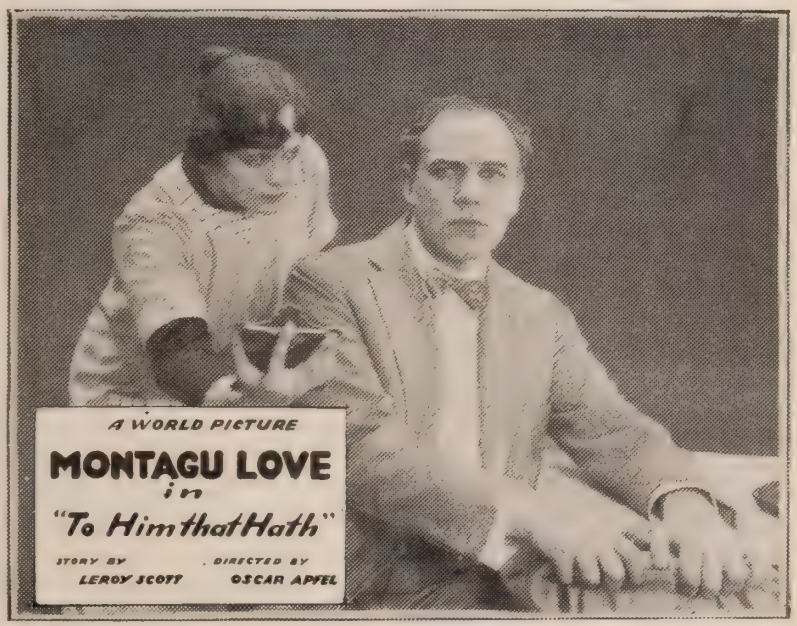
There is a good bit of the melodramatic element in this offering. This should be mentioned, because the average audience prefers a melodramatic offering. This is especially true if you cater to the working class.

As World's production of "Rasputin" was one of the hits of the last year in many sections, it would be well to link up Montagu Love's work in that special with this production.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News Will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.



One and Two-Column Cuts Like the Above Are Available on World Releases

"THE MARRIAGE RING"—PARAMOUNT

"Just Another Spy Drama," Is the Verdict

TO a critical audience this picture will be considered just five thousand feet of film. It is too absurd to be taken seriously. The first question a sane spectator will ask himself will be, "Why did the heroine, an American girl, stand the brutal ways of her husband, a German?" The logical thing for her to have done was to have delivered him over to the authorities and placed him where he could do no more harm. This question will haunt the picturegoer all the way through.

There are several other inconsistencies in the story, all of which hurt the picture.

Of course there will be a number who will like it. They are too good patriots to reject or consider unworthy anything that tends to bare the nature within of the German spy. However, the public is overfed with spy pictures, not of the good and consistent kind, of course. It may have a reaction if producers are not careful.

The picture is clean.—Released Aug. 26.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Anne Mertons.....Enid Bennett
Rodney Heathe, a Sugar Planter.....Jack Holt
Hugo Metrons, Anne's Husband..Robert McKim
Aho, a Hawaiian Girl.....Maude George
Koske, a Hun Spy Agent....Charles K. French
Mrs. Heathe, Rodney's Mother.....Lydia Knott
Author: John Lynch.
Director: Fred Niblo.
Supervision of Thomas H. Ince.
Photographer: John S. Stumar.

THE STORY

Anne, a young woman of refinement is married to a gambler and crook, Hugo Mertons. It is his desire to leave San Francisco and journey to the Hawaiian Islands, there to better ply his trade. In order to obtain funds sufficient to pay for the transportation he picks out a man he believes to be a "sucker" and invites him to his apartment for a game of cards. Mertons cheats clumsily and is caught. As a result of the stranger's complaint the Mertons are evicted from their apartment.

Penniless, Mertons has the audacity to demand that his wife secures the passage money—by any means whatsoever. She resents his insult and he threatens her with a pistol. Snatching it from him she struggles with him and the weapon is discharged. Mertons drops, apparently dead. In a panic she flees to the docks and boards a steamer. It is bound for Honolulu. On board she meets Rodney Heathe, a wealthy sugar planter and his mother. Mrs. Heathe invites the girl to visit their plantation. Anne accepts and remains in this home for some time. She and Rodney grow to love each other deeply.

Meanwhile Mertons, recovered, arrives. He is now the tool of Koske, a German spy who is endeavoring to burn all the sugar fields of the islands. Mertons discovers Anne and demands that she come back to him. Desperate, the girl obeys. In his hut she overhears the plot to destroy the sugar plantations. When Mertons and Koske departs on their dastardly mission, Anne hurries to the Heathe plantation to give warning. The fire has already been started. With the aid of natives Anne extinguishes it. Half suffocated by smoke, she is rescued by Heathe.

A turn of the wind proves fatal to Mertons. He is mortally burned and as he staggers toward Anne and Heathe intending to tell her secret he falls dead.

AD TALK

Enid Bennett, the charming young star of Paramount pictures, will again appear on the screen of the ———— theatre next ———— when "The Marriage Ring" is first revealed to people of this city. Her latest photoplay is said to be a story of dramatic forcefulness with a setting that varies from the city of San Francisco to the broad sugar plantations of Honolulu. Miss Bennett appears at her exquisite best in this picture which, in the role of Anne Mertons, offers her part replete with opportunities for her to display those varied abilities that have made her a star in the short while she has appeared on the screen.

Special interest is attached to "The Marriage Ring" because it was directed by Fred Niblo, a well-known actor of the speaking stage who recently became the star's husband. This is Mr. Niblo's first work at directing, though, in truth, no one would know it. It will be remembered that in Miss Bennett's last picture he appeared as her leading man. In this work he became thoroughly acquainted with the details of picture production and this knowledge, combined with his skill, gathered from long years as an actor, well qualified him for his present position. But even previous to his work before the camera, Mr. Niblo worked "around" it, learning all the directorial kinks from Thomas H. Ince and his staff of directors. It is this Ince method of training that has turned out so many good directors in the past.

Miss Bennett is supported by a well-known cast. Jack Holt, one of the most popular leading men in the art, plays opposite her. Robert McKim, an equally well-known actor, is the heavy, while Maude George, Charles K. French and Lydia Knott, players of reputation in the Ince stock company, appear in other important roles.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
PHOTOS:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photos of star.
CUTS AND MATS OF PRODUCTION:—Five one-column; three two-column; two three-column.
STOCK CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.
ADVERTISING LAYOUTS:—Electros and mats.
SLIDES AND MUSIC CUE SHEET.

CATCH LINES

He sought to use his wife as a pawn in a gambling game but found that there are some limits to a woman's faith.

He gambled for wealth and failed; she for love and succeeded.

The frustration of a German spy plot to burn the cane fields of Hawaii.

Enid Bennett's latest photoplay success, directed by her husband, Fred Niblo.

She was his aid in fleecing innocent friends at cards until she discovered the shamefulness of such an existence.

A story that leads from the underworld of San Francisco to the sunny cane fields of the Hawaiian Islands.

SUGGESTIONS

Suggestions for stories will be found in the Ad-Talk in the fact that the picture was directed by Miss Bennett's husband, Fred Niblo. The press sheet provided mentions this fact in many of the prepared stories. It is a good piece of information to play up.

If your audience is not as yet fed up on pictures of the German spy, treat "The Marriage Ring" in this light. Headlines for this type of advertising are contained in the "Catch Lines."

Probably, however, your audience has seen much of this type of play. If such is the case dwell on the fact that the story concerns a pretty woman unhappily married to a gambler and how she breaks away from him and finds real love in the southern islands.

It might be well to state that much of the action takes place in the Hawaiian Islands and that the atmosphere is complete.

If lobby decorations are used the film immediately suggests a Hawaiian atmosphere, so decorate accordingly.

ALL IN ONE SPOT!

No More Does the Exhibitor Have to Spend Weary Hours Looking Up the Information He Needs on a Coming Attraction.

No More Does He Spend Fifteen Minutes Looking For the Review, Another Fifteen Seeking the Ad-Talk, and More Time to Find What Advertising Accessories Are Supplied.

It's All in One Spot Now—in The Complete Plan Book.

Everything he Needs is Here —and—

If he Doesn't Want to File His Entire Copy of Motion Picture News—

He Can File Just The Complete Plan Book.

The Complete Plan Book is Always Bound as A Separate Unit in Each Issue. By Lifting the Wire Staples Under the Back Cover He Can Remove The Complete Plan Book Intact.

Thus a Few Inches in His Desk Drawer Will Give Him a Ready Index to All Releases.

"HE COMES UP SMILING"—ARTCRAFT

"A Knockout"—And Then Some—Is "Doug's" Latest

THIS picture is a knockout. There is surprise after surprise in it as soon as it starts. And just about the time you think there is an end to unexpected situations another one is introduced. It is impossible to guess what is coming.

The picture is unlike anything in which he appeared in the past. In the chase of the bird he uses quite a few mirth provoking acrobatic stunts. The display of four different rooms in the same scene, with the action therein, is somewhat original. It will cause no little merriment.

The same rapid-fire action prevails throughout that has characterized all Fairbanks productions in the past.

It is a clean picture that will offer wholesale entertainment to all picture goers.—Released Sept. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

The Watermelon, Jerry Martin ..... Douglas Fairbanks
Mike, a Hobo ..... Herbert Standing
Baron Bean, a Tramp ..... Bull Montana
Batchelor, a stock broker ..... Albert McQuarrie
Billy ..... Marjorie Daw
John Bartlett, her father ..... Frank Campeau
The General ..... Jay Dwiggins
Louise, his daughter ..... Kathleen Kirkham

Play by Byron Ongley and Emil Mytray.
Novel by Charles Sherman.
Published by Bobbs-Merrill Co.
Scenario by Frances Marion.
Directed by Allan Dwan.

THE STORY

As assistant cashier in a small town bank, Jerry Martin's chief duty was to look after the vice-president's canary bird. One day this feathered creature takes wing and sets out for the country and Jerry goes far in pursuit but is unable to retrieve the pet. A meeting with Mike, a hobo, however, marks the turning point in his career. He decides not to go back to the bank and instead joins the fraternity of workless wanderers. Baron Bean, another tramp, he subdues in a fistic encounter, with the result that the Baron takes up the duties of valet to Jerry. One day while Jerry swims in a lake, the Baron, peeved at this violation of hobo etiquette, makes off with his clothes so when he emerges Jerry is obliged to don the garments of one, Batchelor, a stock broker who has gone in for a swim while waiting for a new supply of automobile gas. Jerry takes possession of Batchelor's car and of Batchelor's name. In this manner he meets John Bartlett, who, unknown to Jerry, is really his sworn enemy in the stock market. But it is Bartlett's daughter, Billy, who interests Jerry more than stocks and bonds.

In the meantime, Batchelor has begun a campaign against Bartlett, all of which is a mystery to Jerry until he discovers the father of the girl he loves being forced to the wall. Then he renders first aid to the injured and begins, in the vernacular of the day, to sweep Batchelor off his feet. Bartlett, of course, is very much pleased and offers Jerry partnership which is accepted—the deal being consummated through the charming Billy. And then to make matters just about perfect, a detective from Jerry's old bank arrives on the scene—not to arrest him or anything like that—but to inform him that the vice-president has passed on leaving him his fortune because he was so good to the canary bird.

AD TALK

Douglas Fairbanks' regular visit to the screen of the ———— theatre will begin next ———— and, as usual, the management has prevailed upon him to remain for the entire week.

This time the excellent comedian is to be seen in a screen version of the play in which he appeared on the stage, "He Comes Up Smiling," which has been made into an ideal photoplay. It might suffice to say that it offers the star opportunities galore for stunts, for comedy and for a smattering of romance, in fact, this much DOES suffice, but for the benefit of those who wish to know more, a word regarding the play will not be amiss.

This was produced with great success on the stage of the Liberty theatre in New York City back in 1914 with the present star in the featured role. The play was dramatized from a novel by Charles Sherman and after a long run at the Liberty went on the road to repeated successes. Its story concerns a young bank cashier who turns hobo and then millionaire broker at which position he meets his fate in the shape of the pretty daughter of his supposed rival in the stock market.

Of course the real broker puts in an appearance and attempts to ruin the girl's father but, but—well what are heroes for anyway? And to tell the rousing climax of "He Comes Up Smiling" would be as bad taste as to peep at the final page of a book before the first.

Fairbanks again has the very sweet and pretty Marjorie Daw as his leading woman while Frank Campeau and Herbert Standing, well known and capable actors, both have important parts. Another is Bull Montana, he of the thick neck and jagged ears who has done yeoman service with the Fairbanks company in the past. Allan Dwan produced the picture from a scenario prepared by Frances Marion. Don't forget the date, ————.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one star stock 24-sheet; rotogravure one-sheet.
All paper shows the star in some characteristic pose, fully suggestive of the humorous style of picture this is.
PHOTOS:—Eight 8 x 10 black and white; eight 11 x 12 sepia; one 22 x 28 sepia; 8 x 10 photos of star.
CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.
CUTS AND MATS OF STAR:—Five one-column; three two-column; two three-column.
SERIES OF ADVERTISING LAYOUTS:—Mats.

CATCH LINES

The Only Fairbanks in a Typical Fairbanks Picture—What More Need Be Said?

"Doug" was Given Charge of a Canary—The Canary Flew Away and "Doug" Went After Him—Then, Oh, Boy, What Action!

A Bing, Bang, Biff—Zip, Zippy—Laugh and Roar Kind of Photoplay that Makes the Blues Turn Rosy.

"Doug" Out on the Open Highway! "Doug" As a Hobo Called "Watermelon"—Action and Laughs Galore and a Love Story Through It All.

A Picture Adaptation of Douglas Fairbanks' Greatest Stage Success that Makes His Greatest Screen Success.

SUGGESTIONS

Exhibitors don't ask for much in the way of suggestions on a Douglas Fairbanks picture. The name Douglas Fairbanks is enough for them and enough for their patrons.

But in playing up the name of the star in this picture don't forget the title of the production. "He Comes Up Smiling" is a money title because it was among the most successful of the Fairbanks stage attractions and it also received considerable advertising later as a road attraction. And last of all, it's a money title because it's so typically Fairbanks. "He Comes Up Smiling," we heard a twelve-year-old youngster say outside the Rivoli in New York, "sure that's right, Fairbanks always comes up smiling."

Aside from that, be sure to let them know that it is a real American story—with the sort of characters and the sort of incidents that we can imagine seeing anywhere in our own section.

We wouldn't let anyone talk us into lobby displays or advertising that uses the bird-cage idea as its basis, as on the cut shown on this page. Bird-cages suggest something dainty—and a patron is looking for action and laughs in a Fairbanks picture—not sweet, dainty romance. Bang on the wild automobile ride through the mountains, Fairbanks' leap ten feet across a creek, and his other stunts.

Here is one week when you don't want any other comedy on the bill. It will look cheap alongside "He Comes Up Smiling." Let a news weekly or scenic fill out the program.

"YOUR FIGHTING NAVY"

(Continued from page 1912)

Authorized pictures of "Your Fighting Navy" made for the Educational Films Corporation with the approval of the U. S. Navy Department. Edited by Lieutenant Henry Reuterdahl, the famous marine artist and writer.

Do you want to know what the Smoke Screen looks like? The Whitehead torpedo? The impact of a shell? The waterspots raised by big guns? The methods of subduing and catching the Hun submarines? You can get this (and a myriad other thrills) in "Your Fighting Navy."

ADVERTISING AIDS

POSTERS:—One, three, six and twenty-four sheets in colors, some of them from designs of the most celebrated artists, loaned by the Navy Department.
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PRESS MATTER:—Educational Film Corporation will supply you with some real good press stories to use on extended runs.
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SUGGESTIONS

The officers and non-commissioned personnel of the Navy will be glad to co-operate with you on this. Managers of theatres in coast cities should get in touch with the commandant of the Naval Station and secure his permission to invite a detail of bluejackets. If possible, there should be a number of Navy musicians in the detail, anyhow a pair of buglers. The parade of the men through the streets and perhaps a bit of music in front of the playhouse will attract the crowds and set everybody to talking. If there is no naval station at or near your town, the local Navy recruiting office will aid you. And if that be lacking, go after the Navy veterans and get their co-operation.

Patriotic decorations, navel music, and possibly a short address between shows by a Navy expert are suggested to heighten the effect of the performance.

Any number of paying outdoor novelties will suggest themselves to the live exhibitor. One of the easiest and least expensive of these is an automobile rigged up in battleship, torpedo boat or submarine fashion, and carrying on the sides banners announcing the attraction. From the machine, heralds and other matter advertising the play can be distributed by your advertising agent and his assistants.

In brief, tie up the attraction with the "psychology of the crowd." They want this sort of stuff now, they have been taught to crave it by the newspapers and magazines. Let them know in a forceful way that you have what they desire, and the battle's won.

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Not a single new production was commenced at Universal City this week, all of the producing units being busy with the filming of subject or preparation of scripts for new photoplays.

Ben Wilson, director, and Juanita Hansen, leading woman of the "Brass Bullet" serial, now that this has been completed, have been granted a month's vacation, as has also Harry Carey. The latter is spending his time on his ranch near Saugus, Cal.

Ida May Park has completed the filming of "The Vanity Pool," which has an all-star cast headed by Mary MacLaren, and Paul Powell has completed the filming of "One Bright Idea," which stars Carmel Meyer.

The Mae Murray-Robert Leonard Company continues working at Lake Tahoe on "Little Lady Bo-Peep," and William Wolbert with the Monroe Salisbury Company has spent the week at Balboa Beach filming exteriors for "Breathes There a Man."

Colin Campbell and company, which includes Marie Walcamp in a featured role, is back from two weeks spent for exteriors in the Redwood district for scenes of "In the Carquinez Woods," adapted from the Brete Hart story.

Lois Weber has picked a very excellent cast for her next production now in the making at her Santa Monica Boulevard studio. The picture at present is titled "Home," and shows the attempts of the daughter of a poor family to handle the "400." In the end she is brought to realize there is no place like home. Mildred Harris is to be the featured player, and the supporting cast will include Frank Elliot, John Cossar, Clarissa Selwynn, Al Ray, Lydia Knot, Beatrice Yoder, and others.

Live Triangle Items

A material change is to be made at the Culver City studios of the Triangle Film Corporation, it became known this week, when the information was given out by G. B. Garrison, who is on the coast with R. W. Lynch, vice president of the Triangle Film Corporation. The statement made was that the Triangle program will be reduced to one subject per week instead of two each week as heretofore. This is in accordance with new arrangements, negotiations for which were completed in New York recently.

No statement will be made by the acting manager of production, O. E. Sellers, at the producing plant, but from an unauthentic source it was learned that four directors and companies would be retained for the making of five-reel subjects for the Triangle program, and that three, and possible four other companies would continue to make feature subjects which would be disposed of through other channels than the Triangle distributing corporation exchanges. Taylor Holmes, Olive Thomas and Alma Rubens are to be starred in the special subjects not made for the program. At the present time there are nine directors working at the Triangle plant, and this number it is understood will be reduced to seven.

The reduction in the number of releases on the Triangle program becomes effective with the week of Sunday, September 15.

The Spanish life story, selected for Olive Thomas, titled "Carmen Ariza," is not to be produced at once, but the plans provide that another story now in preparation will be made in films with this star first.

Taylor Holmes and company have begun work on an adaptation from "When the High-Brow Joined the Ranks," which has been titled "Success." Lawrence C. Windom is directing this picture. The script provides that many scenes shall be made at the Triangle ranch along the shore of the Pacific Ocean near Santa Monica.

William Dowland is directing Alma Rubens in "Marriage," which is adapted from the story by Cosmos Hamilton. The other players of the cast have not been named.

With Pathe Players

Baby Marie Osborne is next to play a patriotic role in a five-reel Pathe subject to be titled "The Sawdust Doll." The story is to be produced by William Bertram from an original scenario by Agnes Johnson, and pertains to a small girl who learns of a plot to destroy a United States troop train on which her father is starting on his trip "over there." She flags the train by setting fire to her doll and waving it frantically before the eyes of the engineer. Jack Connelly, Claire DuBrey, William Quinn and Little Sunshine Sammy appear in this subject.

Word received at the studio advises that W. A. S. Douglas, former general manager of the studios, is now at Camp Colt, Gettysburg, Pa., at the training station for Tank service "over there." Jack Halloway, who enlisted in this service at the same time as Douglas, was rejected as physically unfit, and has since enlisted in the Merchant Marine Navigation school and entered for training. Walter MacNamara, another Diando man to enlist in this service, was also rejected as physically unfit.

Fox Studio Doings

With the completion of the subject on which he is now working, "The Man of Power," William Farnum will leave for New York, where he expects to make the next several subjects for the William Fox organization. This sudden transfer to the east is at the studio accredited to the illness of Mrs. Farnum, who remained in New York when Mr. Farnum came west several months ago. This company, which is being directed by Frank Lloyd, spent several days going to and from San Francisco, returning to the studio the latter part of last week. A number of exterior scenes have been made there, and on Friday the company will go to Catalina, where the remainder of this picture will be filmed. Louise Lovely, who was specially engaged, is playing the lead opposite Mr. Farnum in "The Man of Power."

No definite arrangements have been made with regard to Mr. Lloyd, who has been directing Mr. Farnum since he came west in the spring. It is very probable, however, Mr. Lloyd will remain on the coast, and here direct the making of several all-star productions.

Gladys Brockwell company being directed by E. J. LeSaint, is this week filming exterior gypsy scenes in the vicinity of Seven Oaks, Cal., for the subject at present known as "Love's Pilgrimate."

The Farnum company has filmed a propaganda subject for the Government, which runs between three and four hundred feet, which was originally titled "What Are You Going to Do With Your Dollar?" The film has been completed and sent east for the Government to have prints made so it may be used during the fourth Liberty Loan.

Vitagraph News Bits

Director David Smith began the production of Bessie Love's first feature picture this week with the Vitagraph Company at the latter's Hollywood studio. The story, as has been announced, is "The Dawn of Understanding," and is taken from Bret Harte's novel entitled "The Judgment of Bolinas Plaint." Bessie's first week of work was spent in a ranch yard at Sunland.

A disheveled, tired-out looking group drove into the Vitagraph lot at 7:45 one morning of the past week. It was at the moment when Studio Manager W. S. Smith arrived. Looking from his window he saw the two car-loads of people alight. They were the Bill Duncan Company.

Montgomery and Rock Big V. Special Vitagraph Company have been expected back from Catalina "any day now," according to Studio Manager W. S. Smith, who expects this comedy company to bring back with it one of the swiftest, thrilliest Big V two-reelers that has been made to date. In fact, Director R. H. McCray promised this result as his comedy company waved its last good-bye at everybody left on the Vitagraph lot.

It's being rather a mystery to the other studios how the Vitagraph dance of September 7, for the benefit of the base hospital to be founded by the Motion Picture War Service Association, could promise free refreshments including a buffet supper. Yet 'tis so. The secret of the whole matter was that so vigilantly had the Vitagraph committee worked for the success of its dance that it secured the donation of ice-cream, food and soft drinks. And these were served gratis, just by way of making this party a little different from other benefit parties.

Bessie and Brownie, Al Jennings' two brown bears, seem to have attached themselves permanently to Lawrence Semon's Big V Comedy. Semon himself seems to serve as a particular attraction to the bears. And Mr. Semon is in doubt as to whether it is his make-up or his personality which attracts them.

Blanche Payson, the six-foot-three giantess, has an important part in the Semon Special Big V Comedy in which the bears are also featured.

The F. P.-Lasky Studio

The C. B. deMille Company filming "The Squaw Man," has been working at Tajone Ranch, about sixty miles north of Los Angeles, where a complete ranch and other settings have been built. On one day the entire company, including forty horsemen, were commandeered by a genuine sheriff in the vicinity, and took part in an actual man hunt to run down an Indian boy who had killed two women and a man. The 19-year-old lad was apprehended. Another thrill was given the company when C. B. deMille's automobile skidded on a wet clay mountain road and partially slipped over an embankment, where it hung suspended until another car towed it back to the road. It was a narrow escape for the Famous Player-Lasky director general, for the cliff overlooked a sheer drop of 150 feet, which had been upholstered with boulders and sagebrush.

Jeanie MacPherson has returned to the studio for work after a prolonged vacation, necessitated by a nervous breakdown caused by the very zealous manner in which she worked on matters pertaining to the Motion Picture War Service Association. Miss MacPherson is in charge of the correspondence department which has to do with writing to soldiers and sailors formerly affiliated with the film industry in the west. She took a great interest in the parade recently staged by the War Association.

Ethel Clayton has completed work in the "Mystery Girl," under the direction of C. B. deMille, and will next be directed by Chet Withey, who was recently transferred to the coast from the eastern studio, where he directed Billie Burke. Withey is working with the scenario department in the operation of the story for this play.

Vivian Martin, with Niles Welsh as leading man, is playing under the direction of George Melford in an original story by Edith Kennedy.

Here and There

Virtually every member of the cast of Julian Eltinge's new picture, "Over the Rhine," has been selected, and work on the production is progressing satisfactorily, it is announced. Those named in the cast are Julian Eltinge with Alma Francis, his leading lady. In the supporting cast will be William Clifford, Mrs. S. Knott, Fred Heck and Virginia Rappe.

The L-Ko lot is one of the busiest places of Los Angeles Filmdom. Anthony W. Caldeway has recently been placed in charge of the scenario department, after considerable experience at the Sennett and American studios, has been inaugurated which provides that all comedies shall have a story around which the gags and funny situations are worked in. At the present time there are four companies at work.

Vin Moore with Alice Howell and Hughie Mack, has just filmed "A Liberty Cabbage Queen," and is now at work on "Behind the Front," with the same players. Harry Gribbon, Merta Sterling, Mae Emory, Billy Armstrong are appearing in "The Chef." Noel Smith has another organization composed of Jack Henderson, Charles Larkin and Eddie Barry, with Bobby Richards and Helen Lynch in a comedy to be known as "Starting Their Finish." Charles Parrot is directing "Oh, What a Nerve," with Babe Hardy and Peggy Prevost.

Hollywood Hookum

SEPT. 14, 1918 NEWS MORE NEWS

Not so warm.

Earle Williams' going East.

Mickey Neilan's coming West.

Jesse Lasky is in town again.

Charley Fuhr has gone fishing.

Clara Kimball Young's coming West.

Mary Pickford is still looking for work.

Bob Brunton is home from the other Broadway.

U. City is ultra quiet this week. Not a new.

Bill Hart is coming forth in a dress suit—yes, right out on the screen.

Before beginning a new serial, Bill Duncan found it convenient to have a regular hair cut.

If Triangle doesn't change the title, Taylor Holmes will be twenty-four sheeted internationally in "Success."

Ford Sterling has rented space in a local safety deposit vault, that he may keep the moths out of his German beard of crepe hair.

Another rumor was turned loose this week linking up H. O. Davis with the Triangle, but HOOKUM never even caught up with the rumor.

Jack Mulhall has moved his boxes of powder and sticks of grease paint to the Lasky Studio, and will be about there for the next six months.

Two cameramen at the Morosco Studio, Dell Andrews and James Van Trees, are growing mustaches, and Conny Talmadge presented each with a mustache cup.

Dorothy Dalton is said to be taking lessons in aviation, and it would not be surprising to hear that she had even enlisted for "over there" service.

A Los Angeles paper charges the California moon of Lake Tahoe being too much for Mae Murray and Robert Leonard, and intimates that an engagement is about to be announced.

Walter MacNamara tried to enlist in the Tank service, but the physical examiner would not agree with him. Walter claims he went in like a limousine, but came out like a Ford.

Now that Alma Reubens has admitted she was secretly married recently to Franklyn Farnum by filing suit for divorce, she is going to play in a subject for Triangle titled "Marriage."

Bill Desmond put his spurs and six-shooter away in vaseline this week so he could cavort about before the camera in regular clothes for a short spell at least. Yes, it's going to be a modern drama.

Vacation trips are still being made by many producing units, and it is interesting to note that a location is always picked near a very good hotel, camping out not being popular with our set.

Bert Lennon in a contest of wits, was this week awarded the belt for being the most consistent and persistent purveyor of untruths of the colony's P. A. aggregation. Aside from that everybody voted him a perfect gentleman.

Noah Beery, who is doing Tabywana, the aged Indian in "The Squaw Man," was thrown from a horse in a fast ride, and C. B. de Mille had the cameraman keep right on so he would have another freak piece of film to add to his collection.

There has been a lot said in our town this week about unions and sich, many of the remarks being made with gestures. Yes, sir, fists were even waved, and slammed against the highly-polished furniture that muss up the offices of many of our film magnets.

C. B. de Mille has the habit of instructing his cameraman to keep on shooting when a player pulls a bone-head, or the scene is not enacted as rehearsed. These pieces of film he adds to a private collection. One shows Fannie Ward falling off a bridge in Venice. Another has Dusty Farnum missing, the heroine who falls into the icy waters of Bear Lake Unfortunately C. B. did not have a camera trained on him when the automobile skidded and almost went off a cliff of a mountain road, therefore his collection of freak acts can never be referred to as complete.

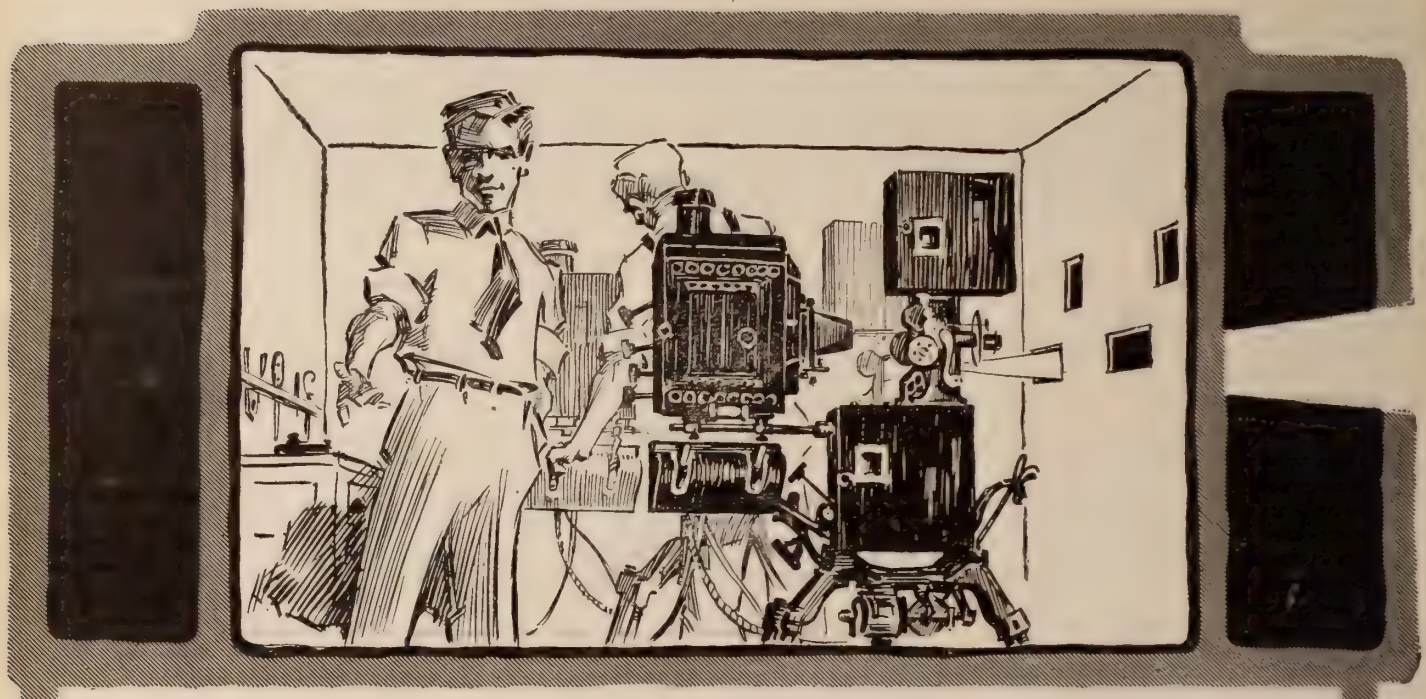
Bill Keefe, who is the personal representative of D. G., has a qualification heretofore undreamed of. He can tell all about you by looking at your handwriting, and HOOKUM believing this is a wonderful attainment, has engaged Keefe to read all hand-written manuscripts that get by the waste basket in the hope that some talented scenario writer may be discovered to relieve conditions at the various places of industry in our midst. (If you want Mr. Keefe to tell you all about yourself, send a specimen of handwriting to HOOKUM. If private answers are wanted, un-used paper and stamped self-addressed envelope must be enclosed.)

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CENTRAL STATES

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Indianapolis Mayor Helps Advertise "Salome"

MAYOR JEWETT, of Indianapolis, announced this week that he will view the first production of "Salome," a Theda Bara film, at English's Sunday, and if it is on the same order as other Bara films will order it discontinued.

"If the photoplay 'Salome' is like former pictures in which Theda Bara has appeared it will not be shown here," the Mayor said.

Portions of "Cleopatra," another Bara film, were deleted by order of the Mayor when it was shown here some time ago.

Henry K. Burton, general representative of Burton & Olson, lessees of English's, said the producers of "Salome" had assured him that it contained no objectionable scenes.

"Mayor Jewett is perfectly right in his attitude toward unclean films," Mr. Burton declared. "He talked with me over the telephone about the picture and expressed himself quite frankly. However, we were thoroughly impressed before 'Salome' was booked that it is in nowise salacious. After the Mayor talked with me I communicated with the Fox Film Corporation offices and was again assured that there is nothing that could possibly be offensive in the production, and unless we had been given such an assurance we would have canceled the picture ourselves."

Elgin Houses Feel Effect of "Gasless Sunday"

CONTRARY to expectation, Sunday, September 1, with its gas-buggyless existence that confined mankind in search of entertainment of local street car limits, city moving picture houses report the day the deadest for business in months. Managers are at a loss to account for it, but cease worrying about it in retrospect of the land-office business of Labor Day. Combination of a holiday, "nothing doing" locally and hard rain all day, drove the bored folks out from their two days' rest at home to the picture shows. All houses showed extra good programs and catered to large audiences.

"Pershing's Crusaders" in Elgin

THE widely advertised war films feature, "Pershing's Crusaders," has been announced as one of the features of the Grand, in Elgin, Ill., for September. The production was billed to play the Grand September 13 and 14.

Offerings of the earlier week included: Clara Kimball Young in "The Claw," Constance Talmadge in "The Lesson," Jack Pickford in "Huck and Tom," the sixth chapter Allied War Review and the Pathe Weekly.

"Vigilantes" Opens at Playhouse in Chicago

"THE VIGILANTES," described as a stirring story of California and the golden days of '49, in seven reels, opened at the Playhouse, in Chicago, on September 1, and was accorded a warm welcome. The picture was produced by the Bear State Film Company, and was directed by Henry Kabierske. August Schurick handled the photography. The Playhouse run is under the personal direction of Lewis J. Hampton and C. Sanford Harrison, who spared no expense to give the feature, upon the occasion of its first presentation, suitable surroundings.

As stated above, the production is built around California gold and the days of '49. The plot has been characterized as notable for its simplicity, and the ease and smoothness with which it is revealed

The cast includes:

Katherine Crouch	Doretha Barrett
Mary Hampton	Gertrude Kabierske
Amose Fenton	Grant Churchill
"Rip" Speckman	Joe Ray
Don Erico Felipe	W. E. Parsons
His Mother	Vera Lewis
The Alcade	V. O. Whitehead
Robert Redmond	Edward Cecil
His Mother	Fanny Midgeley
His Sister	Ruth Hiatt
Bob Crouch	Sheldon Johnson

Griffith Picture Draws Attention in Dubuque

ONE of the biggest events in the history of the Majestic, Dubuque, is the presentation of D. W. Griffith's latest film masterpiece, "Hearts of the World," for nine days, September 9 to 16.

The picture was brought to Dubuque direct from Chicago, where it has been presented for the past several months at the Colonial Theatre, the engagement closing Saturday, September 7. The same orchestra that played at the Colonial accompanied the picture to Dubuque.

"Hearts of the World" marks the beginning of long picture engagements in Dubuque. Up to this time, features have had three, and at the most, four-day runs, but this is the first picture to come here for an entire nine-day stay.

Manager Rosenthal surely showed foresight by choosing this feature, for it has a theme with an almost universal appeal, a cast of some of the most prominent players on the screen, such as Dorothy and Lillian Gish, Robert Harron, George Fawcett and George Seigman, and it has the distinction of being produced by the screen's greatest director, David W. Griffith. "Hearts of the World" can't help go "big" in Dubuque.

THE CENTRAL STATES

September 21, 1918

Film Exchanges Establish Central Shipping Room

AS a war measure for the purpose of conserving time, labor and reducing the expense—in addition to greater efficiency—the Detroit film exchanges in the film building, in co-operation with W. J. Brokaw, Superintendent of the Consolidated Express companies, have created a central shipping room on the loading platform of the film building, for all incoming and outgoing express shipments for the film industry exclusively. Mr. Brokaw has assigned special wagons for this service, and they will operate exclusively for shipments for the film building. Mr. Brokaw has assured the Transportation Committee of the Detroit Board of Motion Picture Exchange Managers that he is fully aware of the importance of the film industry and that in his official capacity as head of the Detroit express situation, he will do everything he possibly can for the improvement of delivery service to and from the film building and the express depots.

The new plan goes into effect September 30, and as above stated, will not only create greater efficiency, but will reduce the delivery cost of each film company at least 50 per cent.

Theatres Changing Hands

ILLINOIS.

Negotiations for the purchase of the Court Theatre, Pekin, Ill., has been made, whereby Robert Kennedy disposes of his interests to George E. Troughton, former newspaper man. It is understood Mr. Kennedy will go to Colorado.

The Bedford Theatre Company has taken over the management of a theatre at Salem and has announced its intention of having the house overhauled and improved. The Bedford Theatre Company also has charge of the Stone City Theatre, the Grand and the Crystal, in Bedford.

INDIANA.

Sam Carlton, of Frankfort, Ind., has been engaged as manager of the Sipe Theatre, in Kokomo, Ind. He was serving in a similar capacity at the Blinn Theatre, Frankfort, Ind.

WISCONSIN.

The new business block on Monument Square, formerly known as the Baker Block, Racine, Wis., has been named the Rialto Building. The new theatre in the building will be known as the Rialto.

Picker & Petrusha, who control both motion picture theatres in Ironwood, have also taken over the Garrick Theatre, in Hurley, Carl Becker having disposed of his interest in the house recently. The Garrick has been remodeled and improved.

Madison Film Moves to New Building

C. C. RANDOLPH, manager of the Madison Film Exchange, which releases First National pictures in Michigan, has leased space on the sixth floor of the new film building and will move there this week. Contracts for remodeling of the space have been let.

Rialto Theatre Opens in Racine, Wisconsin

THE RIALTO, Racine's newest and most elaborate moving picture house, opened Monday evening, September 9. The Realto is the largest theatre in Racine, and it is the first real movie "palace" ever constructed in this city.

The new theatre is owned by Arthur Friedman, and is managed by Messrs. Lamoreaux and I. R. Peters. The new managers came directly from Chicago, where they had charge of the Ascher Brothers' circuit of sixteen houses. The Palace will also be under the direction of Messrs. Lamoreaux and Peters. The Palace and the Rialto promise to be the first theatres of a great circuit to be built by Mr. Friedman.

The Rialto seats 1,500 people in the large auditorium and balcony. The building is not a new one, formerly having been the largest crockery store in Racine. The entire interior was removed and rebuilt. A large addition was made to the building in the rear and a fourth story was added to the structure.

The location of the new palace is ideal. The Rialto is located in the heart of the city, on Main street, between Fifth and Sixth. Every street car in the city passes its entrance. The largest hotel in Racine is within one hundred feet of the theatre on one side, and on the other the largest stores in the city are located. In front of the Rialto is Monument Square, with its two gardens, picturesque fountains and Civil War monument and cannon. Lake Park is within a block of the new theatre, and those who get tired of gazing at Lake Michigan are expected to go to the nearest movie house, the Rialto, and gaze at the pictures instead.

The lobby and ticket office are elaborately decorated, the exterior having a copper effect, while the interior is decorated in old rose and French gray. The ceiling is arranged to give a dome effect, and is attractively lighted with a myriad of globes. Tennessee marble has been used in the construction of the lobby, interior and ticket office.

The auditorium is wide and high, with artistically decorated walls. The ceiling is of French gray, while the panels and the pilasters are in old rose. The lighting is of the indirect type, and is designed to give different color effects, which are produced by means of dimmers. The entrances to the mammoth balcony are made by a flight of stone stairs on each side of the lobby. The steps are richly carpeted in dark red velours.

A feature that no other theatre in Racine has may be found in the new Rialto. Along the promenade there are beautiful mahogany slab doors leading to resting rooms, reading rooms, waiting rooms, and even play rooms for naughty children. A colored maid is in charge of the children's room, which has everything from a sand pit to various toys to amuse the youngsters. The maid keeps the little tots happy while mother attends the moving picture show.

The interior furnishings, decorations and draperies were designed by Manager Lamoreaux. He followed out his design to give the theatre a Venetian effect by introducing that tone into his decorations.

The music in the new theatre is of the very best quality that could be obtained. The new organ is a wonder, costing $10,000. The pictures are of as good a quality as the music. Only first runs and the very best photoplays are shown. Paramount-Artcrafts, Goldwyns and Metros seem to be the favorites. The seats are of mahogany with leather upholstery. They are arranged in a centre section and two side sections.

A 14x16 screen is a feature in the new theatre. The operators have secured a splendid light on the screen from two of the latest Simplex projection machines. The steel operating booth is in the rear of the balcony.

Indianapolis Exchanges Organize as Division

THE film exchange managers in Indianapolis, under the leadership of J. I. Schnitzer, Central States manager for the Universal Film Exchange, Inc., are organizing as a division of the Indianapolis Chamber of Commerce. The first step in the organization of this unit was taken at a luncheon last week at the Chamber of Commerce, attended by C. E. Penrod, of Fox Film Corporation; Mr. Allison, Indianapolis manager for the Doll-Van Film Company; Mr. White, of the World; J. G. Conners, of the Mutual; C. W. McDaniels, of the General; P. B. Elliott, of the American, and R. S. Shrader, of Pathe. The object of the organization is to promote greater harmony among the local exchanges.

They Say in Chicago That—

"The Vigilantes," which opened September 1 at the Playhouse, has been doing a capacity business. The first three days of the run it was impossible to handle the crowds. All exhibitors invited to view the picture when shown at the Hamilton Club were enthusiastic. Mr. Hampton, President of the Bear State Film Co., producers of the picture, has evidently put out another winner.

HARRY WEISS, of the Central Film Co., is spending a few weeks' vacation visiting exhibitors in the smaller towns.

D. M. VANDAWALKER, of the Doll-Van Film Co., is laid up with typhoid fever.

LOUIS STILLMAN'S THEATRE at Cleveland has just signed a contract to run Spanuth's Original VOD-A-VIL MOVIES, also the Valentine Theatre, of Toledo, Ohio. Both houses report that they have proven a strong box office card.

J. E. WILLIS, he of the old days of the General Film Co., has been busy all week with the out-of-town exhibitors in the interest of Filmcraft, the name he gives his "coming attraction reel" being used by the leading Chicago houses.

FLOSSIE JONES, of Waukesha, has been in Chicago for the A. E. A. Convention as a delegate, and has proven herself one of their strong drawing cards. The lady has been kept on the jump every moment of the time, day and night.

GEORGE HINES, manager of the Auditorium, South Bend, has been giving Chicago the once over and shaking hands with old friends at the A. E. A. Convention.

CHICAGO had a noticeable bunch of producers with her this week—Adolph Zucker, Wm. A. Brady, Lewis Selznick, Pat Powers, Frank Tichnor and Richard Gradwell.

THE DISCUSSION of legislation and censorship has occupied a considerable time at the A. E. A. Convention. The consensus of opinion being that a rigorous Federal law should govern production and exhibition of motion pictures, with an idea of protecting the legitimate exhibitors and producers against the sensational and morbid pictures.

CLARA KIMBALL YOUNG has been a visitor in Chicago with her manager, Harry I. Garson. She is on her way to California to stage "The Road Through the Dark," a war drama by Maude Redford Warren.

BLANCHE SWEET has been saying Howd'y to many friends in Chicago.

FRANK H. SIEM has taken over the Stanley theatre, located in one of Chicago's choice south side residential districts.

THE BEEHIVE FILM COMPANY have booked their Cartoo Comedies in Jones, Linicke & Shaefer houses. Lubiner & Trinz also contracted for their Cartoon Comedies, Ditmar Animal Pictures and Scenic and Travel Pictures, to be shown each week in all their houses.

ROY CUMMINGS, Oshkosh, Wis., leading exhibitor, has been saying Howd'y and using both hands to greet his friends this week.

NEAL DUFFY, of the Elite theatre, Appleton, Wis., has been kept on the jump meeting Tom, Dick and Harry from the various "burgs" represented at the convention, St. Louis among them.

ONE of the most popular rooms at the Sherman during the convention was presided over by Charles Pyle, he of the Bartola fame—Some host!

THE GOVERNMENT called O. S. Spahr, general manager of the Enterprise Optical Company, with a number of others to Washington to thrash out the new picture industry. There will be a great many changes made in the very near future for the purpose of conservation.

JACK MEREDITH, of the Goldwyn Chicago office, has been on the job every moment of the time, and has lined up a bunch of business at the convention.

RALPH PROCTOR, Pathe's genial division manager, has lived up to his reputation with vengeance this week—geniality.

THE MOTION picture exhibitors attending the A. E. A. Convention at the Sherman House learned a lot about the "Technique of Motion Pictures" on their visit to the Rothacker plant, where pictures of the delegates and the visitors were taken. Mr. Rothacker is to be congratulated upon the splendid manner in which he handled the people visiting his plant. They were taken right from the hotel by machines and spent an interesting morning.

RALPH A. FULTON, manager of the United Theatre Equipment Corporation, Chicago, has been busy the past week with Mr. L. J. Gardner, manufacturer of the Gold Fibre screen.

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207 South Wabash Avenue, Chicago, Ill.
D. M. Vandawalker, Jr., Vice-President

Merchant's Bank Bldg., Indianapolis, Ind.
Henry Dollman, President

Mr. Gardner has been in Chicago looking over the Ascher Bros. theatres with a view to installing their screen in all the houses.

Z. E. IRVIN, manager Irving theatre, Bloomington, Ill., has been in Chicago for a few days arranging some new bookings.

LUDY BOSTEN, of the A-Muse-U theatre, Muscatine, Iowa, has been in Chicago rearranging his Famous Players program.

MAY ROBINSON, the able assistant to W. L. Hill, the alert publicity manager of Paramount Artcraft Pictures, Chicago, has just returned from her vacation.

GEORGE FISCHER, manager of the Alhambra theatre, Milwaukee, Wis., has been busy arranging his program and shaking hands with friends at the A. E. A. Convention.

S. SAMISH, of the A-Muse-U theatre, Clinton, Iowa, has remodeled his house and decorated it throughout in anticipation of big business this fall.

CHARLES TAKOUS has just been appointed manager of the Rialto theatre at Champaign Ill., which will give that little city the distinction of having one of the oldest and most up-to-date managers in the business.

REX O. LAWHEAD, who has been managing the Playhouse during its summer run of pictures, has been appointed by the Bear State Film Company to handle their "Vigilantes" in the State of Illinois. Mr. Lawhead will be located in the Consumers' building.

Indianapolis and Indiana News

S. BARRETT McCORMICK, managing director of the Circle theatre, was host one night recently to 125 graduate and student nurses who viewed the Red Cross educational film, "The Making of a Nurse." The theatre party was arranged by the Educational Committee of the Red Cross, and the nurses in attendance were from Fort Benjamin Harrison, St. Vincent, the Methodist, Deaconess and Long hospitals. The guests were in uniform and assembled in the foyer of the theatre, and marched to their seats just before the showing of the film.

THE OFFICES of Mr. Keine, managing director of the Sourbier Amusement Company of Indianapolis, have been enlarged to take in the rooms over the Keystone theatre, formerly occupied by the Mutual Film Corporation's Indianapolis office.

FIRST LIEUTENANT NORMAN DIXON, of Indianapolis, formerly connected with the Mutual Film Corporation's Indianapolis office, who has just returned to this country after six months in the front line trenches, spent two or three days in Marion this last week, where he was the guest of Miss Dollie Spurr, owner and manager of the Royal Grand and Lyric theatres.

S. BARRET McCORMICK has constructed a new office for the Circle theatre. It is much larger than the quarters he formerly occupied and includes a complete miniature stage with experimental lighting and scenic effects, in which he tries out the various ideas to be used in connection with his releases.

BARTON & OLSON are so well pleased with the success of their continuous show at the Lyric this week that they announce another bill of the same character for next week. It will have a picture feature in a new Charles Chaplin comedy release entitled "Triple Trouble." The vaudeville headliner will be another of the popular "girls and music" acts, "The Cannibal Maids."

ALL necessary information regarding draft registration day, Thursday, September 12, was given by the Four-Minute Men of Indianapolis at these theatres this week: Alhambra, E. E. McFerren; Apex, L. J. Robinson; Bair's South Side, L. J. Robinson; Colonial, Edward W. Clark; Crystal, Edward W. Clark; Garrick, M. H. Stuart; Isis, Paul J. Maas; Keystone, Herbert A. Smith; Lyric, Herbert A. Smith; Palms, Paul J. Maas; Regent, M. Harrison; Rialto, E. E. McFerren.

SAM ROSENFELD, Kentucky and Indiana representative for the Universal Film Exchanges, Inc., has the distinction of playing the first feature picture ever shown in the Hippodrome at Terre Haute. In fact this is the first time any film has ever been exhibited in this Terre Haute house, which, for years, has adhered to vaudeville. Ross Garver, manager of the Hippodrome, picked "The Kaiser, the Beast of Berlin" for his first run and played to capacity houses for a full week. The house is now committed to a picture program and is done with vaudeville.

P. B. ELLIOTT, of Boston, Mass., formerly with the First National Exhibitors' Circuit, has been appointed American representative for the Pathe interests in Indianapolis. Mr. Elliott enjoys a wide reputation in the film business. He was at one time connected with the World Film Corporation, working out of the Boston office. Prior to that he managed a string of legitimate houses in the United States and Canada. Mr. Elliott will make his headquarters at the Indianapolis Pathe offices.

IT is reported that C. E. Shurtleff, sales manager for Hodkinson, is expected in the city to appoint an Indianapolis manager for the W. W. Hodkinson Corporation.

THE INDIANAPOLIS Pathe office is now one of the finest exchanges in the city. Manager R. S. Shrader recently moved the offices to a new location in the Wimmer building, which is now devoted entirely to exchange offices. The removal of Pathe and a number of other exchanges to this building was the outgrowth of an ordinance passed by the City Council. The other exchanges listed in the Wimmer building include Doll-Van, the Ideal Curtain Company and the New Film Company. It is also announced that the Indiana Exhibitors' League will move its offices to this location.

M. C. MELOY, manager of the Strand theatre at Shelbyville, is the first exhibitor in Indiana to show the General's release, "The First Red Cross Picture." B. F. Keith's house in Indianapolis, and the two Keith houses in Louisville, have also booked this picture for an early filming, according to C. W. McDaniels, Indianapolis manager for the General Film Corporation.

THE GRAND THEATRE at Princeton, Frank Stormont, manager, was reopened last week after having undergone a thorough cleaning. The house, according to Mr. Stormont, was remodeled and enlarged.

JOHN SERVAIS, of Indianapolis, manager of the Alcazar theatre, has returned from a trip through the South in the interests of the Exhibitor-Producer Affiliated interests.

Elgin Theatres Face Problem of Price Raise To Meet New Rental

DESPITE increase in film and labor cost, films and seat tax, soaring express and railway rates and the general upward swoop of picture prices going and coming, Elgin houses have been showing at "before the war" prices. Now, in prospect of a new rental tax on films, a doubling of seat tax, and possibly of other increased overhead costs, managers are being forced into a price raise. Through the local press they are paving the way for the final increase under contemplation by managers, and expect to put it over before the fall season starts in earnest.

Managers express themselves of the belief that any falling off in patronage that might attend the step will be but temporary. Picture show fans, they agree, have the "how much" habit—that of asking "how much?"—a habit formed by meeting raised prices in everything they buy and everywhere they spend their money.

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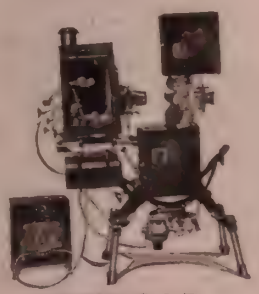
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HALLBERG MOTOR GENERATOR

Heard in Detroit

PAUL J. SCHLOSSMAN, manager, of Muskegon and Grand Haven, has signed for 100 per cent. of William Fox productions during the coming season. This means everything from the Fox-Standards program and specials down to the cartoons and comedies.

THE REGENT THEATRE, Bay City, has just signed for all of the Fox-Standards, as well as all the Fox specials, for the coming season.

B. A. MORTHORST, who has been head bookkeeper at the Detroit Vitagraph exchange, has been promoted to assistant branch manager by J. M. Duncan—an advancement that he has earned by faithful service to the Vitagraph Company. He succeeds N. Dow Thompson, who resigned last Saturday to become manager of the Maxime theatre. Mr. Morthorst will handle the bookings in addition to acting as assistant to Manager Duncan. Mrs. Maud Gurney, for several years with the Universal exchange, will succeed Mr. Morthorst as head bookkeeper at the Vitagraph.

J. C. FISHMAN, Standard manager in Detroit, reports that he is enjoying excellent business on the Christie Comedies, released weekly. Among the Detroit theatres using them two days each week are the Rialto, Ferry Field, Lincoln Square and Empire. Others using them for one day each are the Maxine, Del-The, Courtesy, Knickerbocker, Gladwin Park, Lakewood, Iris, Farnum, etc.

JOHN APPLEGATE, formerly manager of Pathe's Denver office, is now touring Michigan in behalf of Foursquare pictures for Joe Horwitz. He is specializing on "The Mad Lover" and "Today," which Joe considers the greatest pictures of the year.

SO THAT he can devote 100 per cent. of his efforts to his Detroit exchange, Hustling Joe Horwitz has disposed of his interest in the Cleveland office to Joe Deiner and Bert M. Sturn.

THE Shorty Hamilton and Warren Kerrigan two-reel subjects —Western dramas, released through the Standard exchange, have been booked by the Bernhardt and Farnum theatres, Detroit, and the Orpheum, Kalamazoo.

THE Standard Film Service, Detroit, which is now the Michigan distributor on the Ford Weekly, announces as "A Visit to Niagara Falls" as the current release. This is the first of Ford's series of hand-colored subjects. Manager Fishman reports that the Majestic theatre, Detroit, has first run, the Washington second run, and that among some of the other leading houses, booking the Ford Weekly are Family, Ferry Field, Rialto, Stratford, Maxine, Lakewood, Knickerbocker, Iris, Farnum, Courtesy, Delthe, Forest.

HAL SMITH, of the Ferry Field theatre, Detroit, is back after a three weeks' vacation. Eddie Murphy, of the Gladwin Park theatre, is also back from his two weeks' vacation, spent in and around Kalamazoo, his former home.

W. E. SCHUTTENHELM, who formerly conducted his own theatre on Oakland avenue, Detroit, is now house manager and booker for the Stratford theatre, Dix avenue, Detroit.

L. A. HARDY, manager in Detroit of the Parex Film Exchange, which distributes the William L. Sherry pictures, announces the company's policy for the coming season. There will be fifty-two pictures, featuring Doris Kenyon, Catherine Calvert, Jewel Carmen and Vingie Valentine. In addition, there will be thirty Burlingham Travelogues, single reel each; also a series of eight five-reel Broncho Billy subjects made by George Anderson, and one two-reel special Broncho Billy subject. "With this line up, I believe that Sherry pictures will be

a most attractive proposition for the exhibitor," said Mr. Hardy. "A Romance of the Underworld," the first Sherry release, is playing four days the week of September 1 at the Liberty theatre, Detroit.

C. A. MEAD is manager of the Regent theatre, Detroit, arriving on the job last week, Monday. Mr. Mead will make an ideal house manager and press agent for the Regent, having done this particular work in the past and having had experience in every branch of the amusement business. Besides, Mr. Mead is particularly adapted for a high-class theatre, being a student of human nature, a man who understands how to get the most out of his employees and a man who works along the principle that "the customer is always right." He is even tempered—always smiling and good natured. Prior to his Regent appointment, Mr. Mead for a number of years was branch manager, special representative and division manager for such producing companies as the Vitagraph and Pathe.

What Racine Is Doing

"BACK TO THE WOODS," with Mabel Normand, brought a capacity house to the Racine Palace. "Dad's Knockout," featuring Billy Parsons, was one of the best liked comedies ever here.

MAE MARSH in "Money Mad," and the Official War Review had a two day run at the Palace. William S. Hart in "Shark Monroe" was so well liked that Manager Peters found a way to hold the picture for another day. Capacity houses were enjoyed on both days. Burton Holmes' travelogues and Dorothy Dalton in "Mating Marcella" completed the successful week for the Palace.

"TO HELL WITH THE KAISER" filled capacity houses for five days at the Bijou. The picture was without a doubt the most widely and extensively advertised production ever featured in Racine. The publicity was obtained through the following mediums: Newspapers, bill boards, ads. on street cars, distributing buttons and pennants, and a float in the Labor Day parade.

Arthur Hyman Leases Detroit Opera House

ARTHUR S. HYMAN, of the Dawn Masterplay Company, has personally leased the Detroit Opera House on a month to month basis. The theatre was to be torn down to make way for a mercantile structure, but on account of inability to get materials, the project is temporarily delayed, and until such time as it is ready to be started, Mr. Hyman will operate the theatre. Mr. Hyman has decided to book only big special features, first-run, letting them stay just as long as they show a certain profit. He says "Hearts of the World" will remain at least one or two weeks longer, and that he is now in negotiation for several big features to follow. The Detroit Opera House, with its beautiful interior, large seating capacity and splendid location, should prove an ideal first-run picture house during the coming season.

Indiana Exhibitors Experience Delay

INDIANA exhibitors are experiencing considerable difficulty in receiving shipments of films, according to R. S. Shrader, Indianapolis manager for Pathe, owing to labor conditions on the traction lines in the State. The bulk of film transportation is over the Interurban lines that are now being taxed to the limit with freight and express shipments from practically all the industrial lines. The greatest trouble, Mr. Shrader says, is in the inexperienced help carrying film shipments past their destination. All the Indianapolis exchanges are experiencing the same trouble.

ADVERTISE
IN THE
CENTRAL STATES



Charles F. Schwerin, Manager of the Success Film Productions, Cleveland

Miscellaneous Indiana News

THE LIBERTY THEATRE COMPANY, of Washington, was incorporated under the state laws of Indiana this last week in Indianapolis with a capitalization of $2,500. Its object is stated as the showing of motion pictures. Directors named are Albert R. Defoe, Harry P. Vonderschmitt and Theresia Vonderschmitt.

IN PAPERS filed with the Secretary of State at Indianapolis, the Fox Film Corporation of New York named C. E. Penrod its Indiana agent. Mr. Penrod is manager of the Indianapolis office of the Fox Film Corporation.

MOVING pictures taken at the Boy Scout frolic staged recently at the country home of Albert Lieber, near Indianapolis, were shown two days this last week at the Circle theatre.

S. P. KATZENBAUCH, former manager of the American theatre at Terre Haute, has taken over that house and will operate it under his own management. He opened the first of last week with Pathe's 4th of July in France and played to capacity audiences all week.

THE IDLE HOUR at Newport and the Pastime theatre at Montezuma closed down indefinitely last week. Hughes & Payne were the owners and managers of the Idle Hour, and Arthur Howell was the owner and manager of the Pastime theatre.

THE WEEK just past was vacation week for practically all Indiana exhibitors, according to reports received from roadmen at the various exchanges in Indianapolis. One of the most prominent exhibitors to evade the "super-heat" of the Hoosier State, was Maurice Fox, manager of the Orpheum theatre at Terre Haute, who spent the week over in Ohio.

Dubuque News and Views

"THE MAN FROM THE EAST," Sessue Hayakawa, called on Dubuquers Sunday, September 1, when he appeared at the Princess theatre in "Hidden Pearls." He was much more satisfying in this photoplay than in its predecessor, "Hashimura Togo," for here he was in his element and could do full justice to his remarkable talent of creating an atmosphere of mystery and fatalism whenever he appears.

J. E. BOYLE, of the Dreamland theatre, offered "Every Woman's Husband," with Gloria Swanson, for his Sunday, September 1, and Labor Day program.

THREE of Vitagraph's popular stars—Agnes Ayers, Edward Earle and Florence Deshon—were featured at the Grand, Sunday, September 1, in "One Thousand Dollars." This was the third O. Henry adaptation to be shown here this year, and in the opinion of the fans this sparkling comedy drama was the "best yet."

"THE LADY OF THE PEACOCK'S," Louise Glaum, came to the Grand on Monday and Tuesday, September 3 and 4, in "An Alien Enemy," one of the most interesting, up-to-the-minute features Dubuque fans have seen for a long time. It was truly a good play, with a good actress, a combination which always insures good box office receipts.

GERTRUDE McCOY, of Edison fame, played at the Dreamland theatre Friday and Saturday, August 30 and 31, in "The Silent Witness."

"THE NARROW TRAIL," with William S. Hart, was shown at the Family theatre Saturday, August 30. It was up to the usual Hart standard and drew the usual good Hart crowds.

VIRGINIA PEARSON appeared at the Liberty theatre Sunday in "The Firebrand." Manager Wilbur reported a fine house.

"THE AMAZONS," with Marguerite Clark, is coming to the Family theatre Saturday, August 14.

ON FRIDAY and Saturday, August 30 and 31, Mary Pickford appeared at the Princess theatre in "Stella Marie," rightly pronounced by all critics to be the masterpiece of her career. As Stella Marie, Mary was very appealing, very charming, very beautiful, but it took a character like queer little Unity Blake, who was pitied but not loved, to bring out her ability as a noted emotional actress. "Stella Marie" was run for two days, but even then all Dubuque fans didn't get a chance to see her, so Manager Billos is considering a return engagement.

"THE FORBIDDEN PATH" was a typical Theda Bara play and as her followers like her the best in pictures of this kind the Princess theatre did good business the two days it was run, Wednesday and Thursday, August 28 and 29.

WILLIAM RUSSELL in "Up Romance Road" carried off the honors of the week at the Dreamland theatre. The picture, which was shown Thursday, August 29, proved a capital entertainment for the people and a money maker for Manager Boyle.

"THE SILENT MASTER," with Robert Warwick, and adapted from the Oppenheim novel, "The Court of St. Simon," was presented at the Family theatre on Tuesday, September 3. The star's good work in his previous success, "The Argyle Case," drew all of his old and not a few new admirers to the Family that night.

MANAGER JAKE ROSENTHAL, of the Majestic theatre, spoke the truth when he said he was going to show "some" pictures when the quarantine was lifted. Up to August 25 he ran Pathe releases, and then surprised his patrons by announcing the showing of "Salome" with incomparable Theda Bara, to be run at his theatre for four days, commencing September 4. He did everything in his power to make the picture a success, for he started out on an extensive advertising campaign, using billboards and posters the first week and window displays and newspapers the second week. The seat sale began Monday, September 2, and from all reports there's going to be a tremendous lot of people who are going to see Theda Bara in this super-production.

FAMILY patrons certainly blessed Manager Yount when he changed his program so as to show Paramount features on Sunday, and they rewarded him by turning out in great numbers whenever a Paramount is shown. Sunday's (September 1) program, "The Hostage," drew wonderfully well—so well that Mr. Yount wore a worried look all evening trying to find places for the Wallace Reid fans who crowded to the performances.

EARL WILLIAMS and Corrine Griffith starred at the Family theatre on Wednesday, August 28, in "The Love Doctor." On Thursday, Carmel Myers, who made such a success of "My Unmarried Wife," added greatly to her popularity by her first class work in "The Wine Girl."

MARGUERITE CLARK'S latest fairy tale, "The Seven Swans," will come to the Princess theatre for two days, Friday and Saturday, September 6 and 7. All of Marguerite's followers are awaiting her appearance and are hoping that nothing will prevent their seeing her, like it did the last time the picture was scheduled during July, when the epidemic caused Manager Billos to cancel the play.

FRIDAY, August 30, "Metro Night" at the Family theatre, found Emily Stevens as the chief entertainer in "Alias Mrs. Jessop," as good a Metro play as one could wish to see.

THE LABOR DAY program at the Liberty theatre was "Loaded Dice," with that sterling actor, Frank Keenan.

A feature photoplay in five acts, "The Primrose Ring," with pretty little Mae Murray as star, was the Majestic's Labor Day photoplay. Miss Murray as Margaret McLean had one of the most convincing roles in her career.

"BY PROXY," with Roy Stewart, played at the Dreamland theatre Tuesday, September 3. Mr. Stewart is coming on rapidly, and at this theatre people are beginning to liken him to that supreme Western character man, William S. Hart.

HEDDA NOVA made her first appearance in Dubuque in "The Bar Sinister," shown at the Princess, September 2 and 3.

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in this week's issue and you will have to look no further to find out anything about ANY picture reviewed. Everything is there—review, Ad Talk, suggestions, catch lines and innumerable aids.

Exhibitors

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THE WEST COAST

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Theatre Owners Agree to Operators' Demands

WHAT threatened to be a serious condition for theatre owners in Southern California has been amicably settled by the theatre owners agreeing to comply with the request of members and officers of Motion Picture and Projecting Machine Operators Local No. 150, of the I. A. T. S. E., not to support a school for women operators and to employ only members of local union.

Information was given the union officers that a school to teach projection machine operation to women, conducted by Leo Ryan at a "dark" theatre in Los Angeles, brought about the misunderstanding. Applicants for scholarship at the school the union men claim were told they could make from $10 to $15 per week, when the local scale averages $25. They further claim applicants were advised they would be taught until they were able to pass the examination provided by the city officials, which after passing, would make them licensed operators. The union by-laws provide an apprenticeship of two years before an operator is accepted as a member of the union, and their claim was that the school conducted along these lines would turn into the theatres a number of incompetent operators, dangerous to the industry and the union.

Fully 90 per cent. of the theatres of Los Angeles have union operators, and in all but two instances the agreements proposed by the union were signed. This prevented a walkout threatened for Saturday night, August 31.

The memorandum of agreement between the operators and theatre owners in part states that inasmuch as a ruling has been made by the Provost Marshal that the motion picture industry is essential, only skilled and licensed operators comprising the membership of the union be furnished the theatres, and that the owners shall not accept nor encourage schools for instructing women or girls, nor employ them so long as the union members are classed by the government as employees of an essential industry.

John Gilbert Appears with Bessie Love

JOHN GILBERT has completed his picture, "Sons of Men," with J. Warren Kerrigan, and has been engaged by the Vitagraph Company to play opposite Bessie Love in her first production for this company. Young Gilbert has been coming along rapidly during the past year and has done some excellent work. He should make a very good opposite for the popular Bessie.

Lotz Represents Select in Denver

ANOTHER important change effective September 4 is of special interest to local exhibitors and others in Denver territory. On that date the Denver branch of Select came under the management of H. E. Lotz, recently of San Francisco, and H. L. Knappen, whom Mr. Lotz has succeeded, is transferred as manager of the Select office in San Francisco.

During the past year Mr. Lotz has been first, special representative of the Triangle Film Corporation, and latterly, representative of Triangle's Western division, embracing Salt Lake City, Denver, Seattle, Los Angeles and San Francisco, with headquarters in the latter city. Prior to that he was for a year in the San Francisco exchange for Pathe.

Previously Mr. Lotz had been Canadian general manager for the General Film Company, with headquarters in Montreal, having been promoted to that position in two years after his start with General as a road salesman out of Seattle.

These changes leave Select unusually strongly entrenched in Western territory. With B. E. Loper covering Los Angeles, Knappen returning to his dear old San Francisco, Lotz in Denver, and Hicks taking charge of the big Seattle field, Select is splendidly living up to its policy of having specialists in every section and "stars to sell stars."

Local exhibitors and exchange men gave a farewell party in honor of Mr. Knappen at the West Hotel on the eve of his departure. He also shared the honors with R. J. Churchill, who recently resigned as local manager for the Fox Film Corporation, who leaves in a few days for an army training camp. Both are well known and exceedingly popular, and Film Row has lost two mighty good men.

Famous Players Closes Office at Butte

THE Butte exchange of the Famous Players-Lasky Corporation, last week closed its offices and hereafter the Montana houses will be booked out of Seattle and Salt Lake. Mel Wilson, who has been branch manager for several months past, having succeeded Sam Levin, will be on the road in this territory for the company.

The local branch was established about a year ago and has proved a great convenience to theatres in Butte and Montana who were booking for the Paramount-Artcraft people. However, owing to war time demands the action is taken closing the Butte exchange and the company expects to maintain its high-class service for Montana theatres, even though the central station is located at a more distant point.

THE WEST COAST



Thomas H. Ince Supervising the Filming of Dorothy Dalton's New Picture, "Vive La France!"

"Yellow Dog" Proves Success on Coast

THE pre-release showing of "The Yellow Dog," the heralded Universal subject, adopted from the Dodge story which appeared in the Saturday Evening Post, at the Superba theatre, following a few days' publicity, is proving up to the expectations of the management, and this theatre, which is owned by the Universal Company, the local officers of the Universal Film Exchange and of the producing organization at Universal City. Five or six days before the opening of this film in Los Angeles, the publicity started in local papers, when an anti-yellow dog club was formed among the boys from ten to sixteen years of age, supervised by Spanish and Civil War veterans. In four days the organization was increased to more than a thousand. It is anticipated the film will run several weeks to very excellent business, which it has had during the first week of the showing.

Arthur Hoyt takes the leading role, that of the organizer of the boy detectives. Others in the big cast besides the boys are Clara Horton, W. A. Barrows and Fred Kelsey. The film has action from beginning to end, and a very remarkable scene secured by Director Colin Campbell is that showing the Majestic slides of four great transports at the shipyards at San Francisco.

The Dodge story has been closely followed in the continuity, which was prepared by Lanier Bartlett. As a propaganda film, this can be placed in the "A" class, and the publicity work carried on by the Universal in presenting this special production—that of organizing the boys, cannot help but be very beneficial to the government.

Seattle Celebrates When Hurn Joins Army

ONE MONDAY Harold H. Hurn, Northwest manager of the Triangle Film Company, received notice that Uncle Sam wished him to report over to Camp Lewis. Harold then began to say good by to all his friends on Film Row and began to get ready. Manager Weinstock, of the L. J. Schlaifer Attractions, then suggested that Hurn be given a mark of remembrance. The matter was taken up with President J. A. Koerpel, of the Northwest Board of Trade, who immediately had all the boys notified, had a committee appointed to buy Hurn a token of remembrance, and had them all at the luncheon within twenty-four hours. That is a good ad for the Northwest Board of Trade. All the fellows are "Reel" movers; anyway, they know how to hustle when they are called.

Among those present, besides all the regular members, were Major M. J. Cohen, Major of Marines, and naval scout boys and director of publicity and head of the United States Division of War Films for California; Mr. J. S. Woody, Western field manager for Select; P. N. Brinch, division manager W. W. Hodkinson Corporation; Joe Myrick, divisional manager Mutual Film Corporation; J. R. Lustig, special representative for Fox; Harry Lustig, Western supervisor of the Western Metro Exchanges. President Koerpel then presented Harold H. Hurn with a beautiful radiolite wrist watch, to which was attached a compass. The watch was later engraved. In presenting the watch, Mr. Koerpel gave a nice little speech, in which he drew attention to the fact that as Hurn was giving his SERVICE, on which the world stands, so the moving picture men must stand on SERVICE if they want their business to stand or live.

Other pleasant addresses were given by those present, among them being J. S. Woody, who made one of the happiest of the occasion. Mr. Hurn replied with a pleasant and "just-to-the-point" speech, for while he was more than pleased with the watch and overcome with the action of all the members on Film Row, he was also anxious to finish as soon as possible for the Queen Bee of Film Row promised to kiss the hero who was going to the front. She kept her promise, after which all of the other (almost) district managers said they were going to France or Camp Lewis, too. This didn't work. The Queen Bee wanted to see the cards on the table. That was a good excuse for her, anyway, for, really, some of those managers look—oh, well!

William S. Hart Begins New Subject

WILLIAM S. HART has begun the filming of another picture which ultimately will require a change of atmosphere before it is completed. This subject has several distinct features, one of the most important being that William S. Hart, for the first time in his screen career, will step forth in what is termed by the cowboys as a "shroud." In other words, Mr. Hart will wear evening clothes. His present story begins in the West and ends in the East, and is spoken of as a comedy drama, but more drama than comedy. Seena Owen has been specially engaged to play the feminine lead opposite Mr. Hart, and Arthur Shirley is one of the important players in the cast. This will be Miss Owen's first appearance on the screen in two years. The Hart studio, at the corner of Bates and Effie Streets, Hollywood, according to Art Director Tom Riley, is far too small for the filming of this subject. The space has been completely filled with big sets and the scene plots specify more different interior and exterior scenes than were used in any previous Hart subject.



Mary Pickford was Assisted by Marines in Producing a Liberty Loan Film, "100 Per Cent American," Directed by Art Rosson, Artcraft Director

What Exchanges and Theatres Are Doing

C. H. FITZGERALD has resigned his position as manager at the Perfection Pictures exchange, and has been succeeded by J. A. Quinn, who was formerly booking and shipping clerk at this branch.

THE ESSANAY Chaplin picture, "Triple Trouble," played to a week's good business at the Garrick theatre in connection with "A Pair of Sixes," which starred Taylor Holmes. The Chaplin film is being held on for another week.

THE LOS ANGELES General exchange this week has a new manager in the person of George J. Ekre, who was formerly manager of the General exchange at Portland, he having been transferred to the Los Angeles branch by Special Representative Walter Rand, who has been in charge for the past three weeks.

G. R. SIRWELL, formerly connected with the Los Angeles exchange, and later with Pathe, at San Francisco and in the Northwest, who since January 1 has been with Hodkinson Productions, has been transferred to Los Angeles and will be in charge of Hodkinson and Paralta subjects at the Los Angeles General Exchange.

THE GARRICK theatre, Los Angeles, has booked the Baby Marie Osborne Pathe subject, "Winning Grandma," for the week of September 8, which will be shown in connection with the Essanay-Chaplin release, which will be held over for the second week.

P. N. BRINK, assistant to Hodkinson, who is now on a tour of the country appointing sales managers in all the principal exchange centres, is now at San Francisco and will shortly come to Los Angeles, where he will spend several days with G. R. Surwell in charge of the Hodkinson-Paralta subjects.

CLUNE'S BROADWAY is this week showing the first Haworth release starring Sessue Hayakawa, entitled "His Birthright," and is playing to unusual business. Hayakawa is very popular in Los Angeles, and heretofore has appeared for the past several months at Grauman's Cinema Temple. Following a week's run at Clune's Broadway the film will go to the Palaza theatre, San Diego, for a week beginning September 8.

JAMES ANDERSON, formerly manager of Clune's Broadway, but who has since been identified with several film exchanges in the capacity of salesman, has been re-engaged and is back at the Broadway theatre as manager.

J. E. GAWME has been appointed California representative for the Vitagraph and is now covering the southern territory.

J. D. JOHNSON, of Jerome, Arizona, spent a portion of this week in Los Angeles letting contracts for equipment for the theatre he is now building at Jerome. The new house will be named Lyric, and will have 850 seats. Mr. Johnson plans on opening about January 1.

MANAGER W. H. HEPBURN, of Los Angeles Vitagraph Exchange, has just returned from a trip through the northern section of his territory. While on this route he made contracts in Bakersfield, Taft and other cities in that vicinity.

JOHN CARNAKIS, who owns and conducts the C. & S. theatre at Bakersfield, has made very unusual contracts with the Los Angeles Vitagraph branch, which provides for serial service for one complete year.

OWING to increased business at the Perfection Pictures Exchange in Los Angeles the shipping department has been enlarged to twice its former capacity.

IGNITION of a film in the projecting room at the American theatre, 450 So. Broadway, Los Angeles, Sunday evening, caused a fire that resulted in the damage of the projection room to the extent of approximately one thousand dollars. Manager Claude Halsell had taken out insurance on the projection room but a week before. Two machines were installed during the night and Monday the theatre was in operation as usual.

T. E. HANCOCK, Los Angeles manager of the World Film Corporation, is making a trip to San Diego, Yuma, Arizona, and returns by way of the Imperial Valley.

E. K. MENHENNETT, of Mesa, Arizona, who conducts the Orpheum and Majestic in that place, and the Chandler at Chandler, Arizona, spent a portion of the present week in Los Angeles booking future subjects for his three houses.

LOS ANGELES friends have received letters from Hubert Solmson, formerly with the Consolidated Film Corporation in Los Angeles as manager, and later identified with the Peerless exchange at San Francisco. Solmson is now Sergeant in the American Army in France, where he is in the R. R. and C. Service.

ACCORDING to Carl Ray, "A Hoosier Romance," made by Colin Campbell for Selig and being released by the Mutual Film Corporation, is proving to be one of the most pleasing films he has shown at his 900 seat house on Main street, Los Angeles. There are many former Indiana people in Los Angeles, and Manager Ray secured a list of the members of the Hoosier Society and sent attractive advertising to everyone. This had a very marked effect on increasing the patronage during the showing of this picture.

NEW equipment for two theatres has been contracted for through James Slipper & Company, of Los Angeles. One equipment consists of two Simplex machines, purchased by C. V. Brockman, of the Iris theatre of San Bernardino. The other was purchased by C. T. Gibson, of Imperial, California, who is shortly opening a new house. This house will have one Simplex.

CONTRACTS have been made by the management of the Symphony theatre, Los Angeles, for a number of Universal productions. "Hell Bent," with Harry Carey, has just played a very successful engagement here, and "Playthings," starring Fritzi Brunette, was the feature of the program during the present week. Future bookings provide for Mary MacLaren in "Bread," Priscilla Dean in "The Brazen Beauty," Edith Roberts in "Beans," and later "For Husbands Only," the Lois Weber-Jewel which had a very successful first run at the Kinema theatre, will play at this house for a return engagement.

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JACK ROOT, owner of the Strand theatre at Pasadena, has been offered the appointment of boxing instructor for the Balloon School of two thousand men at Arcadia, Cal. Root for several years held the light heavyweight championship of the world, having defeated George Gardner and Kid McCoy (Norman Selby). Root was defeated by Marvin Hart at Reno, Nevada, when James Jeffries acted as referee. The Strand theatre at Pasadena is one of the finest houses in this 60,000 population city, and acceptance of the position as boxing instructor means that Root will practically have to give up his work as manager of this handsome house.

HARRY LUSTIG, coast and intermountain states special representative of Metro productions and Screen Classics, arrived in Los Angeles this week and will in the future make this his headquarters. This change is made by Mr. Lustig following a trip to New York, where he was in conference

(Continued on page 4)

Seattle Exchanges and Accessory Firms

L. J. SCHLAIFER ATTRACTIONS
2022 Third Avenue Seattle, Washington
Parentage-Ivan Productions—2 Reel Jester Comedies—2 Reel Hart Re-Issues
AND OTHER BOX OFFICE PICTURES

NOW BOOKING—NORTHWEST TERRITORY
"FALL OF BARBARY COAST"
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MY FOUR YEARS IN GERMANY
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PERSHING'S CRUSADERS
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ETC,. ETC.
-- COMING! --
SHOULDER ARMS
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GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

tory as headquarters for special representative, as all Metro producing activities are to be centered at their Hollywood studios.

CONTRACT for the exclusive first run showing of the Universal Animated Weekly was made this week with Sid Grauman and is for a period of one year. This is the first time an exclusive contract has been made to any theatre man in Los Angeles for a news weekly, and the rental consideration is said to be far in excess of prices heretofore.

LYONS & MORAN, producers of Star Comedies for Universal, received many congratulations this week from fellow players and friends on their one reel comedy "The Extra Bridegroom," which was shown at Grauman's Cinema Palace. In connection with this, Dorothy De Vore, leading woman for Lyons & Moran, appeared each week at the theatre and sang at two performances. This was an added attraction at the theatre. Miss De Vore, prior to her motion picture experience, was a vaudeville singer.

L. C. UPDIKE, who has conducted the Jen-Dike theatre at Snowflake, Arizona, has disposed of that house and purchased the Apache theatre at St. Johns, Arizona, which he has renamed the Jen-Dike. Mr. Updike is now busy remodeling his new property, which will be opened shortly.

M. DRACKMAN, manager of the Opera House at Tucson, Arizona, who is rebuilding the theatre destroyed by fire several months ago, is in Los Angeles this week purchasing equipment for his rebuilt theatre, which will open September 15. This is to have a ten thousand dollar American Photo Player and modern equipment throughout.

THE WOODLEY theatre, Los Angeles, later named the Riviera, which has been dark for two weeks, was reopened September 7 by the new lessee, Claude Halsell, who is owner of the American theatre. The new policy to be installed at the Riviera provides for two changes of program weekly and a general admission price of ten cents. This is the fourth cut in prices to be made by Los Angeles theatre managers in the past two months. Reason for the cut is given as necessary because of the competition of the two larger houses now in operation, the Grauman and Kinema, where far better programs can be given than is possible for the 800 theatre manager to produce. The first theatre to cut prices was that of Miller's, when it was purchased by Carl Ray, who enlarged the ten cent section. Later the Symphony cut to ten and fifteen, and two weeks ago Caulfield's Garrick dropped its price from fifteen, twenty and thirty cents to ten, fifteen and twenty cents.

In and Around Denver

G. W. WHITNEY, local manager for General, has just returned from a trip covering northern Colorado, including Fort Collins and Longmont, visiting exhibitors in that section.



Dorothy Dalton, Ince-Paramount Star, and Edmund Lowe, Who Appears with Her in "Vive La France!"

MISS M. HUBBELL, owner of the Lyric and Novelty theatres, at Loveland, Colo., is in Denver this week, arranging bookings.

HUGH RENNIE of Colorado Foursquare is back from an extensive New Mexico trip and reports a big business.

R. H. McCLUSKEY has returned from a very successful trip covering Arkansas Valley points for Mutual, and will shortly leave for Salt Lake to cover Utah and Idaho territory.

MUTUAL has engaged a new salesman, E. B. Remington of Denver, who has been engaged in other lines but ranks as a topnotcher.

JOE B. YEAGER, owner of the Rex houses in Raton and Trinidad, visited Film Row last week.

M. C. GERHART, owner of the Lyric and Princess theatres in Fort Collins, has re-opened the latter house with a combination picture and vaudeville program. The Princess has been closed during the summer.

J. S. KING, proprietor of the Empress and Lyric at Laramie, Wyo., is taking the baths and enjoying a much needed rest at Thermopolis. He is considering selling the Lyric, which has been closed for some time.

"T. Y." HENRY of Foursquare is back from a trip covering Arkansas Valley and western slope points. He reports an excellent business, which includes the booking of "The Eagle's Eye" by the Isis at Alamosa and the Orpheum at Glenwood Springs.

F. W. NORMAND has rsigned his position as road salesman for Fox and cast his lot with Golwyn.

SUPREME PHOTOPLAYS CORPORATION has recently purchased David Graham Phillips' masterpiece, "The Grain of Dust," for Colorado, Wyoming, New Mexico and Utah. This picture stars Lillian Walker, erstwhile known as Dimple Lily. Announcement will be made later by Supreme as to where this picture will be shown in Denver and other principal cities in Denver territory.

I. EHRENSOFT of Supreme, is back from Cheyenne and northern Colorado and reports contracts on practically all features distributed by Supreme.

MANAGER MUEHLMAN of Fox, says that "Riders of the Purple," William Farnum's standard production, is breaking all records. It went on for a five days' run at the Isis in Denver Sunday, and has been playing to crowded houses all week.

H. A. DUBUQUE has sold his U. S. A. theatre at Sidney, Neb., to N. G. Brewer, one time owner of the American theatre at Kimball. Mr. Dubuque still retains the Orpheum at Scotts Bluff and the Imperial at Alliance.

UNIVERSAL PICTURES are having a good inning in Denver this week. The Strand opened Sunday with Mae Murray in "Modern Love," changing to Mildred Harris in "For Husbands Only" on Wednesday, and followed on Saturday with "Crashing Through to Berlin." Each of these super productions went over with a bang and the S. R. O. sign out nearly all week.

NO SMALL PART of the success of the Strand is due to Miss E. Tuhey, the charming young managing director of the Strand, who is responsible for all of their catchy newspaper ads and unique lobby displays.

R. C. HUDSON, specializing on Jewels and Standards for Universal, is out on a trip through Wyoming, Nebraska and South Dakota. He will be absent six weeks.

"THE KAISER, THE BEAST OF BERLIN" drew $173.50 at the box office of the Liberty theatre at Manville, Wyo., on Sunday, August 25. Manville is a little hamlet of 150 population, 100 per cent American.

Advertise in the West Coast



Bessie Barriscale, Paralta Star, and Boys of the Section Naval Base at Point Loma, San Diego, Cal., Whom She Has Adopted as Godmother

Notes from Here and There

DOROTHY DALTON, who this week finished a new picture the story of which was supplied by J. G. Hawks and John Lynch, was selected as sponsor at a benefit ball game played in Pasadena between the Pasadena Merchants and the Army and Navy Aviators of North Island, San Diego. She was also sponsor at the game played in Los Angeles on Sunday between the Army and Navy Aviators and the Submarine Base team of San Pedro.

"FUSS AND FEATHERS" is the working title conferred upon the new production in which Enid Bennett takes the leading role. The story has to do with a father who strikes it rich in a miniug camp and the adventures of father and daughter when they later migrate to the city and society. Fred Niblo is the director and John P. Lockey plays the part of the old miner. Director Niblo this week secured several miners from Placer, Cal., who visited the studio and gave some valuable advice on stage settings and other incidentals relative to the subject being filmed.

CHARLES RAY has completed "Dreamy Dub," which was directed by Jerome Storm, who appeared in pictures with the Ince star before entering the directorial field.

THE CORNER STONE of the new Ince studio at Culver City was put in place this week. Mr. Ince expects to occupy the building about November 1. The new studio, it is said, will cost about $500,000. It is of Colonial style and will occupy nine acres of ground.

THE FAMOUS PLAYERS-LASKY STUDIO this week added two more stars to their honor flag when Paul Perry and John Brown left to join the colors. Perry is a cameraman, who has been with Director George Melford for more than a year, and he went to Camp Kearny, near San Diego, and from there will go to Columbia University for a course in aerial photography. Victor Fleming, former cameraman for the Douglas Fairbanks Company at this studio, is instructor in this department at Columbia and has a commission of captain. Upon completion of the course Perry will be given a lieutenantship.

JOHN BROWN has been assistant director to C. B. and William de Mille. He is a former newspaper man, who joined the British Ambulance Service shortly after the war broke out. Because of injury he was discharged, and returned to Los Angeles. Recently he underwent an operation for the removal of a nerve from his leg. The operation was successful, and he is now physically fit to re-enter the service. He went to San Francisco, where he enlisted in the American Ambulance Service.

Salt Lake City Exchanges

W. A. CALKINS, Branch Manager

PATHE EXCHANGE, Inc.

D. PURDY, Representative 64 Exchange Place

ROY MARSHALL, former assistant director for George Melford, who went to Camp Lewis, American Lake, almost a year ago, has been commissioned Captain, and spent several days of the past week at the Lasky studio while on furlough.

"THE WAY OF A MAID WITH A MAN," a story by Ida M. Lewis, which appeared in the Saturday Evening Post, is to serve as the second Bryant Washburn-Paramount story, which will be released under another title. Continuity for this has been prepared and Donald Crisp has been selected to direct it. Wanda Hawley, who played opposite Washburn in his first Paramount, will continue in this capacity in this story. Fred Goodwins has been cast for one of the principal roles.

San Diego News Condensed

THE PLAZA gave a full week's showing of the Chaplin picture, "Triple Trouble," following it with Lila Lee in "The Cruise of the Make Believes" for a week. The official war pictures proved especially interesting, as they showed Brigadier General Johnson Hagood, formerly stationed at Fort Rosecrans.

WEEK RUNS are proving to be quite the general rule at local houses. At the Pickwick, Lois Weber in "The Doctor and the Woman" followed "Woman and the Law," both full-week showings.

"THE SINKING OF THE LUSITANIA," well advertised by the Broadway management, proved a good card, jointly shown with Billie Burke in "In Pursuit of Polly."

MANAGER HICKS, of the Cabrillo, has booked for a week the De Mille-directed "Old Wives for New," along with "Fatty" Arbuckle in "The Cook."

IN HIS PUBLICITY covering Mae Marsh in "Money Mad," Manager Bush, of the Superba, declared that this star "of a thousand faces" makes use of all of them in this production. On the same weekly program was Billy Parson in "Billy Settles Down," besides the Universal News.

Directory of Los Angeles Exchanges and Supply Houses

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H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

What Seattle Exhibitors Say

SMILING BILL DRUMMOND, one of the best liked men on Film Row, and certainly the most popular one in Mrs. Drummond's eyes, as well as vice versa, has returned from a swing around his territory for the Perfection Pictures, where he brought home big results in showing the "Unbeliever" to the exhibitors.

THERE was an accident at the George Kleine System the other day. The awning became muddy, or something, and as it is not a self-cleaner, Miss Edna Tuthile took it upon herself to climb up and clean it. She did a good job of it. Well, that's expected of her. She knows how to do it.

OSCAR W. OLSON has re-opened the Mutual, at 1062 Union avenue, Portland, Ore., which has been closed during part of the summer. He opened with the "Bluebird" and the "Lion's Claw," doing good in both.

"DOC" OWENS, former manager of the Bungalow, Oakland, Ore., has enlisted and turned the management over to C. P. Huntington.

H. H. JOHNSON, manager of the Strand theatre, Tooele, Utah, has joined the army and the management will be under the direction of Mrs. Johnson. Mrs. Johnson has already proved herself an up-to-date and discriminating manager, and there is no doubt but that the Strand will continue its money-making policy.

J. H. WILLETT, of Amity, Ore., has decided to reopen his theatre again. To begin with, it will be open on Saturday nights only. After the harvest season he opened it and ran a full show twice a week. Those associated with him are having regular meetings regarding the policy of the house, and how many times it should be open during the month.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

J. H. MILLER, of the Rex, Orofino, Idaho, has rented the Grand, at Weippe, from T. B. Lewis and will operate it for the next three months while Mr. Lewis takes a vacation. Mr. Lewis is now in Vancouver, Wash., with his son Earl, who has enlisted in the aviation branch of the Signal Service.

MRS. O. C. LEITER, who is in full charge of the Arcade and Star at La Grande, Ore., since the enlistment of her brother and partner, J. D. Lewis, has taken full charge now. The Star, which has been running on limited time since Mr. Meyers has gone "over there" to capture the Kaiser, is now open every night.

JACK KAUFFMAN, of the Empire Theatre, Anacortes, Wash., was on Film Row the other day, and while there ran into the Universal office and booked "The Geezer of Berlin."

R. R. HIESTAND, of Olympia, was a recent visitor to Seattle's Film Row last week.

C. E. STILLWELL, the biggest film operator in Spokane, Wash., while on Seattle's film street, remarked that the show business over there is poor, if not worse. The reason for this is that at least 40,000 have left Spokane to come to Seattle, or some of the other Northwest coast cities, to obtain work in the shipyards, where they make from $4.50 to $10 per day.

THE NEW STRAND, in Tacoma, is being completed. It will contain at least 1,100 seats and be constructed in the most modern manner.

HARRY LUSTIG, Metro special Western representative, who has up to date had his main office in Seattle, will move it to Los Angeles, Cal.

ART WEINSTOCK, one of Schlaifer's best salesmen, has returned from a successful trip in Eastern Washington.

What's New in Salt Lake City

CHARLES MUEHLMAN, manager of the Denver office of the Fox Film Corporation, was a visitor in Salt Lake for the past week. J. B. Roden, manager of the Salt Lake office, is leaving for a two-week trip into Idaho.

GORDON PLACE, recently transferred from the position of publicity man with the Famous Players-Lasky Corporation in this city to the company's home office in New York, has gone to his new post.

SIX out of eight theatres in Salt Lake are using Triangle service, according to M. H. Kuhn, manager of the local office of the Triangle Company.

(Continued on page 7)

Directory of San Francisco Exchanges and Supply Houses

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A Successor to "The Whip" "Nine Tenths of the Law"
"The Crucible of Life"

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A Cyclonic Whirlwind—From the Story by Harold Bell Wright.

RAMONA—Story of Early California. From the Story by Helen Hunt Jackson.

THE AVENGING CONSCIENCE, with the Clansman Cast.

THE WARRIOR—Featuring Maciste, the Italian Fairbanks.

McClure's—Geo. Loane Tucker Production, **MOTHER.**

LIFE OR HONOR?—Featuring Violet Palmer, James Morrison, Leah Baird.

MARRIED IN NAME ONLY, with Milton Sills.

ONE LAW FOR BOTH—Featuring Rita Jolivet, Pedro De Cordoba, James Morrison.

SINS OF AMBITION—Featuring Barbara Castleton.

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(*Continued from page 6*)

B. F. ROSENBERG, manager of the Salt Lake office for the Metro Company, is in Butte, Montana.

W. P. HORNE, manager of the Columbia theatre, Roxburg, Idaho, was a caller at the local offices of the Bluebird Corporation the past week, as were also Herman Neipau, Liberty theatre, Brigham; Alvin D. McGuire, American theatre, Brigham, and Harvey Johnson, of the Rex, Logan.

UNDER a reorganized management, the Exhibitors' Booking Corporation has affiliated with the Affiliated Distributors' Corporation, with headquarters at Grand Rapids, Mich. At a recent meeting of the directors of the local organization, H. E. Skinner, of Ogden, was elected president, to succeed Joseph Barlow, of Murray. George C. Lindsey, of Eureka, becomes general manager. A. L. Stallings is now superintendent of distribution in the eleven Western States served through the local office, with its affiliations with other Western booking organizations.

Mr. Barlow, with the assistance of Theo. B. Miller, is occupied with the work of superintendent of organization. Mr. Skinner, the new president of the association, is manager of the Alhambra theatre, in Ogden. Mr. Lindsay is expected to be in Salt Lake within a few days to take up his new duties.

BEARING the purple stamp of the censor's bureau of New Zealand, a letter was received the other day at the Salt Lake offices of the Famous Players-Lasky Corporation for "Miss Billie Burke." It was posted at New Plymouth, New Zealand, July 6. Leaving a keen curiosity in its wake, the letter was forwarded to the company's New York office for delivery to the movie star.

H. H. JOHNSON, formerly of the Strand theatre, Tooele, Utah, has achieved the rank of sergeant since entering the army six weeks ago. During Mr. Johnson's absence Mrs. Johnson is running the theatre.

Boost

for the

Liberty Loan

and

War Savings

Stamps

News of the Week in Portland

B. J. SPERRY, Portland Pathe representative, has opened offices in the Liberty Theatre building.

JOE BAUM, in charge of the poster department at Universal headquarters in Portland, has returned to the Seattle office and is on the road once more.

DICK CHARLES, of Vader, Washington, who has a string of Liberty theatres in half a dozen Southern Washington towns, was in Portland giving the exchanges an inquisitive scanning the other day.

JOHN HAMRICK, Seattle exhibition magnate, is going to show his picture, "Fall of Barbary Coast," at the Star theatre, Portland, in October.

GEORGE JACKSON, former Mutual manager, was in Portland from Camp Lewis last week. George wears Uncle Sam's uniform now. He expects to go into the artillery soon and is angling for a commission. Before entering the film game George was a civil engineer, engaged in railroad work.

H. H. BROWNELL has succeeded F. M. Hamburger as manager of the Portland Mutual Exchange. Joe Merrick, Mutual supervisor, made the appointment when in Portland a few days ago, nabbing "Brownie" from Greater Vitagraph. Brownell is very well known in the Northwest, both as a film salesman of the hustling contingent and a camera man. He has snapped several roundups at Pendleton and transferred much magnificent Northwest scenery to the celluloid. The new Mutual boss was with Universal until he left for Los Angeles and studioland a year ago. He quit studio work to handle "Over the Top" for Greater Vitagraph in Oregon.

C. M. HILL, Famous Players-Lasky chief in Oregon, is a fishing enthusiast, even though his fish basket smells of anything but trout. He invaded the Estacada territory a week or two ago, caught no fish, and in addition was forced to leave his limping Apperson by the road with a broken rim.

AL. EDEN brought the Fox special, "The Prussian Cur," down to Portland for a special showing at the Majestic recently. He was accompanied by J. R. Grainger, one of Sheehan's staff men, while the same train brought Jack Woody, now Select "higher up," and Edwin F. James, former Portland exhibitor and now operating the Victory theatre at Tacoma. J. J. Parker, of the Majestic, has booked the picture and expects to put it on with some lively stunts.

DONALD McDONALD, son of A. H. McDonald, the Eugene, Ore., exhibition magnate, is now operating the Eugene theatre, which presents road shows and big pictures, and they say he is doing an exceedingly good job of it.

MANAGER ARMSTRONG, of the Strand theatre, is preparing for a most ambitious 1918-19 season. He is going to raise his night and Sunday admission price from 15 to 20 cents for adults, maintaining the ten cent matinee, has arranged for a series of personal appearances of film stars starting with Princess Mona Darkfeather, and has booked features from nearly a dozen programs, with such stars as Harry Carey, Tom Mix, Gladys Brockwell, George Walsh, Virginia Pearson, Monroe Salisbury, Jewel Carmen, Francis X. Bushman, Doris Kenyon, Bert Lytell, Beverly Bayne, Bryant Washburn, Mae Marsh and Madge Kennedy.

THE STRAND is undergoing extensive repairs and alterations, including improvements in the lighting system and new stage scenery. This house is a "photoville" theatre, presenting film features and four vaudeville acts, with two changes a week. Under Armstrong's management the theatre has turned from a loser into a big money-maker, and the popular man-at-the-helm takes his place among the best showmen in the territory.

O. C. SMITH, of Dallas, Ore., who has been taking a motor vacation since disposing of his house to J. C. Uglow, was in Portland the other day en route home from a Central Oregon trip.

L. E. PARTRIDGE, of the Gem theatre, Tillamook, Ore., was another recent Portland visitor. Likewise Mrs. Webb, of the Cozy theatre, Union, Ore., and H. L. Percy, of the Rialto, Medford. Also C. C. Ferguson, of the Baker theatre, Newburg, Ore., and Denny Hull, of the Liberty at North Bend.

MR. AND MRS. W. A. COUGHANOUR, of the Emma theatre, Payette, Idaho, were in Portland not long ago on the last leg of a trip which took them to the Coast to look after some timber interests. They report good business in their territory.

FRANK HAZELWOOD, of the Unique theatre, Myrtle Point, Ore., showed his appreciation of some fine pictures by sending Sol. Baum, Universal manager, a box of trout.

E. E. COLESTOCK, manager of the theatre at Cloverdale, Ore., died suddenly on August 15. Charles Ray has succeeded him in control of the theatre. Mr. Colestock was well and favorably known to the film fraternity of the Northwest.

JOE BRADT, of the Echo, Portland, has reopened his theatre after closing it for several weeks of remodelling.

C. H. DUNLAP has bought the Rex theatre, Lakeview, Ore.

MANAGER HOLTZCLAW, of the Circle theatre, Portland, made a hit with his watermelon night. He gave away thirty ice-cooled melons to holders of lucky tickets at a Friday night show.

CLIFF WORK, former manager of the Spokane Orpheum, before that assistant manager of the Portland Orpheum, and recently with Universal, has applied for service in the tank corps.

FRANK A. LACEY, former assistant manager of the Strand theatre, Portland, Ore., is now manager of the Majestic theatre of the Oregon metropolis, succeeding W. W. Kofeldt, who is now on the briny as a chief steward in Uncle Sam's merchant marine. In California Lacey was manager of Clune's at Santa Ana, a Los Angeles house, and one in San Francisco, while he had his own theatres at Tacoma, North Yakima and Roseburg. He has also been identified with states right pictures. Lacey's versatility was shown when he invented the electric motor vehicle, which proved one of the biggest money-makers at the San Francisco Exposition of 1915.

J. J. PARKER, of the Majestic theatre, has announced to the Portland public that he will dedicate his new Wurlitzer Hope-Jones special organ on Saturday, September 21, with Wendell O'Day, one of the best known organists on the Pacific Coast, at the console. Parker's new Wurlitzer was ordered last November, the theatre man giving the company carte blanche in the matter of construction. A careful examination of the theatre was made and the organ was built especially for the popular Rose City house.

CARL MARQUARD, new manager of the Globe theatre, Portland, has introduced the Liberty Belle Girluform to Portlanders. This nifty military suit, with black patent leather English harness belt and trench cap, is designed to be worn by women or girls who relieve men for war duty. J. C. Stille, of the People's and Star theatres, has been trying out feminine "doormen," but Marquard is the first to make them a regular thing in the downtown theatres of Portland. Walter Armstrong, of the Strand, is going to replace his boy attaches with girls, while all other theatres are soon to employ nothing but feminine help for ushers, door tenders, etc.

THE SCRAP between the members of the Theatrical Federation and the theatre managers of Portland did not develop, the managers finally accepting the six-day week and the wage increase with as good grace as possible.

CLAUDE JENSEN, of Jensen and Von Herberg, is back in Portland following a two weeks' trip to San Francisco and Los Angeles.

What Butte Is Doing

A VISIT was paid to Butte last week by M. Rosenberg, Seattle president of the De Luxe Feature Film Company, this being his first call in the mining city. He came here in the interests of some of the bigger features he is handling, including "Hearts of the World." Mr. Rosenberg was impressed with the enterprise and business activity in Butte.

THE AMERICAN THEATRE did good business with "Over There," which played at Bailey's house the past week.

PHIL LEVY, manager of the Ansonia Amusement Company, which in addition to operating picture houses in Butte, is conducting the New Marlowe at Helena, paid a visit to the Helena house the past week.

GREAT FALLS will have fourteen showings of "Hearts of the World," running matinees and nights for seven days, beginning September 21, at the Palace. This will be a record run for a feature of this magnitude in the Cascade City. The feature will run three days at the Broadway in Butte, beginning September 18, and will return two weeks later for another three-day run. A Fickelstien is booking "Hearts of the World" in Montana. He reports good demand and says that in Washington wherever the picture has been shown it has been a case of big business. "Hearts of the World" will carry ten people in the company through Montana, including the orchestra.

PARAMOUNT WEEK went big at the Rialto, starting with Douglas Fairbanks in "Bound in Morocco," for the first half and Charles Ray in the final half. A number of other Montana houses also observed Paramount-Artcraft national week with success.

JENSEN & VON HERBERG of Seattle, owners of a celebrated string of high-class picture houses in the Northwest, when in Butte recently, signed up the biggest film contract ever signed by a Northwestern house, according to men in a position to know. The gentlemen contracted for the entire Paramount-Artcraft and Famous Players-Lasky output for the coming year, the price involved, it is rumored, being in excess of $50,000. The contract was for the Rialto theatre in this city. The Rialto will, in addition to the features of this combination, show the bigger releases of the First National, including the Chaplins.

MR. AND MRS. RALPH RUFFNER have returned from a visit in Salt Lake, where the manager of the Rialto theatre, visited scenes of his childhood days, not having been in the Mormon City since 1897, when he left there after seven years residence. The Butte people were guests of George F. Carpenter of the Paramount-Empress, while in the Utah city. They report a very delightful visit. "Show business in Salt Lake is normal." said Mr. Ruffner to the MOTION PICTURE NEWS representative. "The theatres are playing the highest calibred attractions with the result that the box office shows good receipts. As for Salt Lake, well, the city has simply outgrown itself and it was difficult for me to discover any familiar old landmarks."

Advertise

in

The West Coast

Simplex

HAVE YOU HAD THIS EXPERIENCE?

The projection isn't as good as it was, and day after day you watch it grow worse, until finally the pained expression in the faces of your audience leads you to order repairs.

Now, those repairs may not cost much; but the screen-results which showed their need were much more costly than the repairs themselves. For the people don't say "Never mind, the projection will be better next week, when the Machines have been repaired." Not on your life! They simply stay away.



We realized this from the beginning; and that's why we build the Simplex as nearly repairless as possible: a Machine that doesn't need the Projection Doctor.

And the thousands of Simplexes in use demonstrate that in place of Intermittently Perfect Projection we have created Permanently Perfect Projection.

Intermittently Perfect Projection may pay the P. D., but it doesn't pay *you*

THE PRECISION MACHINE CO. INC.
317 East 34th St~ New York

You are not giving your negatives, your exchanges or your exhibitors a square deal if you place your printing and developing contract with any laboratory which has not amply prepared to "Carry On" while complying with both the spirit and letter of Government orders concerning fuel, labor and material.

Last Winter, while fuel famine and express congestion were playing havoc in the East, we at Chicago, the natural distributing center, sufficiently and efficiently served our customers.

This Winter will find us again prepared, for we have stored on our premises—***Right Now***—enough coal to "Carry On" until Spring. We have stocked up with other essentials and, while twenty-two of our men are with the Colors, our organization is strong and determined in spirit and able to cope with the situation.

And—***Mark You!***—for efficient general distribution of a National Release, Chicago's the place.

If you are buying your share of Liberty Bonds and are doing your W. S. S. bit, we will be pleased to figure on your printing and developing.

We Also Make Photoplays to Order.

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



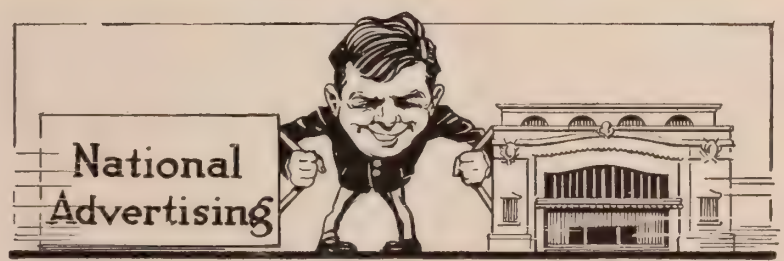
There are reasons—
Come and see them.

SEPTEMBER 28. 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



Draw Them Together!

You are working to keep your theatre filled. So is the National Advertising of

Paramount and Artcraft Pictures

(NATIONALLY ADVERTISED)

Tie your theatre to the trade-mark!

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

VOL. XVIII-NO. 13 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd 1879* PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles



Carmel Myers



Bewitching Bluebird Star in

"A SOCIETY SENSATION"

A Romance of Dreams Come True



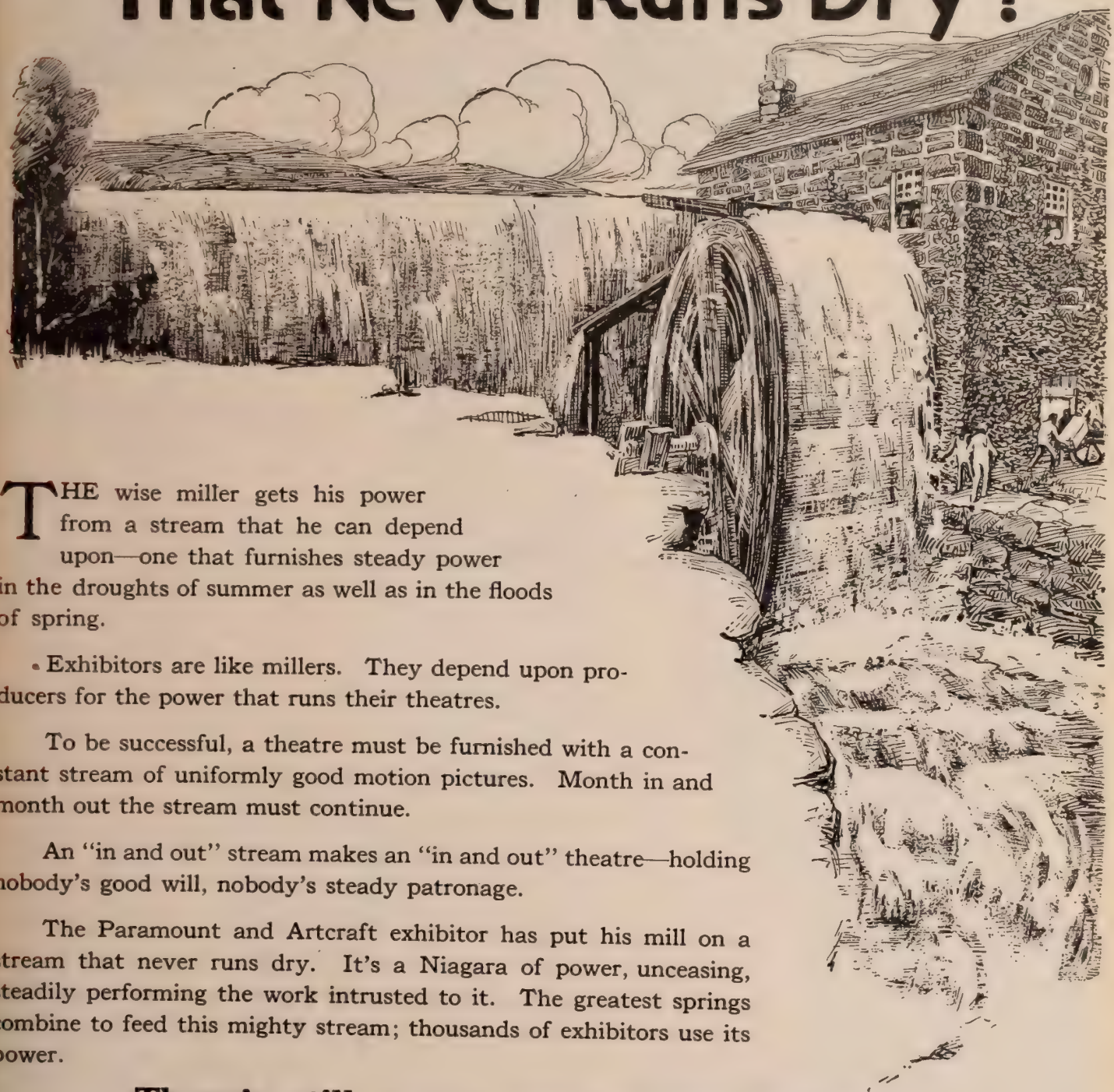


Book thru your local Bluebird Exchange or Bluebird Photoplays (Inc.) 1600 Bway., N.Y.





Is Your Mill On a Stream That Never Runs Dry?



THE wise miller gets his power from a stream that he can depend upon—one that furnishes steady power in the droughts of summer as well as in the floods of spring.

Exhibitors are like millers. They depend upon producers for the power that runs their theatres.

To be successful, a theatre must be furnished with a constant stream of uniformly good motion pictures. Month in and month out the stream must continue.

An "in and out" stream makes an "in and out" theatre—holding nobody's good will, nobody's steady patronage.

The Paramount and Artcraft exhibitor has put his mill on a stream that never runs dry. It's a Niagara of power, unceasing, steadily performing the work intrusted to it. The greatest springs combine to feed this mighty stream; thousands of exhibitors use its power.

There's still more room along the bank—Come set up your mill!

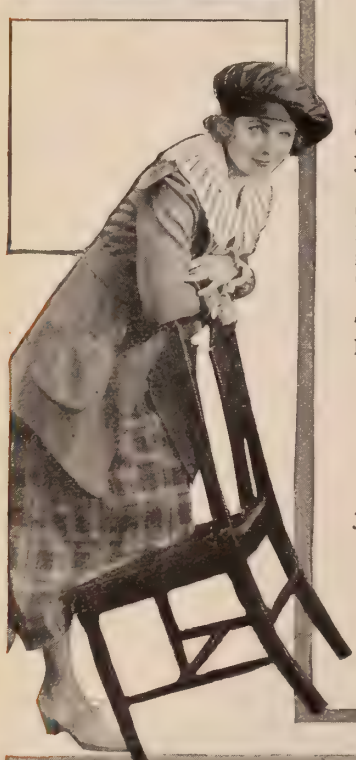
Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES







Comedies with "Self-Starter" Advertising

EVERY time you take a walk you are faced with the name of James Montgomery Flagg. You see it on magazine covers on every newsstand you pass. You see one of his Government posters every time you look at a billboard.

The exhibitor who shows the Paramount-Flagg Comedies can cash in on that advertising. All he has to do is to announce them, and click! this gigantic "self-starter" advertising will automatically send people to his theatre.

Remember they are not animated drawings. They are thoroughly funny satires on people you know. The first three are:

"HICK MANHATTAN"
"ROMANCE and BRASS TACKS"
"INDEPENDENCE B'GOSH"

Produced by Town and Country Films, Inc.
JACK EATON ELTINGE F. WARNER
Directed by Martin Justice
Released by

FAMOUS PLAYERS-LASKY CORPORATION

THERE is a laugh in every sub-title of the Paramount-Flagg Comedies. Flagg is a humorist as well as an artist, and he wrote all the captions. Some specimens:

"A Pacifist seespink until he's kicked hard enough to see red."

"I'm as independent as a man in Class 1-A."

"Independence is like your appendix. You don't know you have it until you've lost it."

"From now on I'm not even going to brush my own teeth if I don t want to."

"The Hun is saying things. But it's in a dying language, so we won't quote him."

"Romance in real life is so apt to take you out of your own class."

The comedies are as clever as the captions, and people are going to laugh at them. Will it be your people or somebody else's?

D.W.GRIFFITH'S



"The Great Love" in Buffalo

"RECORD ESTABLISHED FOR HIPPODROME"

Consider the facts carefully:

Shea's Hippodrome, Buffalo, managed by Harold B. Franklin, is the first run house for the biggest features.

D. W. Griffith's "The Great Love" played there during week of August 11th, one of the hottest weeks of the year.

Now read what Mr. Franklin says:

"Capacity business throughout the engagement of D. W. Griffith's 'The Great Love' It established a record for Shea's Hippodrome. Griffith's flawless direction, the distinguished cast, and a story that is fascinating and thrilling enthused our audience to the highest degree. It is a one hundred percent production and was well worth waiting for."

All over the country "The Great Love" is eliciting just such tributes from exhibitors, press and public. You don't need much imagination to realize what it will do in *your* town.



Released by

Famous Players Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General — NEW YORK — Artcraft Pictures

This is one of a series of advertisements showing the success of "The Great Love" in the most important cities of the United States.



Cheer Them Up With "Come on In"

JOHN EMERSON and ANITA LOOS are the greatest gloom dispellers known. They have a knack of getting a laugh into every situation, every caption. The saddest man on earth couldn't sit through their first Paramount production, "Come On In," starring Shirley Mason and Ernest Truex, without forgetting his woes.

Use the ad cuts, which your exchange will give you free, in the newspapers. They will tell your people that you have a cheerful, timely picture. Don't be stingy with paper. Spread it all over town. Remember that if your people see the first Emerson-Loos production they will want to see the others.

By an intelligent use of paper and photographs, which you get at your exchange, you can make your lobby so attractive that they'll have to come in. The picture will do the rest to make them steady customers.

The drawing above is a model lobby, made up of accessories furnished with the picture. Nothing expensive or unusual, but it's a lobby with magnetic powers. Your lobby can look like that.

"Come On In" is such a good picture that you ought to go the limit on it. You won't make a mistake if you do.

Paramount Pictures
FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK
ARTCRAFT PICTURES

Goldwyn Pictures

Are You A "Freak Picture" Success?

THE great American *Circus* did not become a big profitable institution through its "freaks" in the *side-shows*.

All circus successes have been created in the *Main Tent*. They have been built on feats of horsemanship, daring acrobatics, the love of Natural History, the laughable clowns with their burlesques of human nature.

* * *

Some motion picture exhibitors are content to be "freak showmen" seeking success through "freak pictures." Such exhibitors as these cannot be permanently successful.

The basic backbone of each and every successful exhibitor *is the motion picture producer who makes clean, wholesome, powerful, appealing pictures.*

In this crowded competitive picture field there are *very few* producing organizations building sanely and *permanently* for the present and future benefit of the sound exhibitor.

Of the few Goldwyn is unquestionably the leader —in stories, in production values, in stars who deliver the public into your houses; in refinement and quality.

An organization thinking ahead for your protection and competitive independence; not in a hurry for profits; making sane stories sanely and avoiding temporary freak successes.

This is why Goldwyn has more than 5,000 exhibitor-customers.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

REX BEACH PICTURES





The Year's Most Human Picture.

—a story of the Alaskan gold country.
—a romance of loyalty and money-hunger.
—a story of happiness and heartbreak.
—a story of strong men fighting Nature and each other.

REX BEACH'S

Drama of Redemption

Laughing Bill Hyde

with

WILL ROGERS

Directed by Hobart Henley

is unlike any Rex Beach production both as to theme and characters. Of Will Rogers in the name role Mr. Beach says: "He is the most *human* player who ever faced a camera. With his abashed, real smile and the tears welling up in his eyes he will hold audiences as few actors are ever able to do."

"Laughing Bill Hyde" is released everywhere September 30.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH *President*

16 East 42nd Street New York City

REX BEACH PICTURES





"LAUGHING BILL HYDE" is the first of six Star Series Rex Beach productions—the biggest and most popular stories of America's greatest author.

Every previous Beach production has been an assured money-maker for the world's exhibitors. Never before has there been more than one Rex Beach picture a year.

The new Rex Beach Star Series productions are made in the Goldwyn studios; strengthened still further by the Goldwyn quality and finish and containing the elements of power that Goldwyn gives to every picture it produces.

Other Rex Beach productions in this series are to be "The Crimson Gardenia," "Going Some," "The Net," "The Iron Trail" and "The Silver Horde."

No careful, shrewd exhibitor-business man in the industry is overlooking this sextuple opportunity for profits. Have you signed your contract?

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDWYN President

16 East 42nd Street New York City





A drama duplicating on the screen the historic and vital world-drama of the ousting of the Hun from Siberia. A patriotic inspiration; a wonderful propaganda story; the action and mystery of the Orient; the thrills and action of adventure-loving America.

Betzwood Film Company *Presents:*

FOR THE FREEDOM *of the* EAST

with **LADY TSEN MEI**

The Screen's First and Only Chinese Star

Conceived and directed by IRA M. LOWRY

Goldwyn assures exhibitors, *having seen and gauged the screen effect of this production upon spectators,* that "For the Freedom of the East" will pull audiences up on their feet cheering and applauding.

The same skilled hands that made "For the Freedom of the World" a money-maker for more than 5,000 exhibitors last season have built *an even finer profit-maker now.* In addition you link up with the nation-wide popularity of Lady Tsen Mei on the vaudeville circuits. Telegraph or write at once for open dates and price quotations for your theatre.



GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42*nd* Street New York City

CAPITOL COMEDIES



THE COMEDIAN OF 1,000 SURPRISES

LAUGHTER, speed, variety, fashions, unusual situations—all have their place in the screen exploits of

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

You, the exhibitor, can be sure they are good and popular *because 2,500 other exhibitors are playing them* and advertising them because they draw patronage.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City





Inaugurating

A NEW ERA IN

VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

EARLE WILLIAMS STAR SERIES

September 30, 1918—"A Diplomatic Mission" to be followed by seven other Earle Williams Features on these dates.

November 11, 1918 — March 17, 1919
December 23, 1918 — April 28, 1919
February 3, 1919 — June 9, 1919
September 1, 1919

Albert E. Smith
Presents

EARLE WILLIAMS

in The First of His Eight Star Series Releases

"A DIPLOMATIC MISSION"

A FIVE PART BLUE RIBBON FEATURE

Written by DON BARTLETT — Directed by JACK CONWAY

Earle Williams is at the very height of his powers in this feature de luxe which ushers in Vitagraph's new Star Series Releasing Plan.

Action—intrigue—fight—a strong love story—a touch of the Secret Service—with a one hundred per cent. American hero in his dashing Yankee role—"A DIPLOMATIC MISSION" is in every sense worthy to bear the Vitagraph Blue Ribbon Seal—"the mark of the highest in photoplay art."

Mr. Williams is supported by a strong cast of Vitagraph favorites headed by beautiful Grace Darmond, and in story, photography and production, "A Diplomatic Mission" will delight the most exacting audiences.

VITAGRAPH

VITAGRAPH SERIALS—

"The Fighting Trail"
"Vengeance—and the Woman"
"The Woman in the Web"







Their history has been written in big figures on the profit side of the box office statements

And now—

In line with the tradition that "Each Vitagraph Serial breaks the record of its predecessor"

WILLIAM DUNCAN *in* "A FIGHT FOR MILLIONS"

Supported by An All-Star Cast Including

EDITH JOHNSON *and* JOE RYAN

IS TAXING THE CAPACITY OF THE LARGEST THEATRES!

"——best serial made"
"——two days record business"
"——drew largest summer crowd"
"——packed them in despite heat"
"——don't run serials, but this is an exception"

These are excerpts taken at random from a sheaf of letters and telegrams from Exhibitors all over the continent—voluntarily sent in after packing their theatres with this high-powered melodramatic serial





Coming!

(RELEASE DATE, OCTOBER 21)

ANTONIO MORENO AND CAROL HOLLOWAY IN "THE IRON TEST"

By Albert E. Smith and Cyrus Townsend Brady

VITAGRAPH Albert E. Smith President

ALICE BRADY in



THE seven productions which comprise Alice Brady's first series of Select Pictures offer the Exhibitor a brilliant group of attractions of high merit, splendidly produced, and starring an artist of international repute on both stage and screen. Show these pictures at short intervals, and benefit by their value as a patronage-building series.

[ER SILENT SACRIFICE"

The story of a maid of Brittany who became the idol of smart Paris, and risked all for the man she loved.

/OMAN AND WIFE"

The Alice Brady version of Charlotte Bronte's immortal creation, "Jane Eyre," a fiction classic made a screen triumph.

HE KNIFE"

Made from Eugene Walter's wonderful play. This is one of the most remarkable dramas ever presented on the screen—its action swift and direct, like the stab of a blade through the dark.

"AT THE MERCY OF MEN"

Magnificent acting marks this stirring love drama in which red blood and strong passions sway the hearts of men and women.

"THE ORDEAL of ROSETTA"

A movie for movie fans! Miss Brady is in the picture almost every foot of its five reels, playing many roles in this fascinating screen-play.

"THE WHIRLPOOL"

This clean, wholesome picture tells the story of a young girl who had faith in the better side of human nature—and played her hunch. A winner!

"THE DEATH DANCE"

Hemmed around by adverse circumstances, the one good woman of a fast company—she stayed good! Alice Brady herself dances the difficult "death dance."

ELECT SP PICTURES

AN ideal picture for every class of patronage—is this first of Alice Brady's Second Select Series—clean, of gripping tenseness, and wholly beautiful! This photoplay of twin sisters who loved one man easily outranks this star's best productions in the past. It is a picture which does credit to the screen, and one of which Select is proud.

You will make new friends for Alice Brady with "The Better Half"—and she will win new patrons for your theatre with it.



Another man's wife, and bearing another woman's name—there she stood!

The BETTER HALF

From the novel, "Michael Thwaite's Wife" by Miriam Michelson
Author of "In the Bishop's Carriage"
Scenario by Louis Sherwin



Triangle Presents

Claire Anderson

and

Wellington Cross

in

"THE GREY PARASOL"

by *Fred Jackson*

Directed by Lawrence Windom

"THE GREY PARASOL"

sparkles with the personalities of Claire Anderson, who does excellent work in this picture, and Wellington Cross, an acknowledged musical-comedy favorite.

This story of a courageous American girl who outwits unscrupulous business interests and German agents—will prove to be a good tonic for your patrons who demand diversion in these times of stress and turmoil.

A Triangle Play that will Please and Profit and enable *you* to invest in W. S. S.

Triangle Distributing Corporation

1457 Broadway New York



THE GRACIOUS AND BEAUTIFUL

EDNA GOODRICH

Supported by Stuart Holmes

Puts some remarkably fast action in

"TREASON"

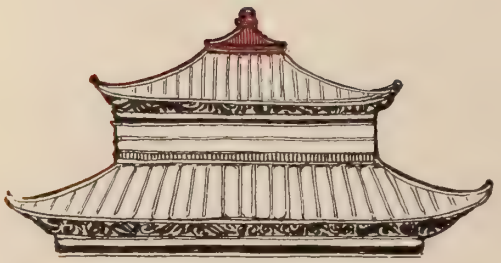
How the intelligence branch of the American Army operates—

A society drama with a patriotic punch—

Story by Harry R. Durant

Directed by Francis Grandon

AVAILABLE SEPTEMBER 29
AT MUTUAL FILM EXCHANGES



The distinguished and talented actor

SESSUE HAYAKAWA

in

"The TEMPLE of DUSK"

A screen drama which contrasts the doctrines of self and sacrifice—

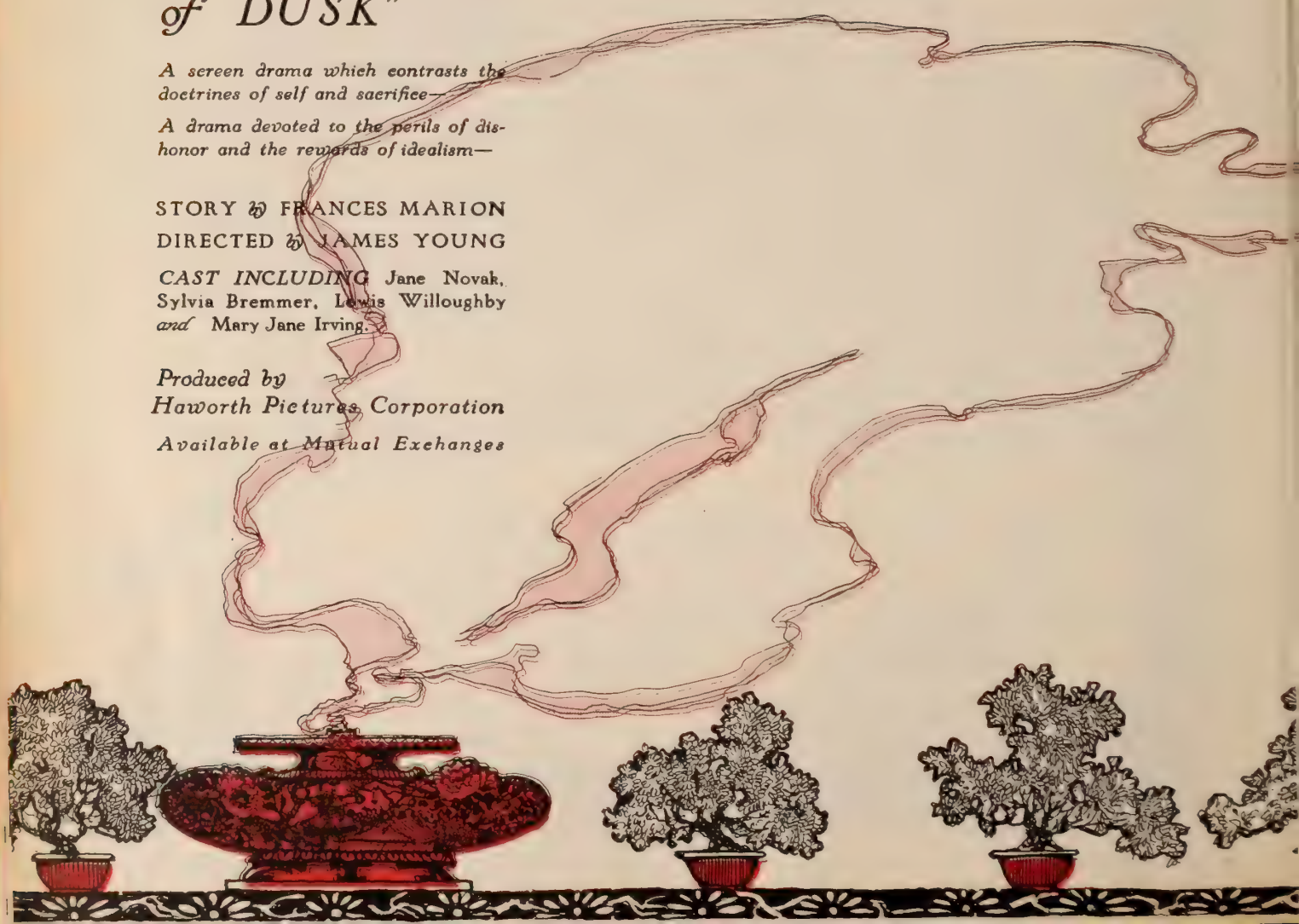
A drama devoted to the perils of dishonor and the rewards of idealism—

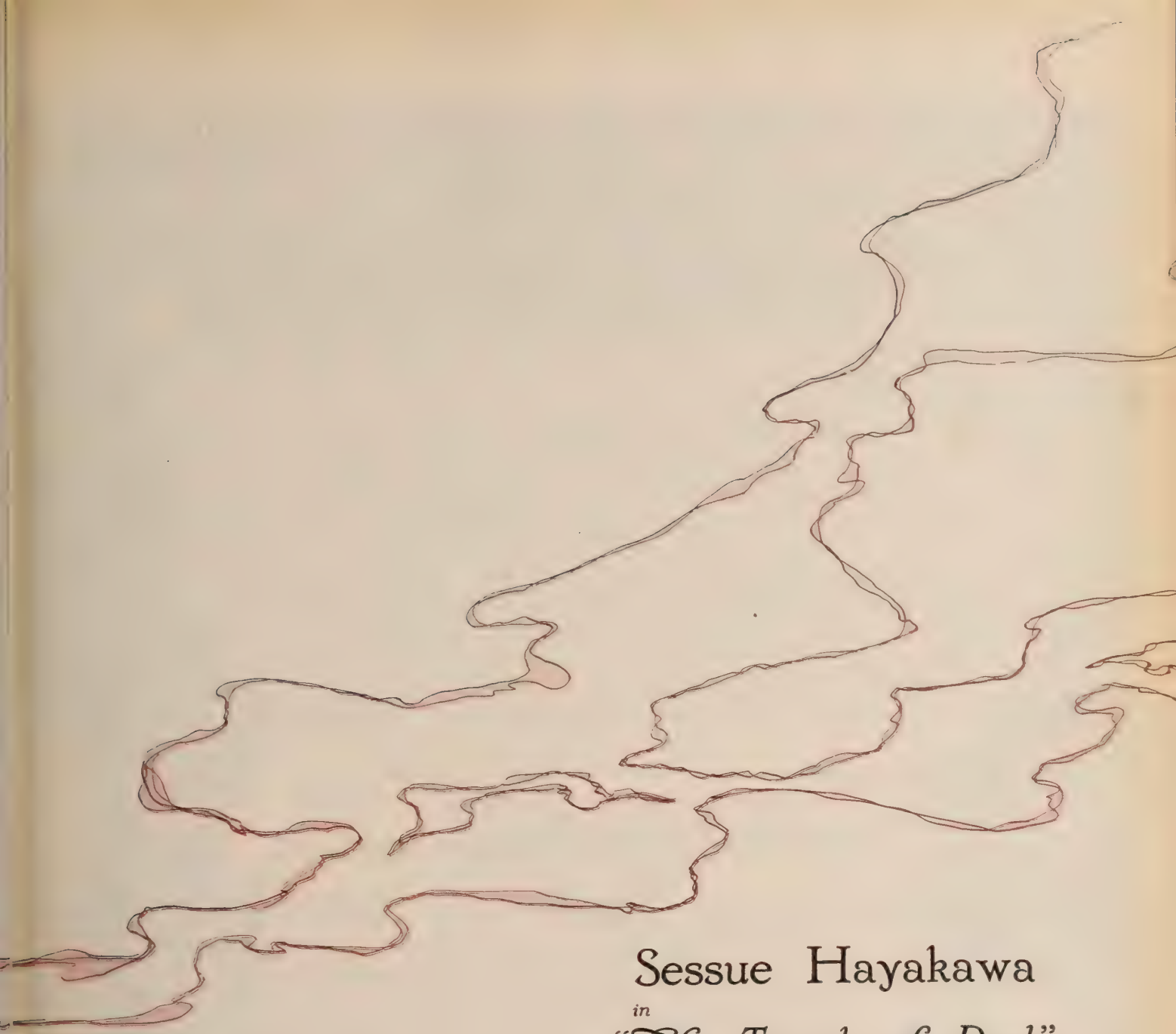
STORY by FRANCES MARION
DIRECTED by JAMES YOUNG

CAST INCLUDING Jane Novak, Sylvia Bremmer, Lewis Willoughby *and* Mary Jane Irving.

Produced by
Haworth Pictures Corporation

Available at Mutual Exchanges





Sessue Hayakawa

in

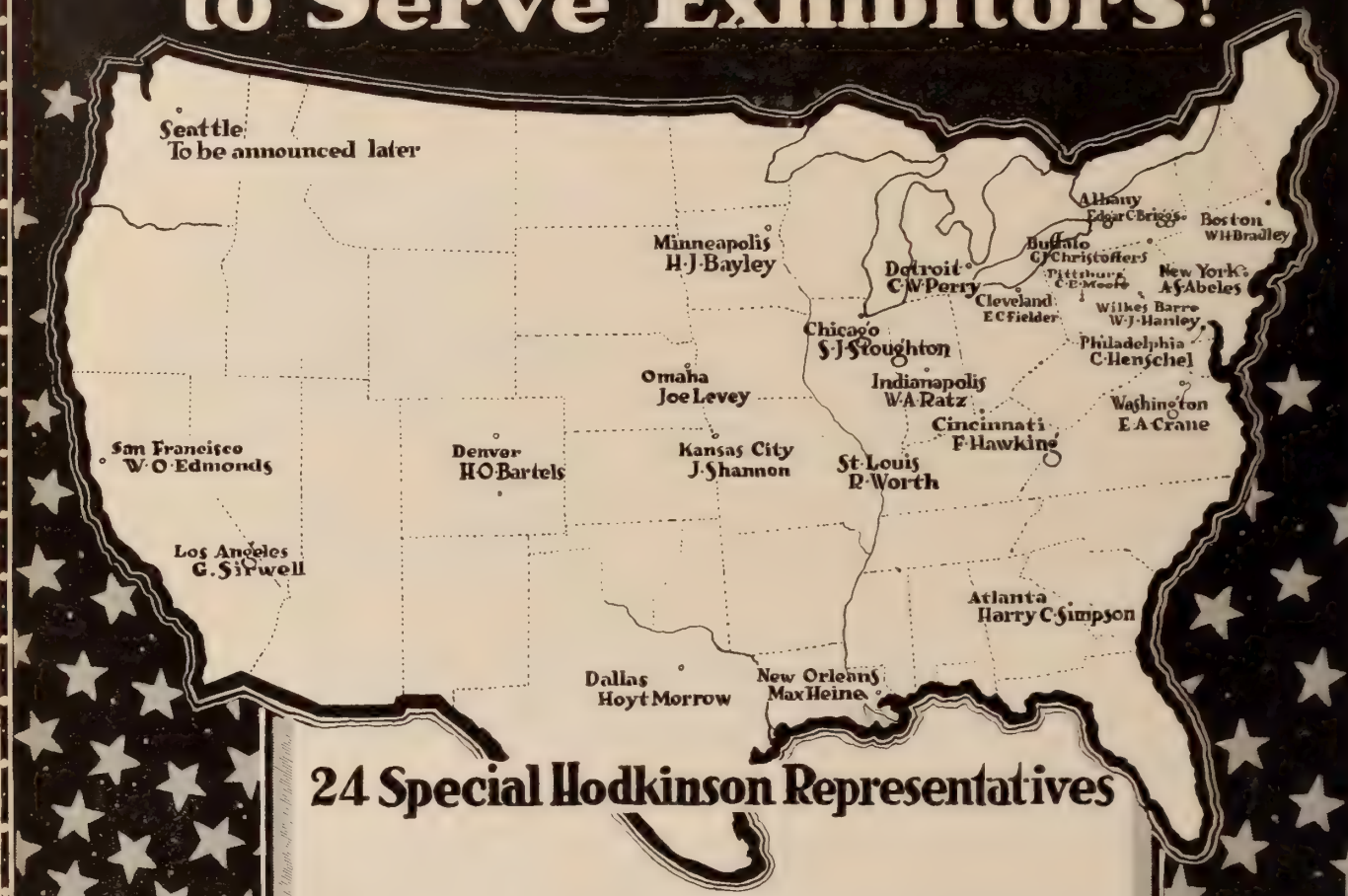
"The Temple of Dusk"

Produced by Haworth Pictures Corporation
Available October 20 at Mutual Exchanges

Special Pre-release Date October 13



A National Organization to Serve Exhibitors!



24 Special Hodkinson Representatives

THE twenty-four men representing the Hodkinson Organization throughout the United States are the result of a careful selection from the several hundred applicants who wished to connect themselves with us. Each of these men, we believe, is especially fitted for the territory he is in charge of. Each representative, moreover, realizes that one of the most important parts of his duty is careful service to the exhibitor, including a co-operation and extension of friendly feeling that will promote better business and good will.

If you have not already met the Hodkinson Representative in your territory, there is a distinct pleasure in store for you. Let him help you in every way possible and prove to you that the Hodkinson principle of quality pictures for quality houses distributed on an equitable basis and at reasonable prices is an actual fact, rather than a theory.

HODKINSON SERVICE

Jesse D. Hampton Productions
Featuring
J. Warren Kerrigan

Lillian Walker Productions

Plaza Pictures

Paralta Plays

Bessie Barriscale Productions

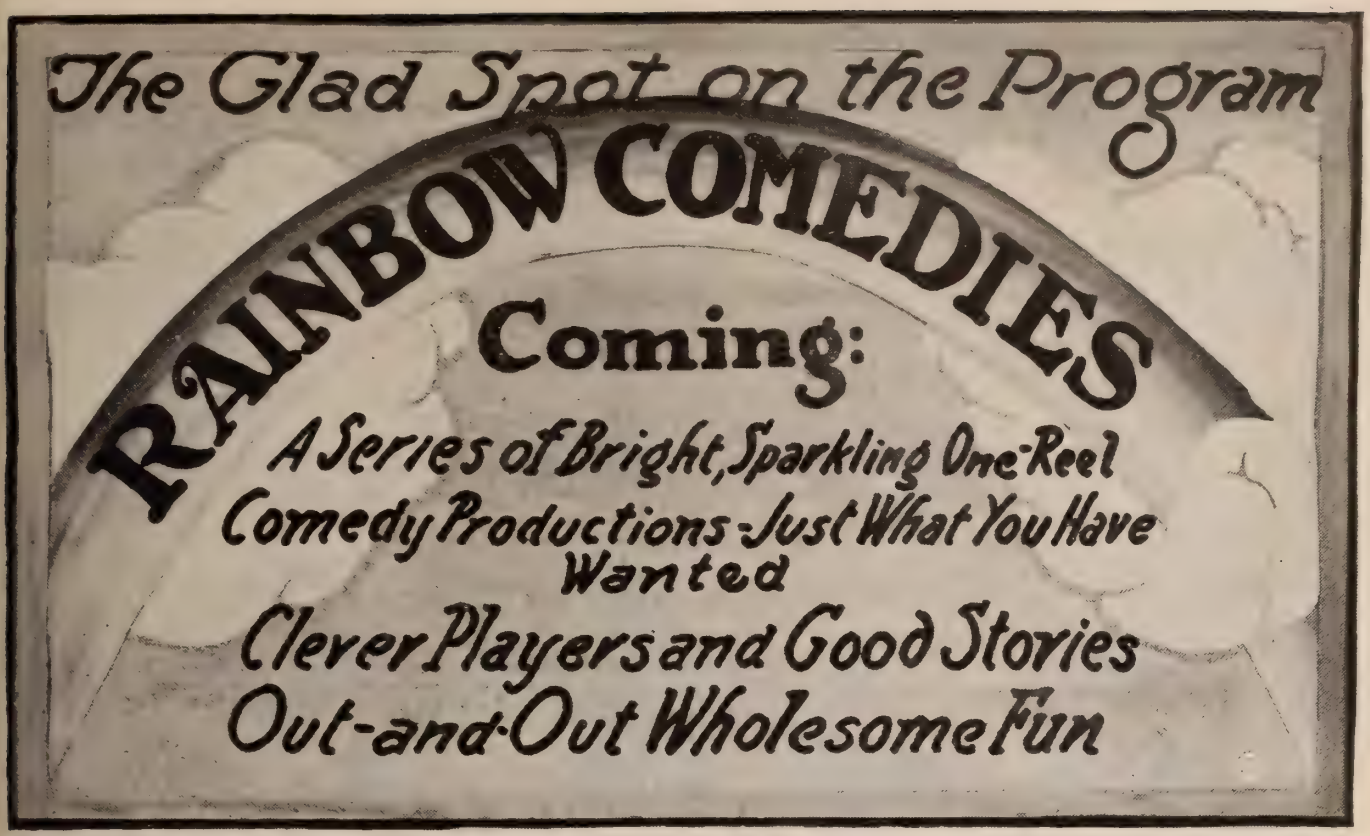
Douglass Natural Color Pictures

AT ALL GENERAL FILM EXCHANGES

Wag

W W Hodkinson Corporation

527 Fifth Ave., · New York City



Copyright 1918, United States Motion Picture Corporation

NOTICE

RAINBOW COMEDIES Will Begin Releases Immediately.

One Issue of RAINBOW COMEDIES Every Two Weeks.

RAINBOW COMEDIES Are Fit For Every Screen and Well Worth Every Showman's Attention.

BE FOREHANDED
BOOK RAINBOW COMEDIES AT ONCE

Produced by

United States Motion Picture Corporation

Wilkes Barre, Pa.

GENERAL FILM COMPANY, Distributor

How can an advertiser continue advertising? By giving YOU value.

Another Inspiring

AMERICAN RED CROSS FILM

"SOOTHING THE HEART OF ITALY"

A Worthy Rival
to "The Historic
Fourth of July in
Paris" which has
Scored such a Huge
Success Everywhere

Thrilling Scenes of Panic and Flight Behind the Lines of Fighting on the Piave.—The Red Cross in a Timely Dash with Comfort to a Stricken People.—A Touching Expression of Gratitude to H. P. Davison by Children of a Village—How Aid Was Brought to Restore the Morale of a Nation in Its Most Dark and Trying Hour

Overflowing with
Sympathy and
Color.—A Film That
Surely Will Grip
the Attention of
Every Audience

(*"Five Reels in One"*)

Produced by

THE AMERICAN RED CROSS
Bureau of Pictures

Distributed for American Red Cross by
GENERAL FILM COMPANY

All the cleverness of
CONAN DOYLE—
The mystery of a "Raffles"—
The supreme sympathy of "Monte Cristo"—
Are combined in the HERO of

Gaumont's Great Photo-Serial

The HAND of VENGEANCE

Each of the 10 episodes is

A REAL STORY

Compelling—Logical—Thrilling

EXHIBITORS can now see the entire
20 reels at the
BEST STATES-RIGHT EXCHANGES

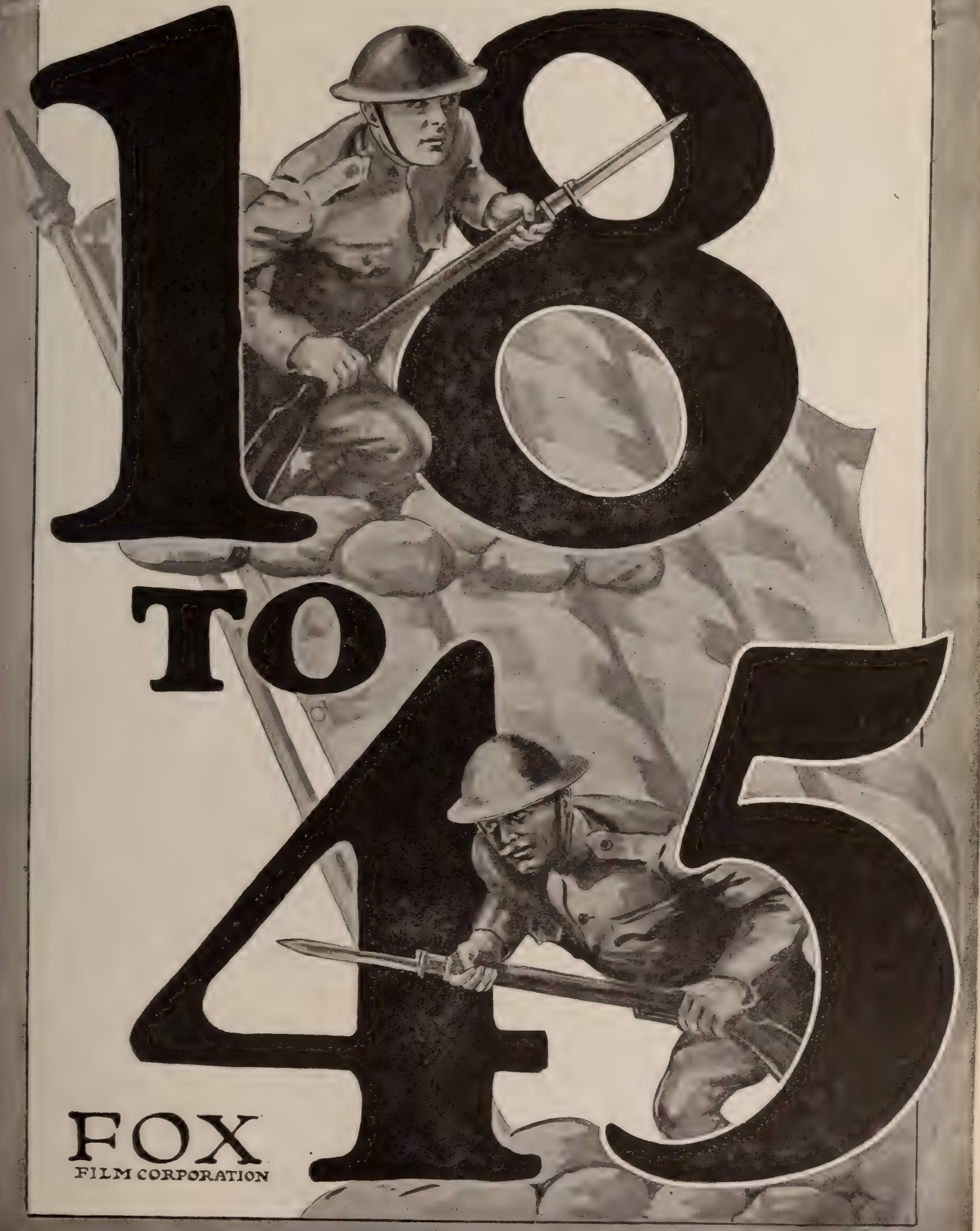
Gaumont Gaumont Co. Gaumont

FLUSHING, N. Y.


FOX
FILM CORPORATION
WILLIAM FOX
PRESENTS
The great morality play of the age
THIS GIRL REFUSED TO BE SACRIFICED BY HER FATHER ON THE ALTAR OF GREED.
Just one of many big moments in
WHY I WOULD NOT MARRY

COMING THROUGH !

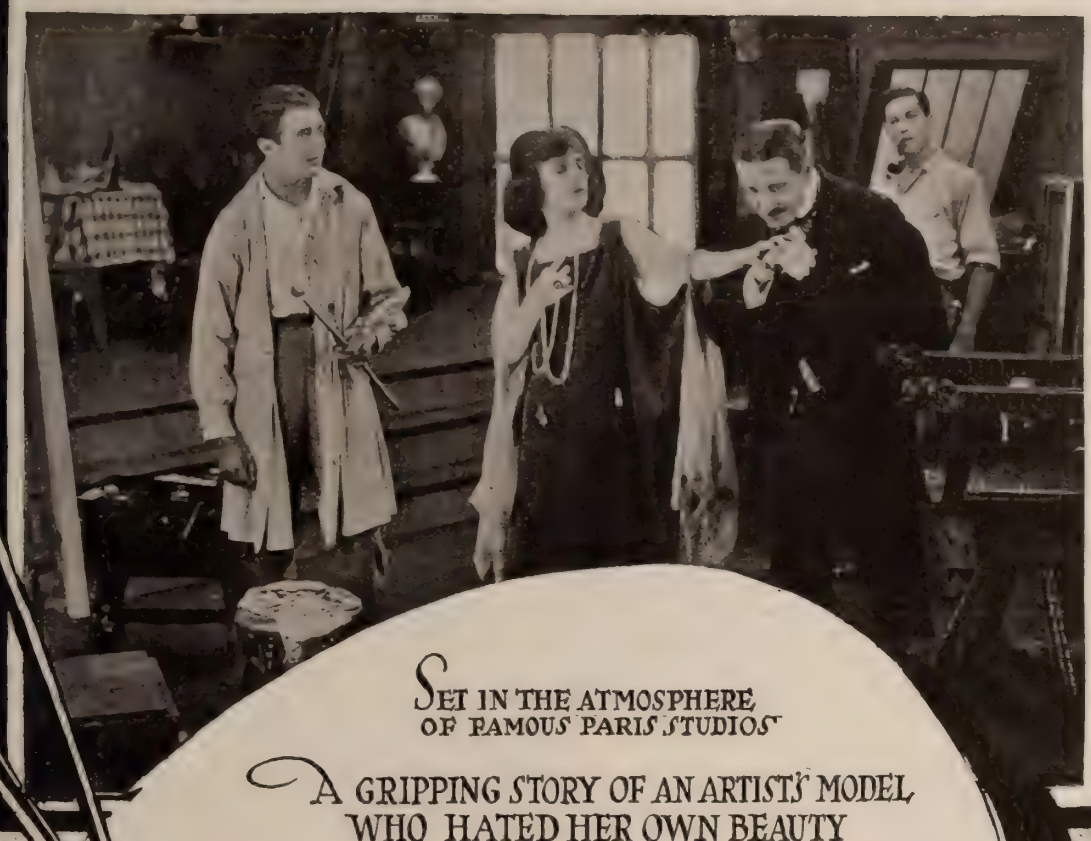
WILLIAM FOX PRESENTS



FOX
FILM CORPORATION

EVERY MAN WHO REGISTERED SEPT. 12 WANTS TO SEE THIS PICTURE


DEMOCRACY
WILLIAM·FOX·PRESENTS
The PRUSSIAN CUR
STAGED BY
R·A·WALSH
INDIVIDUAL BASIS
NOW BOOKING
FOX
FILM CORPORATION



SET IN THE ATMOSPHERE
OF FAMOUS PARIS STUDIOS

A GRIPPING STORY OF AN ARTISTS' MODEL
WHO HATED HER OWN BEAUTY

WILLIAM FOX
PRESENTS

EVELYN NESBIT

THE BEST ADVERTISED WOMAN IN THE WORLD
AND HER SON RUSSELL THAW

IN

THE WOMAN WHO GAVE

MAGNIFICENT COSTUMES
GORGEOUS SETTINGS
JEWELS WORTH $500,000

DIRECTED BY
KENEAN BUEL

NERO-LIKE ORGIES
BATTLE ON PRECIPICE
KNOUTING OF WOMAN

ONLY ONE WAY TO GET THIS TREMENDOUS WINNER

BOOK STANDARD PICTURES

FOX
FILM CORPORATION





THE TREMENDOUS DRAMA OF AN EMPEROR'S FAVORITE AND HUN INTRIGUE THAT PLUNGED THE WHOLE WORLD INTO WAR

WILLIAM FOX

PRESENTS

GLADYS BROCKWELL

IN

KULTUR

VICTORY PICTURES

STAGED BY EDWARD J. LE SAINT

BOOK VICTORY PICTURES AND GET THIS GREAT DRAMA

FOX

FILM CORPORATION



THE ABOVE IS A REPRODUCTION OF THE STRIKING 6 SHEET POSTER ILLUSTRATING THE ACTION AND COMEDY IN THIS PICTURE

WILLIAM FOX

PRESENTS

JANE and KATHERINE LEE

IN

SWAT the SPY

BIG RAPID FIRE COMEDY

WITH ADULT SUPPORTING CAST

MADE UNDER DIRECTION OF ARVID E. GILLSTROM

COMEDY SPECIALIST

BOOK EXCEL PICTURES NOW

FOX

FILM CORPORATION

NOT A SERIOUS THING IN THEM

EXCEPT THE PROFITS

WILLIAM FOX PRESENTS

SUNSHINE COMEDIES



SCENE FROM "ROARING LIONS ON THE MIDNIGHT EXPRESS"

THE CROWD ALWAYS WAITS FOR
CAPT. BUD FISHER'S
MUTT AND JEFF
ANIMATED CARTOONS
"AT THE FRONT"
"TO THE RESCUE"
"THE KAISER'S NEW DENTIST"
"BULLING THE BOLSHEVIKI"

NOW AVAILABLE:
"THE DIVERS LAST KISS"
"A TIGHT SQUEEZE"
"WHO'S YOUR FATHER?"
"WILD WOMEN AND TAME LIONS"

COMING! COMING!
"ROARING LIONS ON THE MIDNIGHT EXPRESS"

FOX
FILM CORPORATION

INCREASE YOUR PROFITS!
USE FOX PRESS SHEETS!

SIGN UP NOW FOR BIG PROFITS!

BIG TIMELY PRODUCTIONS

TREMENDOUS stories that strike right to the heart of the American people—produced on a scale that never has been equaled. Ready now for bookings; some of them already showing in all parts of the country to packed houses. Destined to swing into sensational success on a flood of public interest! Act quick! Book them now!

THE PRUSSIAN CUR
WHY AMERICA WILL WIN
QUEEN OF THE SEA
WHY I WOULD NOT MARRY
18 TO 45

STANDARD PICTURES

ONE year old, and blazing the way for every other group of motion pictures issued. No cost too great—no trouble too irksome—no story too big for these twenty-six releases by the biggest stars in the business. Money makers in the past, they will bring greater profits in the future. Grow with Standard Pictures! Book them! Show them!

Sept. 1—William Farnum in RIDERS OF THE PURPLE SAGE.
Sept. 15—THE CAILLAUX CASE.
Sept. 29—Theda Bara in WHEN A WOMAN SINS.
Oct. 13—Evelyn Nesbit in THE WOMAN WHO GAVE.
Oct. 27—William Farnum in THE RAINBOW TRAIL.
Nov. 10—Theda Bara in THE SHE-DEVIL.

VICTORY PICTURES

TWENTY-SIX productions that will be the cream of the motion picture art—popular novels by recognized authors—stage plays that have swept up the coin along Broadway—stars who have won the right to the best stories and best productions the world affords—that's what is coming to you when you book Victory Pictures! Do it now!

Sept. 8—Tom Mix in MR. LOGAN, U. S. A.
Sept. 22—Gladys Brockwell in KULTUR.
Oct. 6—George Walsh in ON THE JUMP.
Oct. 20—Tom Mix in FAME AND FORTUNE.
Nov. 3—Gladys Brockwell in THE STRANGE WOMAN.
Nov. 17—George Walsh in I'LL SAY SO.
Dec. 1—Tom Mix in TREAT 'EM ROUGH.

EXCEL PICTURES

FAST, clean comedy—strong, virile drama—laughs—thrills, and the punch that has made all Fox pictures distinctive—that's all there is that is suggestive of a "program" about Excel Pictures! Live exhibitors are cinching these powerful stories and popular stars for their theatres now! Is your name on the list?

Sept. 1—Peggy Hyland in BONNIE ANNIE LAURIE.
Sept. 15—Virginia Pearson in QUEEN OF HEARTS.
Sept. 29—Jane and Katherine Lee in SWAT THE SPY.
Oct. 13—Peggy Hyland in MARRIAGES ARE MADE.
Oct. 27—Virginia Pearson in BUCHANAN'S WIFE.

INDEPENDENT RELEASES

Theda Bara
in
CLEOPATRA

William Farnum
in
LES MISERABLES

UNIVERSALLY acclaimed masterpieces—the two greatest films produced in the last year, bar none!—now sweeping the country, making record breaking profits for exhibitors wherever they are shown! Booked strictly on an independent basis—first come, first served—and at prices that insure a clean-up.

Henry Lehrman's
SUNSHINE COMEDIES

RIOTS of furious fun—stunts that are new, novel and daring—the only clean, wholesome, dependable comedies on the market today. Book them now and give your program the biggest smile it has ever enjoyed.

THE BIG SIX

William Farnum
in
A SOLDIER'S OATH
THE BONDMAN
THE PLUNDERER

Theda Bara
in
THE TWO ORPHANS
THE CLEMENCEAU CASE
A FOOL THERE WAS

PROVED profit makers that are daily duplicating their previous success! Re-edited, re-titled, revised 1919 editions! Booked independently as a group by more than 5,000 exhibitors who will testify to their tremendous drawing power.

Capt. Bud Fisher's
MUTT AND JEFF
Animated Cartoons

STRAIGHT from the trenches to the American people—a weekly message of cheer that will make every soldier's family and friends interested in your theatre. Start a good habit! Show them today!

F · O · X
FILM CORPORATION

WHERE TO BOOK

EVELYN NESBIT

AND HER SON

RUSSELL THAW

IN

"HER MISTAKE"

and all the big special box-office winners released this year under the

$10——$20——$30

PLAN

NEW YORK	Liberty Distributing Corporation 130 West 46th Street	PHILADELPHIA	Quaker City Feature Film Co. 1325 Vine Street
BOSTON	American Feature Film Co. 60 Church Street	PITTSBURGH	Day Film Corporation 412 Ferry Street
NEW HAVEN	American Feature Film Co. 131 Meadow Street	CLEVELAND	Success Film Productions 419 Sloan Building
CHICAGO	Silee Film Exchange 220 South State Street	WASHINGTON, D. C.	Exhibitors Film Exchange 420 Ninth Avenue

GENERAL FILM COMPANY

LOS ANGELES	738 South Olive Street	OMAHA	1508 Howard Street
SAN FRANCISCO	225 Golden Gate Avenue	KANSAS CITY	921 Walnut Street
SEATTLE	2023 Third Avenue	NEW ORLEANS	343 Baronne Street
PORTLAND	390 Burnside Avenue	ST. LOUIS	3610 Olive Street
DENVER	1533 Welton Street	ATLANTA	111 Walton Street
MINNEAPOLIS	909 Hennepin Avenue	DALLAS	1924 Main Street

Franchises in Order of Application

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 WEST 46th STREET NEW YORK

SCREENCRAFT PICTURES

Mary Boland and Lucy Cotton

WILL BE THE STARS OF THE FIRST

Screencraft Picture

WHICH IS TO BE

A Filmization of a Widely Read Harper's Magazine Story

By EDITH BARNARD DELANO

THE TITLE OF THIS FIRST PRODUCTION TO BE ANNOUNCED LATER

PREPARED FOR THE SCREEN

By EVE UNSELL

PRODUCED AND DIRECTED UNDER THE PERSONAL SUPERVISION OF

FRANK REICHER

THIS, AS WELL AS ALL OTHER SCREENCRAFT PICTURES TO FOLLOW, WILL BE A

"Feature of Distinction"

A LIST OF EXCHANGES, COVERING THE ENTIRE COUNTRY, AT WHICH BOOKING ARRANGEMENTS CAN BE MADE WILL BE GIVEN SHORTLY

Screencraft Pictures

"PRODUCING DRAMATIC FEATURES OF DISTINCTION"

LONGACRE BUILDING
1476 BROADWAY
NEW YORK CITY
TELEPHONE, BRYANT 772-773
M. FLECKLES, *President*

STUDIOS, 46 MAIN STREET
NEW ROCHELLE, NEW YORK
TELEPHONE, NEW ROCHELLE 2277-2278
AKIBA WEINBERG, *Secy. and Treas.*

SCREENCRAFT PICTURES

THE UNITED STATES FUEL ADMINISTRATION

Has taken Space No. 85 for the National Motion Picture Exposition to be held in Madison Square Garden, October 5th to 13th inclusive. P. B. Noyes, head of the Conservation Division, was extremely enthusiastic over this exposition and said that it had the endorsement of the Fuel Administration.

JOSEPH JOHNSON, PUBLICITY DIRECTOR FOR THE AMERICAN RED CROSS

is heartily in favor of this exposition. He has taken space and has instructed his assistants in New York to prepare a large and attractive exhibit.

THE UNITED STATES FOOD ADMINISTRATION

Has also arranged to take generous space and stage an attractive exhibit. Herbert Hoover, the Food Administrator, was the first Government official to realize the importance of the motion picture for propaganda purposes. He naturally would not overlook such an opportunity as this war service exposition.

THE FEDERAL GOVERNMENT

Evidently realizes the importance of this exposition. Nearly every department of the Government looks upon it with favor and enthusiasm. As a patriotic duty, can the motion picture industry do less?

THE MOST DESIRABLE LOCATIONS ARE

Rapidly being disposed of. Many concerns entirely outside of the motion picture business are making arrangements for space. As a means of reaching the general public they realize the value of this war service exposition. For information and contracts apply to

The Motion Picture Exposition Company

Times Building, New York City



WHAT DOES KULTUR MEAN?

Why does American blood boil at the very sound of the word?
Ask your audiences this question in your advertising on

LEAH BAIRD

in the sensational serial with the title of national interest

WOLVES OF KULTUR

WITH SHELDON LEWIS

No fear but that you'll pack your house!

Produced by Western Photoplays, Inc. Written and directed by J. A. Golden

Released Oct. 13th

PATHÉ DISTRIBUTORS

The New England Yankee, the blasè New Yorker, the easy going Southerner, the hustling Middle Wester and the optimistic Pacific Coaster are all alike in one thing; they like a serial with

THRILLS!

Show them

LEAH BAIRD

in the sensational serial

WOLVES OF KULTUR

and then listen to the applause!

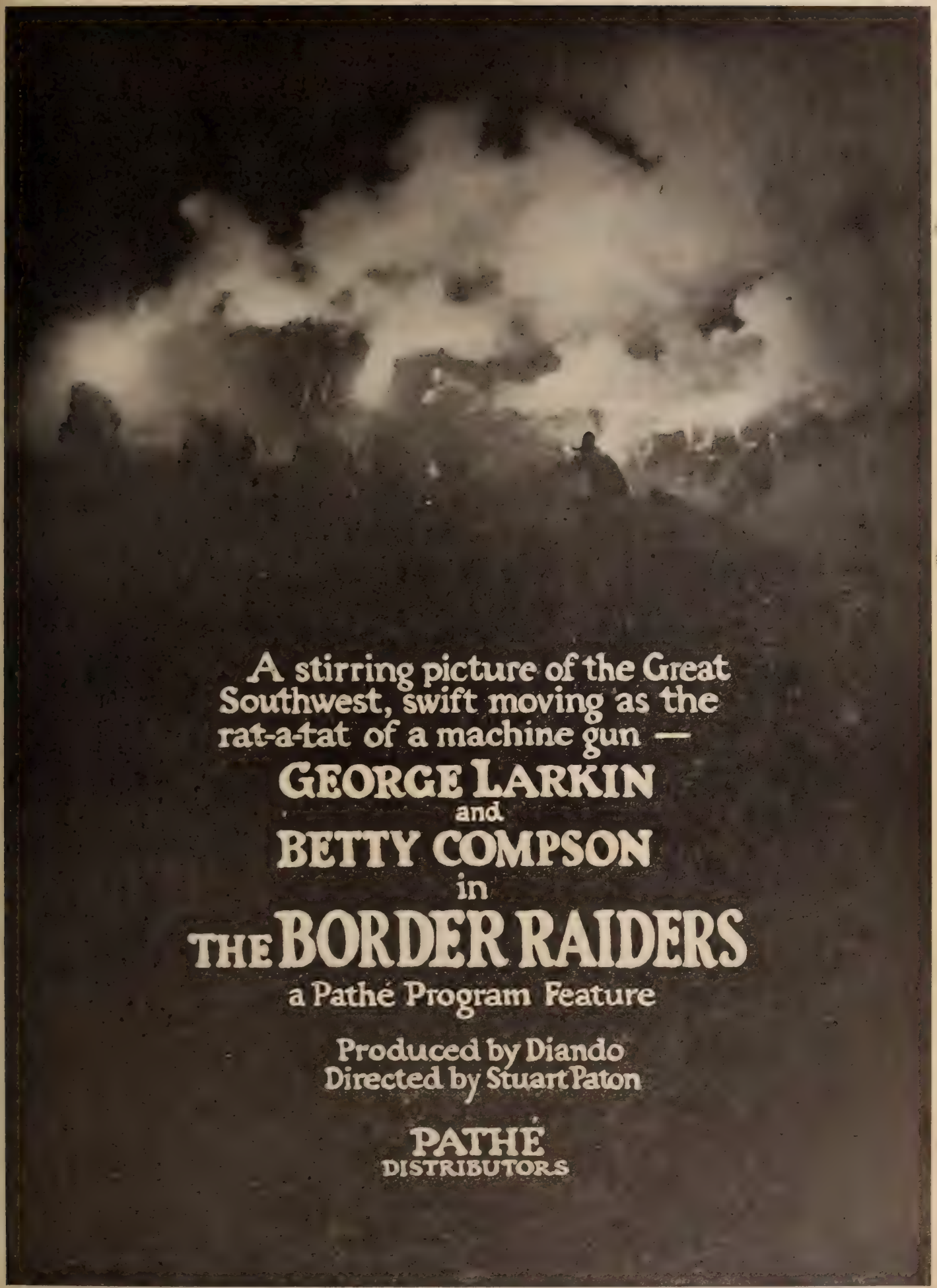
"Wolves of Kultur" with **SHELDON LEWIS**

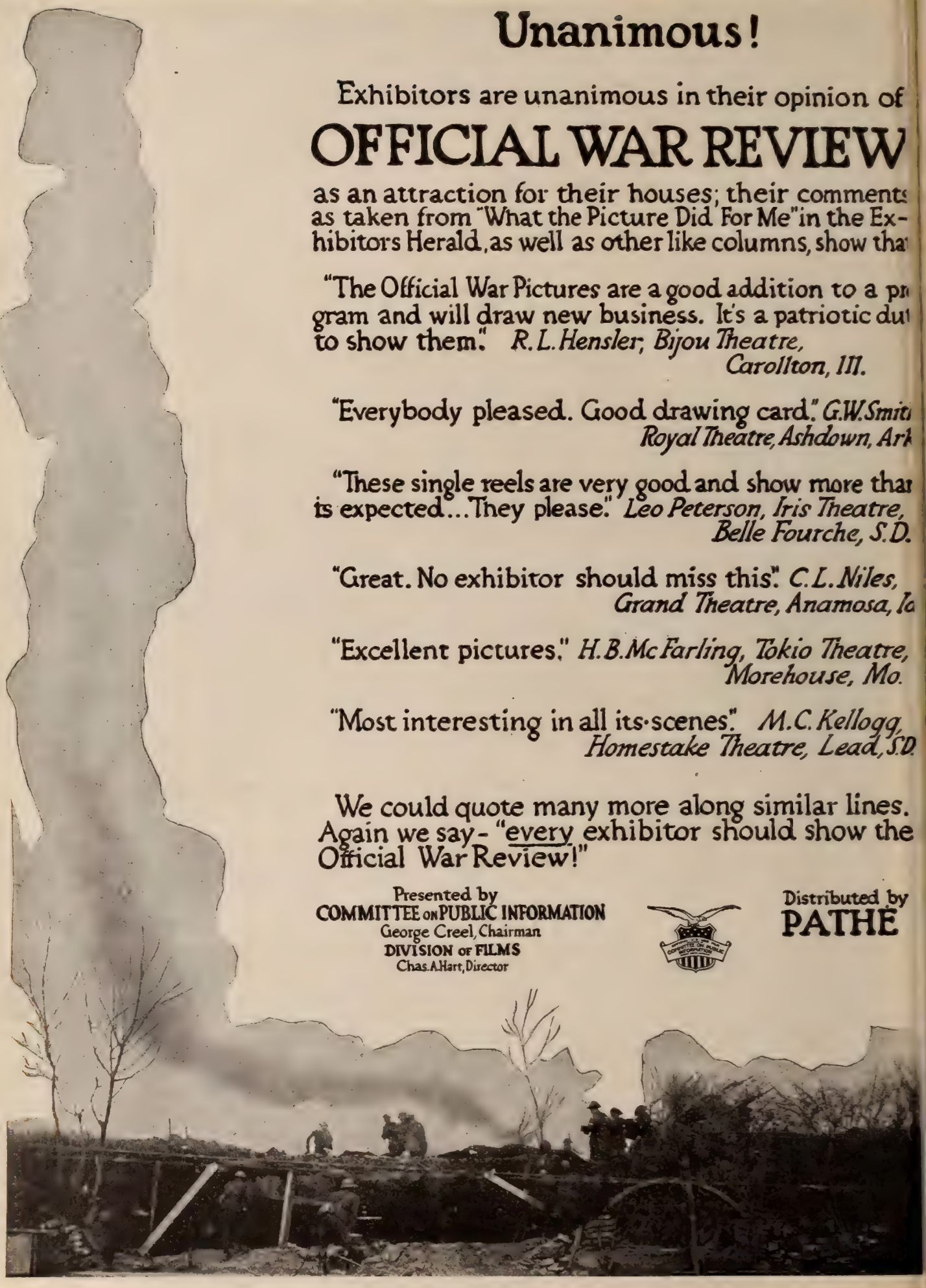
Presented by Western Photoplays, Inc. Written and directed by J. A. Golden

Released Oct. 13th

PATHÉ DISTRIBUTORS




A stirring picture of the Great Southwest, swift moving as the rat-a-tat of a machine gun —
GEORGE LARKIN
and
BETTY COMPSON
in
THE BORDER RAIDERS
a Pathé Program Feature
Produced by Diando
Directed by Stuart Paton
PATHÉ
DISTRIBUTORS



Unanimous!

Exhibitors are unanimous in their opinion of

OFFICIAL WAR REVIEW

as an attraction for their houses; their comments as taken from "What the Picture Did For Me" in the Exhibitors Herald, as well as other like columns, show that

"The Official War Pictures are a good addition to a program and will draw new business. It's a patriotic duty to show them." *R. L. Hensler, Bijou Theatre, Carollton, Ill.*

"Everybody pleased. Good drawing card." *G.W.Smith, Royal Theatre, Ashdown, Ark.*

"These single reels are very good and show more than is expected... They please." *Leo Peterson, Iris Theatre, Belle Fourche, S.D.*

"Great. No exhibitor should miss this." *C.L.Niles, Grand Theatre, Anamosa, Ia.*

"Excellent pictures." *H.B.McFarling, Tokio Theatre, Morehouse, Mo.*

"Most interesting in all its scenes." *M.C.Kellogg, Homestake Theatre, Lead, S.D.*

We could quote many more along similar lines. Again we say - "every exhibitor should show the Official War Review!"

Presented by
COMMITTEE on PUBLIC INFORMATION
George Creel, Chairman
DIVISION of FILMS
Chas. A. Hart, Director

Distributed by
PATHE



WILLIAM RUSSELL IN "HOBBS IN A HURRY"

By George Lee McCandless
Directed by Henry King



A comedy-drama of the sure-fire kind. The action is laid in New York City, aboard the top of a speeding passenger train, in a western mining field and in a private car of a millionaire. William Russell at his very best. Supported by an all-star cast.

WILLIAM RUSSELL PRODUCTIONS

DISTRIBUTED BY PATHE

First of the William Russell Productions sold direct to exhibitors through special representatives of the American Film Company stationed at Pathe exchanges. Wire, write or call in person at your nearest Pathe exchange and ask to see this production on the screen. You can book it now.

The Romance of TARZAN

IT GETS EVERYBODY—

More Animals Than A Circus—*TO PLEASE THE CHILDREN*

Thrills, Strife, Action Unlimited—*TO PLEASE THE MENFOLKS*

The strangest, most pathetic love tale imaginable—
FOR THE GENTLE SEX

It would be one of the best bets of the year on its own merits—

but best of all

Millions are waiting for it

The millions who saw "Tarzan of the Apes"

A FIRST NATIONAL ATTRACTION

Produced by the NATIONAL FILM CORP. OF AMERICA

FIRST NATIONAL EXHIBITORS CIRCUIT

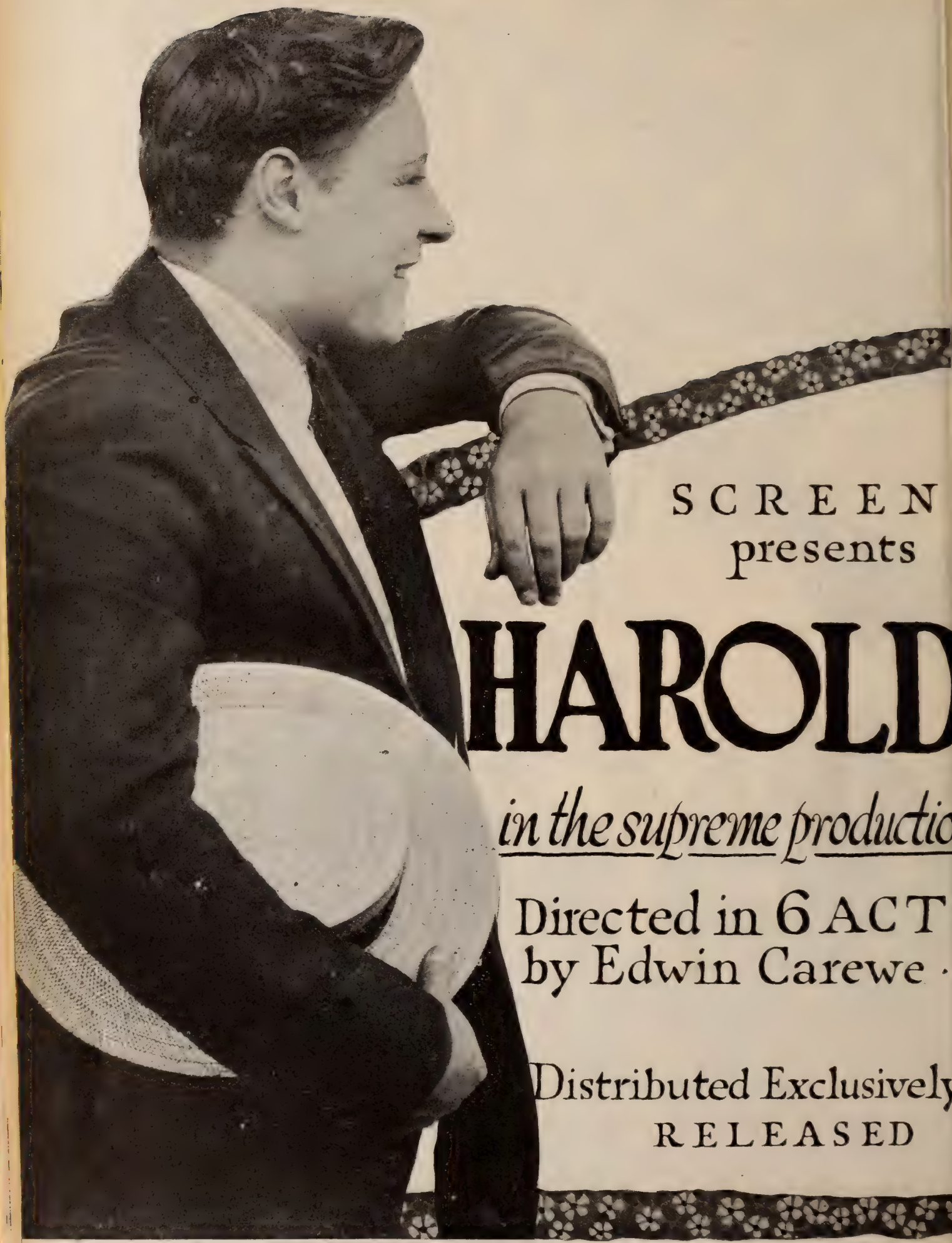
PRODUCTION SUPERVISED By ISADORE BERNSTEIN

WRITTEN AND DIRECTED By BESS MEREDYTH and WILFRED LUCAS

Rothacker Prints




AN



SCREEN
presents

HAROLD

in the supreme productio

Directed in 6 ACTS
by Edwin Carewe

Distributed Exclusively
RELEASED



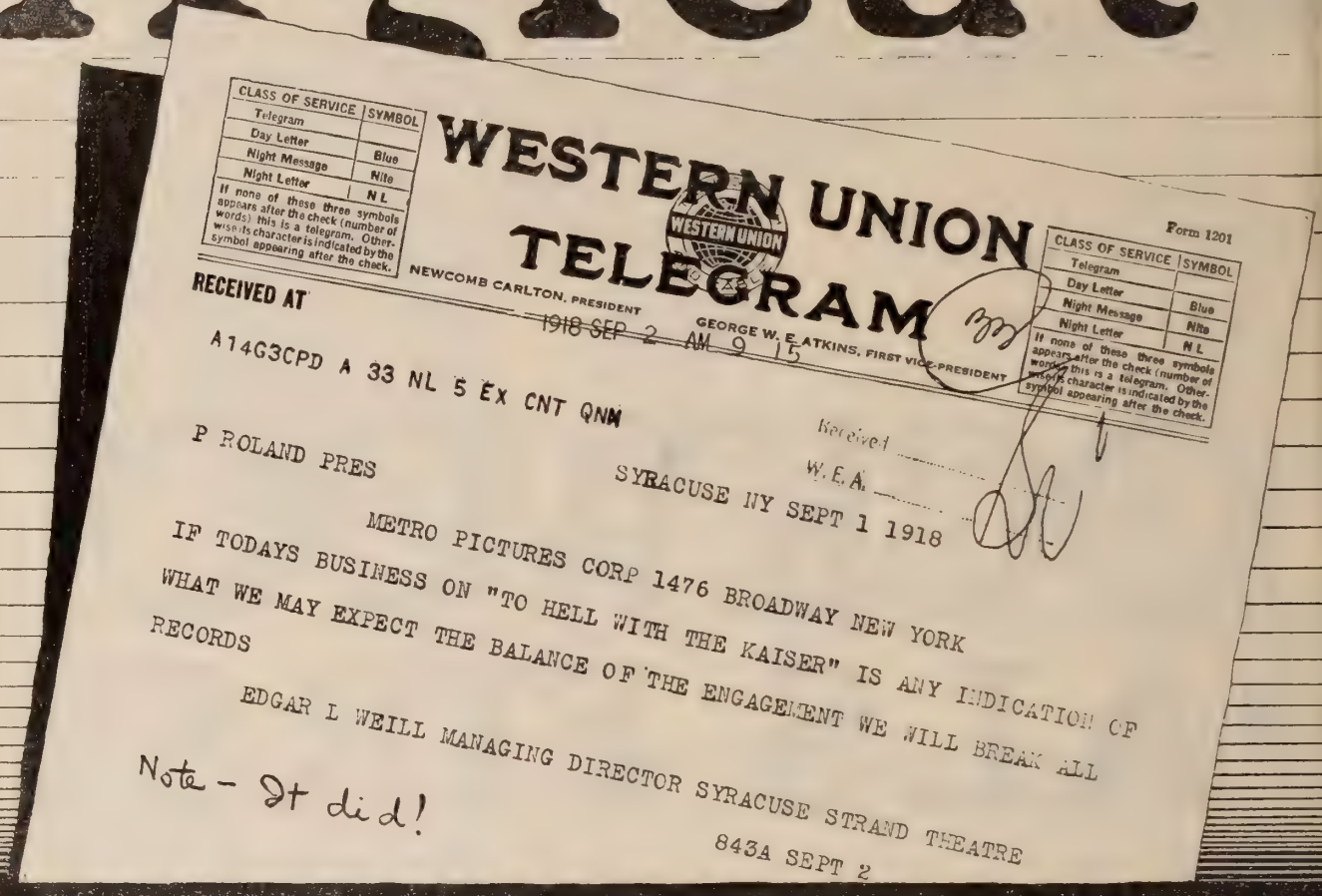
LASSICS INC.

LOCKWOOD
PALS FIRST

Produced by Yorke Film Corporation · Adapted from Lee Wilson Dodd's dramatization of Francis Perry Elliott's famous novel published by Messrs. Harper & Bros..

by METRO PICTURES CORPORATION
OCTOBER SEVENTH

Everywhere A great



CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

Form 1201

CLASS OF SERVICE	SYMBOL
Telegram	
Day Letter	
Night Message	Blue
Night Letter	Nite
	N L

If none of these three symbols appears after the check (number of words) this is a telegram. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 1918 SEP 2 AM 9 15

A14G3CPD A 33 NL 5 EX CNT QNM

Received
W. E. A.

P ROLAND PRES SYRACUSE NY SEPT 1 1918

METRO PICTURES CORP 1476 BROADWAY NEW YORK

IF TODAYS BUSINESS ON "TO HELL WITH THE KAISER" IS ANY INDICATION OF WHAT WE MAY EXPECT THE BALANCE OF THE ENGAGEMENT WE WILL BREAK ALL RECORDS

EDGAR L WEILL MANAGING DIRECTOR SYRACUSE STRAND THEATRE

843A SEPT 2

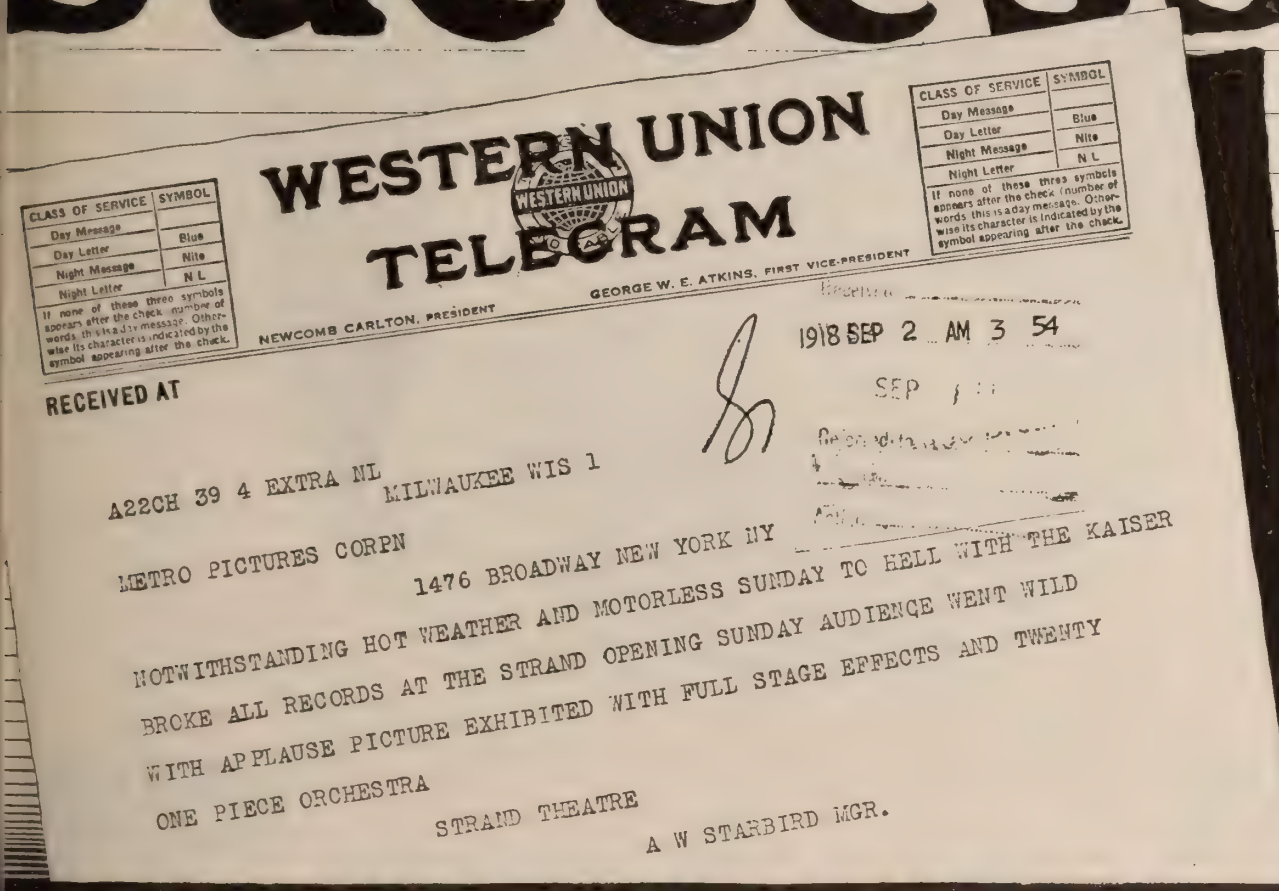
Note - It did!

TO HELL WITH

A Screen Classics Inc. Production featuring Lawrence Grant
Directed by George Irving · Maxwell

METRO PICTURES CORPORATION

Everytime Success



CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

WESTERN UNION TELEGRAM

NEWCOMB CARLTON, PRESIDENT — GEORGE W. E. ATKINS, FIRST VICE-PRESIDENT

CLASS OF SERVICE	SYMBOL
Day Message	
Day Letter	Blue
Night Message	Nite
Night Letter	N L

If none of these three symbols appears after the check (number of words) this is a day message. Otherwise its character is indicated by the symbol appearing after the check.

RECEIVED AT 1918 SEP 2 AM 3 54

SEP

A22CH 39 4 EXTRA NL MILWAUKEE WIS 1

METRO PICTURES CORPN
1476 BROADWAY NEW YORK NY

NOTWITHSTANDING HOT WEATHER AND MOTORLESS SUNDAY TO HELL WITH THE KAISER BROKE ALL RECORDS AT THE STRAND OPENING SUNDAY AUDIENCE WENT WILD WITH APPLAUSE PICTURE EXHIBITED WITH FULL STAGE EFFECTS AND TWENTY ONE PIECE ORCHESTRA

STRAND THEATRE
A W STARBIRD MGR.

THE KAISER

as the Kaiser with Olive Tell - Written by June Mathis - Karger, Manager of Productions -

EXCLUSIVE DISTRIBUTORS

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"



Her popularity grows by leaps and bounds

MAY ALLISON

in Hale Hamilton's drama

The RETURN *of* MARY

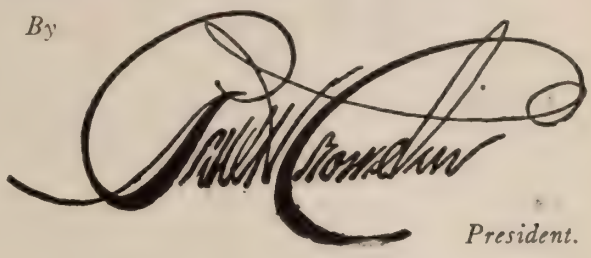
Adapted by George D. Baker and directed by Wilfred Lucas in 5 wonderful acts

Released by METRO September 23

George D. Baker, *Manager of Production*

"Little Talks with Foreign Buyers"—No. 18

By



President.

"SHERRILL!"

THE name stands for *high art* in film production as features like "The Witching Hour," "Conquest of Canaan" and others will attest. Sherrill made "Hearts Across the Seas," a call for patriotism in *all* countries, and the critics have pronounced it the finest thing of its kind to date. It makes every spectator a booster for his own country; and so is one of those pictures that receive—and deserve—official support everywhere. The executives of your nation, state and city will be glad to endorse and publicize "Hearts Across the Seas." So will every local civic and patriotic organization of any importance. IT MAKES BETTER CITIZENS. If you *must* have a "special" that has thrills and pep and action, that will make lots of noise, get lots of advertising and *do lots of business*, you had better sign this Frohman Amusement Corporation (Sherrill) masterpiece today. Oh, yes—Arnold Daly, known the world over as a leading star of the American stage, is the featured player.

CALL, WIRE OR CABLE

INTER-OCEAN FILM CORPORATION

INTER-OCEAN BUILDING — 218 W. 42nd ST. NEW YORK CITY

PAUL H. CROMELIN
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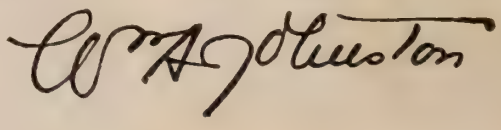
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Hit the Line!
September 28th.

For news information on these pictures see page 1991. For exploitation service see page 2006.

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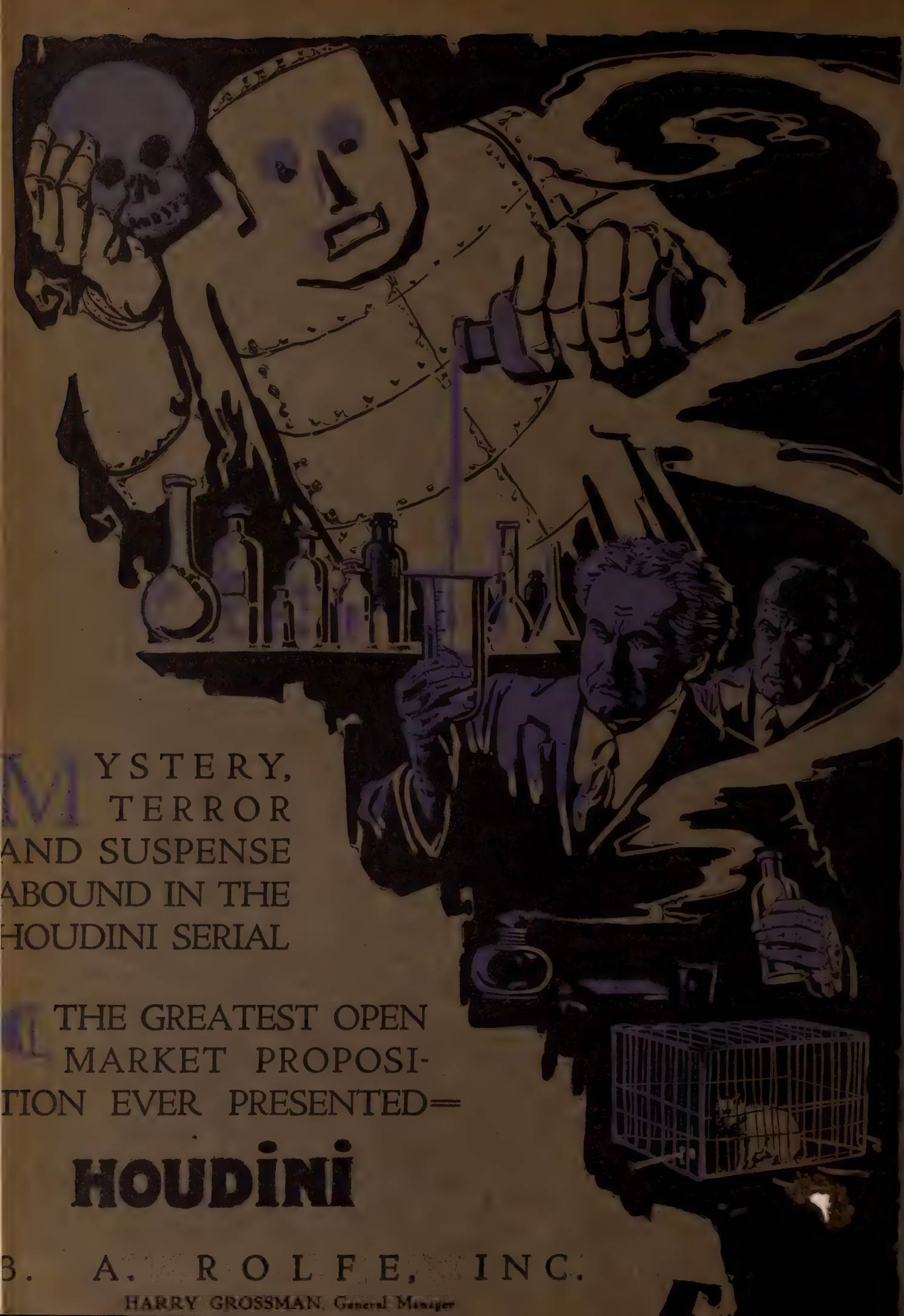
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New York Times says—

MAURICE TOURNEUR ONCE MORE REVEALS HIS CREATIVE GENIUS!!

THE NEW YORK TIMES, MONDAY, SEPTEMBER 16, 1918.

"SPORTING LIFE" IS SHOWN AT RIVOLI

Maurice Tourneur's Racing Film Lets Audience Cheer Classic Derby of Drury Lane.

Few motion picture directors equal, and fewer surpass, Maurice Tourneur in the art of making scenes for the screen. By his work he stands out prominently, even among that small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in "Sporting Life," the featured film at the Rivoli this week.

The play is a melodrama, based upon the well-known Drury Lane product, and, as many will remember, it has to do chiefly with a young English Lord and his desperate efforts to re-establish himself financially through the successes of a pugilist in the ring and a racehorse, the phenomenal Lady Love, in the Derby. Theer are abundant opportunities in the play for exciting scenes.

Mr. Tourneur has not faltered before any of the big, comprehensive scenes, such as those of the prize fight and the Derby race, while in little incidents also he has done not only the obvious and expetced, but the surprising. The spectators who viewed the picture yesterday afternoon were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes as people do only when the yare thrilled by a sense of participation in what they see or hear.

At one point, as Lady Love dashed forwar dto the race, some one in the orchestra shouted "Go," and many of the spectators literally started forward from their seats. It all seemed real. But this effect was accomplished by the climax of an episode, and each effect of the photoplay was similarly accomplished.

This is a Sample of What the New York Papers Said About

"SPORTING LIFE"

S. L. Rothapfel booked "SPORTING LIFE" without seeing it. His confidence in MAURICE TOURNEUR'S ability has been justified in his securing this sensational success that is now packing his Rivoli Theatre to the doors and establishing new records.

Definite distribution arrangements will shortly be announced

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Motion Picture News

Vol. 18 No. 13. September 28, 1918

The Week in the Film World at a Glance

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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Motion Picture News

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"The Exhibitors' Medium of Communication"

Volume 18. No. 13 September 28, 1918

On Probation!

A Lesson from the Shirtwaist Makers

THE waist manufacturers have joined hands to eliminate extravagance.

They will standardize their industrial conditions—now more or less chaotic—to meet the war situation and this Government's great economic part in it.

They admit needless extravagance in operation—due to excessive competition—and the further fact that no effort has ever been made to standardize their output and operations.

So they formed a League of their members.

Then at the suggestion of the United States Chamber of Commerce this League has appointed a war service committee with full power to regulate production, eliminate needless overhead and establish standards.

These objects, it is stated, will be attained.

Evidently they considered their own commission to be more desirable than one appointed by the government.

What will the film industry do?

Will we sit by and wait for the government commission to come along?

Will we admit that we cannot audit and adjust our own accounts; that we are powerless to stop the wide-open leaks of our own house with our own hands; that like a drunken spendthrift on the streets we must wait for an officer of the law to come along and gather us in?

The government is out for regulation, gentlemen; and the government will continue to regulate, right and left, the individual, the corporation, the industry, in a steady, indiscriminate and relentless fashion.

The government is facing a stern and undeniable demand—from the civilized world—for billions and billions of dollars. These billions must be and will be wrung from this country. But the country can only continue to give these billions by perfecting corresponding economies.

The loose dollars have been taken. We must *save* to supply the new demands. The government knows this.

* * *

We are now facing the imposition of a tax so heavy that we assert it will ruin the industry.

Why is Washington making the tax so heavy?

We can give the answer in a nutshell.

To quote the words of a United States Senator, "You must be rich because you spend so much."

There's the mental attitude of every single member of congress. It still exists despite our pleas—*and naturally.*

If any one of us saw a prosperous looking individual handing out greenbacks on Broadway we would at least classify him as a splendid subject for a Liberty Loan or Red Cross contribution.

SO we face a remarkable paradox.

The industry is *not* making money.

It is not making money because it is excessively wasteful.

Yet it is the more heavily taxed *because* of this wastefulness—because this almost public exhibition of extravagance gives the impression of easy and unlimited income.

* * *

So much for that.

Here's the other side of the situation.

The overproduction of film is:

(1) Straining at credit facilities (and now the Liberty Loan *demands* that all credit facilities be strictly conserved).

(2) Using unnecessarily raw film material now demanded by hospital, munition works and the most important of war essentials.

(3) Running strictly contrariwise to that policy which would conserve the industry's resources and make prosperous each branch of the industry, namely, *fewer* pictures, *better* pictures, and *longer* runs.

The wasteful distribution of film (through too many exchanges) is:

(1) Using express service excessively.

(2) Tying up acres of floor space and wasting this rental money.

(3) Causing a leakage, in the opinion of distribution experts, of at least $25,000,000 a year.

* * *

SO we face these situations:

A tax ruinous unless paid for out of economies *which can be made;*

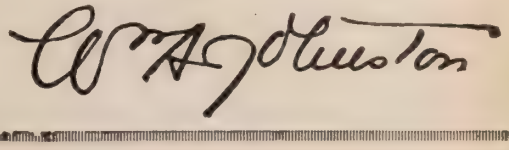
An industry which will not be declared essential *until these economies are effected,* and which will therefore be denied the priorities essential to operation;

An 18 to 45 draft which will hit hard the essential workers in the industry unless the industry itself is declared essential.

* * *

What is to be done?

Are we to sit on this shaky fence all winter; or will we see to it that we get a solid foundation under our feet?



The Tax Hearing at Washington

THE Senate Finance Committee on Tuesday of this week granted a hearing on the new tax bill to a delegation from the National Association.

The film men present included William A. Brady, Walter W. Irwin, Gabriel Hess, S. L. Rothapfel, Alfred S. Black, Dr. J. Victor Wilson, Ernest Horstmann, Harry Bernstein, Harry Crandall, Col. Barry Buckley, Sydney S. Cohen, L. F. Blumenthal, C. C. Pettijohn and Yours Truly.

In the ordinary course of events we would use a page of news column space telling you in cut and dried fashion just what happened at the Capital.

But just as surely we would then be tempted to use up this page in semi-personal, semi-editorial comment on that same news story.

And then the boss would come out and remind us that it is a patriotic duty to save white space.

So we'll beat him to it by covering the whole blamed affair on this page.

Let's go!

* * * *

IN the first place—to sum up the whole day—it was a pretty disappointed lot of film men who travelled back to New York on the Congressional Limited.

The impression was general that the hearing had been of little help in forestalling the heavy tax levies listed in the new bill by the House Ways and Means Committee.

The industry's fate now depends entirely on the work that can be done with the Senators and Representatives "out of hours" by the Washingtonians—Harry Crandall and Col. Buckley.

The delegation received assurances from Representative O'Shaughnessy of Rhode Island—a member of the Ways and Means Committee—that he would secure a reception for any briefs that may be prepared within the next few days. Mr. Irwin and others are laboring on the briefs; Crandall will see that they are presented with all force to the right people—and meanwhile—let us have courage if we can't have hope.

The handwriting now says: A doubled seat tax, a ten per cent rental tax, a doubled admission tax.

And may the Fates have mercy on the "average" picture theatre!

* * * *

THE delegation met at the Hotel Shoreham less than an hour before the hearing to plan its campaign. It was decided that William A. Brady would present the case for the industry as a whole and that Alfred Black would state the exhibitor's case.

The conference decided that the speakers would offer no substitute or alternative tax suggestions—that the industry would rest its case on the plain and blunt statement that it was already taxed beyond the limit and that further levies would seriously cripple it as a business and hamper it as a propaganda agent.

It sounded good.

And it continued to sound good—until the Senators heard it.

And it didn't sound half so good after Senator Thomas interrupted Mr. Brady to ask:

"Is it true that a young lady by the name of Anita—Anita—yes, Anita Stewart, gets something like three thousand five hundred dollars a week?"

* * * *

WHEN the Senator popped that question he touched the keynote of the Washington attitude towards the motion picture industry.

What matter that Mr. Brady stated with all his usual force the screen's value to the Government, the fact that no picture company has declared a dividend in the past year?

What matter that Walter Irwin came to his aid with technical knowledge, with clearly stated information as to the tremendous burden the new taxes would be on the picture industry?

What matter that Alfred Black—an able spokesman for the exhibitors—told of how taxes of the past year had wiped out thousands of struggling theatres all over the country, of how every new tax levied would eventually find its way to the exhibitor, burying him under triple and even greater taxation?

What Washington wants to know is:

"How can you afford to pay million dollar salaries if you are a poverty-stricken industry?"

* * * *

THE man who can answer that question—to the satisfaction of Congress—will deserve a million dollar salary for himself, payable by the entire industry.

If Congress can ever forget that bugaboo Congress will be able to see that the steadily mounting taxes mean ruin to thousands of small business men—the "eighty per cent" exhibitors.

If Congress can ever forget the stars' salaries it will be willing to meet film men as business men and give them tax treatment as business men.

But Senator Thomas is thinking:

"It seems to me if you can pay a young lady three thousand five hundred a week you must be a fairly prosperous industry."

And Senator Brown, of New Mexico, is thinking:

"You look like pretty good business men. I can't see why you keep on making pictures, pictures, pictures, if you are not making any money out of them and never expect to."

If you—Kind Reader—have the answers to these questions please requisition the National Association for carfare to Washington.

And get there quick!

* * * *

THE Senate Finance Committee proved a good friend to the motion picture industry at the conference meeting with the House last year which decided the film taxes.

Despite the fact that their reception on Tuesday was none too warm—it was fifty-fifty—they may be with us this year.

As to the House Committee:

Representative O'Shaughnessy appeared impressed when R. S. L. Rothapfel laid his cards on the table and gave him facts and figures regarding his own theatres. Messsr. Crandall and Buckley will be on the ground to talk man to man with the legislators in an attempt to show them the real seriousness of the situation.

In these two phases are combined a ray of hope. Trojan work may secure for the industry a reduction of the ten per cent rental tax, it may secure a reduction of the twenty per cent admission tax. There seems little chance of a change in the proposed new seat tax.

And thus is summed up "A Trip to Washington."

PERSONAL

Dear Leslie: You overwhelm us with your sincere flattery of The Complete Plan Book.

Have we anything else that you want—an old shirt, f'rexample? Don't be bashful. Our motto is Service—to manufacturers, to exhibitors, and to—"publishers."—Yours truly.

BUY LIBERTY BONDS

Fourth Liberty Loan Film Distribution

Massive Output of Special Films Made for Fourth Liberty Loan Drive Will Be Distributed by Each Respective Producer—Companies to Handle Product of Their Own Stars

PATRIOTIC exhibitors will probably welcome the broad and equitable distributing arrangements decided upon to secure wide and quick exhibition of the comprehensive and varied production of short special propaganda films made by the most prominent motion picture stars to augment the Government's huge Liberty Loan campaign.

The wide diversity of the many films which center on the one topical theme is considered astonishing. A great many of these contributions of the various stars were shown at the Rivoli theatre September 18 and registered so heavily that they were pronounced masterpieces. The remainder were shown at the Paramount projection room in New York September 19 and from all reports they were as good as those already seen.

National Association Plans

Plans for the motion picture industry's Liberty Loan drive in co-operation with the Treasury Department were greatly broadened during the week with the announcement of an elaboration in distribution plans and with the arrival in New York of practically all of the film contributions made by the various stars.

As a result the executive departments of the various units of the industry, as well as the National Association's committee in charge of the Liberty Loan drive, are now concentrating on the details of the plan to obtain 100 per cent. distribution for the nearly two-score Liberty Loan films which will be shown in moving picture theatres throughout the country.

The change in the distribution arrangement was announced by Adolph Zukor, Chairman, following a meeting of the committee on Monday. Under the new arrangement each company will distribute the pictures made by its own stars, which, it is expected, will promote greater efficiency and eliminate a great deal of confusion in the handling of the 3,000 prints which will be used in the forthcoming campaign.

Members of the committee in attendance at the conference were Chairman Adolph Zukor, Walter W. Irwin, Marcus Loew, J. F. Brulatour, Al Lichtman, manager of distribution, and John C. Flinn, secretary of the committee.

The problem of obtaining 100 per cent. distribution for the Liberty Loan films, which had been discussed at a conference held by Mr. Zukor and Frank R. Wilson, national director of publicity for the Fourth Liberty Loan campaign, was the principal business considered by the committee. Al Lichtman presented the previously announced plan of centralized bookings from a master sheet, and this was discussed at some length.

Walter W. Irwin, who is in charge of the Distributors' Division of the National Association, proposed that each company should distribute the pictures contributed by its own stars. It was pointed out by Mr. Irwin that promiscuous booking would result in disputes, discussions and controversies in that many exhibitors who have been booking pictures of the various stars represented in the loan drive would find pictures by these stars in other theatres.

POINTS OF LIBERTY LOAN FILMS

1.—Each Company will distribute the films in which its stars appear.

2.—Exhibitors can book them from any exchange, regardless of whose films the exhibitor uses regularly.

3.—There is absolutely no charge for the films.

4.—No exhibitor can book a Loan film for more than one day, and no more than one on any one day.

5.—The films are shipped via Parcels Post under a Government frank, and there is no express charge.

6.—Exhibitors are urged to report to exchanges the amount of Loan subscriptions secured each day on which a picture is used.

The only equitable way of handling the distribution of the prints, according to Mr. Irwin, would be for each company to distribute its own pictures. He stipulated that no restrictions should be made on bookings under this plan. The Irwin proposal was adopted by a unanimous vote of the committee.

The Government Approves

The proposed plan of distribution, as outlined by Mr. Irwin, was called to the attention of Mr. Wilson at Washington, who, in acknowledging receipt of the plan, stated that it certainly had the approval of the Government.

Exhibitors are being urged to make the fullest possible use of the large number of patriotic subjects which are being offered by the various producing and distributing organizations, in connection with the Liberty Loan Specials available through the exchanges of the organizations listed on this page.

Many exhibitors, according to reports which have been received by the Liberty Loan Committee of the N. A. M. P. I., are planning to feature the Liberty Loan films during the period of the drive, a practice which is expected to become of wide vogue when the large army of exhibitors who are co-operating with the other departments of the industry become fully acquainted with the high quality of the Liberty Loan Specials.

Great stress is being laid by the committee upon the fact that each film carries a story which, for other purposes, could easily have been extended to five reels. Enough action and punch have been compressed into the few hundred feet allowed for these stories to give them the standing of regular features.

It was announced by the committee's chairman, Adolph Zukor, that thirty-six prints, ranging from 300 to 1,000 feet in length, would be used in the motion picture campaign. This does not include the large number of photoplays and educational films of a patriotic nature which will be available to the exhibitors who wish to offer well rounded patriotic programs to their patrons during the period of the big drive.

Liberty Loan films which are to be distributed under the co-operation of the National Association of the Motion Picture Industry by the various producing companies are as follows:

Titles and Stars

There are thirty-six pictures, each of which features an appeal to buy bonds. Virtually every star in the movie world has contributed a film.

The following is a list of them:

Enid Bennett, Alice Brady, Betty Blythe, Marguerite Clark, Dorothy Dalton, Mrs. Sidney Drew, Geraldine Farrar, Elsie Ferguson, Corinne Griffith, Lillian Gish, Alice Joyce, Gladys Leslie, Mae Murray, Mme. Nazimova, Mary Pickford, Emily Stevens, Norma Talmadge, Edith Storey, "Fatty" Arbuckle, "Charlie" Chaplin, George M. Cohan, William Duncan, Sidney Drew, Douglas Fairbanks,, William Faversham, Dustin Farnum, William Farnum, William S. Hart, Sessue Hayakawa, Frank Keenan, Harold Lockwood, Harry T. Morey, Charles Ray, Wallace Reid, Mack Sennett and Earle Williams. The players of the Kalem and the Goldwyn companies contribute two of the films.

Some of the titles are: "A Bullet for Berlin," "The Taming of Kaiser Bill," "Liberty Bond Jimmie," "A Woman of France," "Stake Uncle Sam to Play Your Hand," "Sic 'Em, Sam," and "Banzai."

The pictures were made in various studios in the country under the auspices of the Treasury Department and the Liberty Loan Committee of the National Association of the Motion Picture Industry.

Producer Co-operation

The film concerns that co-operated in producing the pictures are the Metro Pictures Corporation, the Famous Players-Lasky Company, the Vitagraph Company, Select Pictures Corporation, Fox Film Corporation, Universal Film Company, Hayworth Pictures Corporation, Sherman Pictures Corporation, First National Exhibitors' Circuit, Goldwyn Pictures Corporation, Kalem Film Company, V. B. K. Film Corporation and the Pathe Exchange, Inc.

The plan of distribution provides for the

(*Continued on page* 1994)

U. S. Co-operates in Exposition

United States Fuel Administration Has Taken Large Space in National Motion Picture Exposition in Madison Square Garden

THE United States Fuel Administration has taken space number 85 for the National Motion Picture Exposition to be held in Madison Square Garden October 5 to 13 inclusive. This is one of the largest spaces in the Garden and the Fuel Administration is planning one of the biggest exhibits in the whole show.

Besides making it impressive as to its size they also expect to make it one of the most interesting and instructive of all the highly interesting exhibits that have already been promised.

P. B. Noyes, head of the conservation division of the Fuel Administration stated when he arranged for this space that he was most enthusiastic about this War Service Exposition of the motion picture industry. He said: "This exposition has the hearty approval and endorsement of the Fuel Administration. We believe in it all the way through and are only too glad to be afforded the opportunity to take space and to stage an exhibit.

"Coming as it does early in October there will be no necessity for heat of any kind and nearly all of those taking exhibits are located in or around New York, so there will be no heavy demands on the railroads for transportation.

"This exposition fits in very well with our plans for starting a big educational campaign among the people for fuel conservation and I know of no better place to start it than at this motion picture exposition in the heart of New York City."

Joseph Johnson, publicity director for the Red Cross, is another one who is enthusiastic about this exposition. When it was called to his attention by Frederick H. Elliott, executive secretary of the National Association of the Motion Picture Industry and general manager of the Exposition Company, he expressed himself as being heartily in favor of it and agreed on the spot to take space.

He immediately addressed a letter to his assistants in New York to select the space for the Red Cross exhibit and gave them instructions as to the character and scope this exhibit was to take. As soon as these details have been completed they will be announced.

While in Washington Mr. Elliott visited the offices of the Food Administrations and received assurances from high officials of that department of the government that they would be represented at the show. As soon as they can decide upon the form their exhibit is to take definite arrangements will be made to select a space of sufficient size to make the proper display.

Although it cannot be announced officially at this time it is very probable that this exposition will contain the largest exhibit of war relics taken from the battlefields of France that have ever been gathered together in New York. These relics were collected by the allied governments and have been loaned to the Liberty Loan Committee for use in the coming drive. In all there are about twenty-seven carloads of these relics and conferences that are to be held between Mr. Elliott and Frank R. Wilson, publicity director for the Liberty Loan Committee will determine just how many of them will be placed on view at the Garden during the exposition.

It is expected during the course of the next week that other important administrative departments of the government who have expressed a desire to have space at this exposition will complete their final arrangements. These include the Aircraft Board, the Army, the Navy, the Department of Agriculture, the Y. M. C. A., and the allied war charities organizations and the War Savings Stamps Committee. Preliminary discussions have already been held with representatives of the Department of Agriculture and definite assurances have been received that they will be represented among the government space holders.

One of the most gratifying facts about this whole exposition is the manner in which the supply and equipment people are taking space. These include the Nicholas Power Company, the Precision Machine Company, the National Lamp Works, the National Carbon Company, the Westinghouse Lamp Company, the Cooper Hewitt Light Company, the Edison Lamp Works of the General Electric Company, the United Theatre Equipment Company, and J. H. Hallberg. Many inquiries have been received from other companies in the supply and equipment field and it is expected that they will sign contracts for space in the immediate future.

Madison Square Garden will be elaborately decorated for this exposition. The color scheme will naturally be red, white and blue, as this is a war service exposition and the whole decorative plan will be worked out to impress this fact on the general public. Plans and sketches are now being drawn and it can be safely said that when the doors are thrown open to the public on Saturday night, October 5, that the motion picture industry will be proud of the work that has been done.

The floor plan of the Madison Square Garden is now on file in the offices in the Times building and space holders are urged to come in and select their spaces at the earliest opportunity. Owing to the rapid manner in which space is being disposed of, over half of the entire main floor of the Garden has been sold, the desirable locations are being rapidly selected.

Owing to the difference in the shape of the Garden and the Palace there is both a difference in the arrangement and the sizes of the locations.

Cameraman Passes Away

Louis Ostland, cameraman of World Pictures, died last Monday as a result of an operation for appendicitis. Mr. Ostland in point of service was one of the oldest cameramen connected with the World.

For the past six months he has been working in conjunction with Dell Henderson in making the Blackwell-Greeley pictures.

Federal Trade Commission Issues Orders to Stanley Co. of Philadelphia

Early this week the Federal Trade Commission rendered an important decision which establishes a precedent and is expected to have a far-reaching effect upon the motion picture business.

They ordered the Stanley Booking Corporation of Philadelphia, to desist from practices designed to force film producers and theatres to deal with each other through the corporation. Specifically the corporation is ordered to discontinue:

Procuring the cancellation of contracts for the exhibition of moving picture films made between its competitors and the producers;

Procuring films which have been announced for exhibition by its competitors and exhibiting them in the same neighborhood in advance of the date advertised by such competitors, to hinder, harass and embarrass competitors;

Making contracts for films on the condition or understanding that the lessee or purchaser shall not use films produced by a competitor;

Making threats and employing methods of intimidation to compel theatres to pay commissions on films booked directly from the producer or film exchanges;

Making threats against independent exhibitors that unless they book through the agency their supply of films will be cut off, and,

Threatening producers and film exchanges with the withdrawal of patronage in order to induce them to cease supplying certain of their competitors with films.

Arthur Guy Empey Helps in Tank Boys' Benefit

Arthur Guy Empey, author of "Over the Top" and star of Vitagraph's great production by that name, who recently enlisted as a private in the United States Tank Corps, was detailed to New York to assist in organizing and managing the benefit performance given at the Century theatre to raise a welfare fund for the "Treat 'Em Rough" boys.

He gave a big check to the fund. Alice Joyce, Corinne Griffith, Gladys Leslie and other Vitagraph stars aided in selling tickets for the entertainment. Empey, having finished his training at Fort Slocum, is now stationed at Camp Colt, Gettysburg, Pa., which is the best of the camps established for the tanks.

Sam Carlton to Kokomo

Sam Carlton of Frankfort, Ind., has been secured to take charge of the Sipe theatre at Kokomo, Ind. The *Morning Times* of Frankfort, had the following to say about Mr. Carlton: "Mr. Carlton is well known here and it is largely through his efforts that the local theatrical field became a success. He is a practical theatrical man and every inch a showman, and there is no doubt but that he will make a success in Kokomo. The theatre-goers of that city are to be congratulated in having secured Mr. Carlton and his new position."

Honor Roll

These men of the staff of MOTION PICTURE NEWS have joined the colors

H. N. Conant
J. L. Kelley
Theo. S. Mead
George D. Gould
Wm. McCormack
Leo Kane

L. M. O'Connor and Ed Morrison, two of the cameramen from the Lasky lot in Hollywood have just completed a course at the School of Aero Photography in New York, which is part of Columbia University, and have been awarded commissions in the photographic division of the army.

Lieutenant Roy Marshall is another Lasky boy who has quickly won his way to a commission. Marshall, who was assistant director with George Melford, enlisted as a private some time ago, and worked up to a non-commissioned officer's job, late receiving his commission.

Among other Lasky boys who have been given commissions lately and are overseas or on their way there are Tom Forman, Ted Duncan and Walter Long, actors and Richard Sherer, formerly an assistant director. Duncan is a captain, and the others are lieutenants.

Two more stars were added to the Lasky service flag the other day when Paul Perry, camera expert, and John Browne, assistant director, left the studio to take up war work.

Joseph Rinehart, chief technician of the *Screen Telegram*, the Mutual twice a week news reel, has been called by the Fort Lee, N. J., Draft Board, and inducted into military service at Camp Dix, N. J.

Charles V. Burton, prominent free lance cameraman of Cleveland, has accepted a commission as second lieutenant in the U. S. Signal Corps. Burton left for Washington last week.

Another son of Studio Manager W. S. Smith of the Vitagraph Hollywood plant has gone into the service. Ernest Smith, cameraman for Paul Hurst at the Vitagraph lot, is the newest member of the Smith family to join the colors. He has left for Camp Kearney during the past week and now the sixth star in the rear panel of Mr. Smith's car has underneath the name "Ernest Smith." The accompanying five stars surmount the following names: Lieut. A. D. Smith, Lieut. George Smith, Lieut. Victor Smith, Corporal Edward Smith, Private Frank L. Smith and Private Ernest Smith.

Frank J. Alberti, who has conducted a theatre electrical supply house at 100 Golden Gate avenue, San Francisco, has been called by the Liberty Army and left September 14 for Camp Houston with the Fifty-third Artillery. He is a member of Battery A.

Pliny Horne, Triangle cameraman, has been admitted to the United States Signal Corps School of Photography at Columbia University. He is now awaiting orders to report to New York City.

Former Casting Director Melville Brown of the Chaplin studio personnel announced this week that he will soon enter the United States naval service. He will be stationed at San Pedro. Chaplin plans to give him a farewell dinner.

Another Springfield photoplay theatre attache has answered the call of Uncle Sam. Louis Dawson, formerly assistant manager at the Royal, will enter the U. S. Army on Wednesday, September 11.

Richard Garrick, well known as director general for Gaumont Co. and several other motion picture companies, having been rejected for overseas service, is doing his bit for Uncle Sam as Amusement Director of the $60,000,000 Air Nitrates Corporation which is located at Muscle Shoals, Ala.

A party of friends that included Vice-President Hammons of the Educational Films Corporation visited one of the nearby camps week before last and said goodbye to Sergeant L. V. Calvert, a Signal Corps "non-com," who went abroad with his fighting unit immediately thereafter. Sergeant Calvert was formerly manager of the New Garrick, Minneapolis.

Equipment Displays at Big Show

The National Motion Picture Exposition at Madison Square Garden, October 5 to 13, Has Support of Supply Men

THE National Motion Picture Exposition to be held at the Madison Square Garden October 5 to 13 is receiving the enthusiastic support of the supply and equipment members of the industry. Practically all of the large concerns in this branch of the business have completed their arrangements for space and are now engaged in working out details for their exhibits. In many cases these will be particularly elaborate.

The National Lamp Works has increased its space over that which it had contracted for for the Grand Central Palace Exposition and is planning an interesting and instructive demonstration of the use of incandescent lamps in projection.

The Edison Lamp Works of the General Electric Company have arranged to take large space and are planning an equally elaborate exhibit. The same also applies to the lamp department of the Westinghouse Electric Company.

Naturally any motion picture exposition would be uncomplete without the Nicholas Power Company and the Precision Machine Company being represented; they have both taken large blocks of space.

The United Theatre Equipment Company is another concern that is arranging for a complete exhibit of all machines necessary for the proper and artistic presentation of moving pictures.

One of the novel features of the exposition will be the demonstration that is being arranged by the Sunlight Arc Company which, on the opening night will take moving pictures of the whole show.

They claim that by placing four of their new Sperry-gyroscopic lamps in the balcony of the Madison Square Garden that every corner of the vast building will be as bright as day. They have received permission to take moving pictures of the show, and they plan to exhibit these pictures in the large theatres of the city during exposition week.

Other concerns which have contracted for space in the supply and equipment division are the National Carbon Company, the American Coin Register Company and the Cooper Hewitt Lamp Company. Inquiries have been received from a number of other supply and equipment concerns and contracts are being negotiated.

One of the most interesting exhibits from a mechanical standpoint will be that of the United States Employment Bureau which is planning to stage a demonstration of every form of war industry in which the Government is engaged. This will include the actual building of miniature ships, aeroplanes, shells and so forth. For this reason alone this should be the most successful exposition ever held by the motion picture industry and because of the close co-operation with the Administration Departments

Fox Stars Thanked for Autographed Photographs

Private William Donnachie of the Fourth Argyll and Sutherland Highlanders, now at North Berwick, Scotland, recovering from Spanish influenza contracted at the front, has written to William Fox that the sale of autographed photographs of various Fox stars has added a total of $125 to the Red Cross of Great Britain.

Private Donnachie, who enclosed a letter of thanks from the secretary of the North Berwick branch, wrote as follows:

"Allow me to thank the following Fox players who so generously donated photographs toward the Red Cross: Miss Peggy Hyland, Miss Virginia Pearson, Miss Theda Bara, Mr. Tom Mix ond Mr. William Farnum. I would have written to each player, only I am laid aside with Spanish influenza."

Fourth Liberty Loan Film Distribution

(*Continued from page* 1991)

showing of one of the pictures in every moving picture theatre in the United States on each day of the Fourth Liberty Loan Campaign, each to be advertised as an "added attraction."

The last few days of the time allotted for the acceptance of Liberty Loan Specials was marked by a wild scramble by numerous stars to get their pictures completed in time. Many of them worked night and day, and still others abandoned all work upon important pictures to co-operate with the Government in the Liberty Loan Campaign.

This spirit of sacrifice, enthusiasm and co-operation was to be found in every studio, and had the committee been able to extend the time limit for the receipt of pictures there is no doubt but that many other pictures would have been made available for Government use.

Because of the tremendous task of making the thousands of prints required to obtain the widespread distribution desired by all parties, the committee was compelled to decline regretfully numerous offers by stars and companies to make special films for the campaign.

Many Subjects Listed

Although there are many subjects or titles listed there is only one theme—"Buy Bonds." No single industry has co-operated with the United States Government in such a comprehensive and whole-hearted manner, and this great campaign will make history for the motion picture industry which will have lasting and far-reaching effects.

The list practically completed is as follows:

Dustin Farnum in "Ready Money Ringfield." Courtesy Sherman Pictures Corporation.

Harry T. Morey and Betty Blythe in "The Grouch." Directed by Paul Scarden. Courtesy Albert E. Smith, President of the Vitagraph Company.

William Faversham in "A Liberty Loan Appeal," by O. R. Geyer. Courtesy Famous Players-Lasky Corporation.

Mme. Nazimova in "A Woman of France," written by Mme. Nazimova; directed by Albert Capellani. Courtesy Richard A. Rowland and Maxwell Karger, Metro Picture Corporation.

George Beban in "When It Strikes Home." Courtesy Famous Players-Lasky Corporation.

Mr. and Mrs. Sidney Drew in "Financing the Fourth," titles by Tam Brett. Courasy V. B. K. Film Corporation.

William Duncan in "The Decision." Courtesy Albert E. Smith, President of the Vitagraph Company.

Douglas Fairbanks in "Sic 'Em, Sam." Courtesy Famous Players-Lasky Corporation.

Alice Brady in "A Liberty Loan Appeal," written and directed by Charles Maigne. Courtesy Select Pictures.

The Mack Sennett Stars in "It's a Cinch." Courtesy Famous Players-Lasky Corporation.

Alice Joyce in "The Choice," written by A Van Buren Powell; directed by Tom Terris. Courtesy Albert Smith, President of the Vitagraph Company of America.

Mary Pickford in "100 Per Cent American." Courtesy Famous Players-Lasky Corporation.

Charlie Chaplin in "The Bond." Courtesy First National Exhibitors' Circuit.

Lillian Gish in "A Liberty Loan Appeal." Courtesy D. W. Griffith.

Elsie Ferguson in "The Spirit That Wins," story by Adrian Gil-Spear; directed by Emile Chautard. Courtesy Famous Players-Lasky Corporation.

Goldwyn All-Star Cast in "Stake Uncle Sam to Play Your Hand," story by Willard Mack; directed by Hugo Ballin. Courtesy Goldwyn Pictures Corporation, Samuel Goldfish, President.

Corinne Griffith in "A Wise Purchase," story by Graham Baker; directed by Henry Houry. Courtesy Albert Smith, President of the Vitagraph Company of America.

Charles Ray in "A Liberty Loan Plea." Courtesy Famous Players-Lasky Corporation and Thomas H. Ince.

All-Star Cast in "My Country." Courtesy Kalem Film Company.

Wallace Reid in "His Extra Bit," by Gardner Hunting. Courtesy Famous Players-Lasky Corporation.

Mae Murray in "The Taming of Kaiser Bill," directed by Robert Leonard. Courtesy Universal Film Company.

Emily Stevens in "Building for Democracy," story by June Mathis; directed by Harry Franklin. Courtesy Metro Pictures Corporation.

George M. Cohan in "A Liberty Loan Appeal," by Jerome Beatty. Courtesy Famous Players-Lasky Corporation.

Normal Talmadge in "A Liberty Loan Appeal." Courtesy Joseph M. Schenck and Select Pictures.

William S. Hart in "A Bullet for Berlin." Courtesy Famous Players-Lasky Corporation.

William Farnum in a Liberty Loan film. Courtesy Fox Film Corporation.

"Fatty" Arbuckle in a Liberty Loan appeal. Courtesy Famous Pictures-Lasky Corporation and Joseph M. Schenck.

Harold Lockwood in "Liberty Bond Jimmy," written by Finis Fox; directed by Edwin Carewe. Courtesy Metro Pictures Corporation.

Dorothy Dalton in a Liberty Loan appeal. Courtesy Famous Pictures-Lasky Corporation and Thomas H. Ince.

Gladys Leslie in "Sylvia's Last Pledge." Courtesy Albert Smith, president of the Vitagraph Company of America.

Sessue Hayakawa in "Banzai" (Hurrah). Courtesy Haworth Pictures Corporation.

Marguerite Clark in "The Biggest and the Littlest Lady in the World." Story by Adrian Gil-Spear; directed by J. Searle Dawley. Courtesy Famous Pictures-Lasky Corporation.

Edith Storey in "Edith's Victory for Democracy." Story by Colonel Jasper Brady; directed by Harry Franklin. Courtesy Metro Pictures Corporation.

Enid Bennett in a Liberty Loan appeal. Courtesy Famous Players-Lasky Corporation and Thomas H. Ince.

Earle Williams and Clara Whipple in a Liberty Loan appeal. Courtesy Albert E. Smith, presidentt of the Vitagraph Company.

CRASHING THROUGH TO BERLIN

A Special Service Section That You Will Want to Preserve

STARTING on Page 2047 of this issue of Motion Picture News is a Special Service Section on "Crashing Through to Berlin."

This section has been prepared by our own experts of the Exhibitors' Service Bureau as an aid to the exhibitors who will book this big Jewel production. We believe it the most complete Service Section ever issued on a production—every detail down to a specially prepared music cue is presented.

P. S. Harrison's review of this picture in the August 17th issue said "It offers splendid opportunities for exploitation and if properly handled will prove a good drawing card."

Our own review of the Special Service Section in this issue is "It gives you the last word in exploitation and backing for this picture."

Liberty Loan Pictures Shown in New York

Before a large audience the greater share of the Liberty Loan pictures made by prominent stars were shown at the Rivoli theatre Sept. 18. The remainder of them were exhibited Thursday in the Famous Players-Lasky projection room.

There are thirty-six of these plays, each one including at least one well-known star and some of them groups of them. The pictures are all short and vary from comedy to the grimmest sides of the war. Each one of the pictures received hearty applause and there is no doubt that they will get much more when they are shown to audiences singly.

The Liberty Loan committee hopes to have these pictures shown in every theatre in the country. There is no charge for them and they will be distributed through the exchanges of the company making them or the exchange that regularly handles that manufacturer's product.

A full list of the pictures will be found on page 2006.

Los Angeles Strike Settled

Several points of difference between stage employes at various studios, and their employers, have already been settled, and other points will be settled by a special arbitration board, according to announcement by Capt. Charles T. Connell, federal labor mediator.

Important Film Executives in Draft Registration

(*Special to* Motion Picture News)

More than 90 per cent of the leading figures in the executive end of the motion picture industry in Los Angeles were called upon to register in the new draft on September 12, while about 80 per cent of the 100 or more motion picture directors at work in Los Angeles studios likewise had to enroll in Uncle Sam's new roll call.

David Wark Griffith, who was called out of the city this week, was perhaps the first director to face exception board officials. He hurried to Board No. 17, said to be the largest board in the United States, where he attached his signature to the card handed him while a battery of cameramen from local newspapers and from the Griffith studios made photographic notes of the event.

It seems that the press agent got next to the fact that Mr. Griffith was on his way to the registration point, and when he arrived the Government officials were for a moment thrown off their balance by the flashlight bombardment that lit up the premises. Robert Shearer, chairman of the board, took personal charge of the ceremony.

Among some of the leading film men who registered were Jesse L. Lasky, Mack Sennett, Thomas H. Ince, H. O. Davis, James McGee, E. H. Allen, William Sistrom, Cecil B. De Mille, William B. De Mille, Roy Aitken, Milton Hoffman, John Jasper, Richard A. Rowland, George Fitzmaurice, Leon Osborne, C. Gardner Sullivan, Julian Eltinge, Fred J. Balshofer, Al. and Charles Christie, William Parsons and practically every other executive of Los Angeles studios, with the exception of Frank E. Wood of Famous Players-Lasky.

West Coast Producers Will Eliminate Slackers

In order to overcome the objectionable feature of studios being raided to enforce the work-or-fight ruling with respect to extra people, the Motion Picture Producers' Association in Los Angeles has organized a service bureau which will in the future handle all extras. The producers have shown the Federal authorities that approximately 300 extra men are needed constantly for productions, and their files will contain approximately that many names.

All wants of the studios will be supplied through this bureau, and information furnished the federal authorities at various intervals respecting the amount of time each of the 300 or more men put in at the plants. A complete list of names will be furnished the exemption boards, and all books and records of the Producers' Association service bureau will be inspected at intervals by the members of the several boards.

To facilitate the service bureau in this association, the Cinema Exchange, a booking organization opened in Los Angeles several months ago, has been purchased by the association and will be conducted under their supervision. No fees will be charged the players, nor will the service bureau fix the salaries of the players. The new bureau will be under the personal supervision of W. J. Reynolds.

Carmichael to Europe for Fox

Field Carmichael Goes Abroad to Open New Branch Offices for Fox Film Corporation on the Continent

TO supervise the establishment of several new branch offices abroad, made necessary by the tremendous growth of the Fox Film Corporation's business in Great Britain and on the continent, Field Carmichael, for the last two years manager of the William Fox Detroit branch office, will sail next week for London, where he will be the American representative of the Fox Film Corporation in Europe.

The appointment of Mr. Carmichael as foreign representative is said to be the outcome of the amazing popularity of Fox films in Great Britain and elsewhere on the continent in the last two years, with the result that an extension of the present facilities for handling Fox films in Europe is made necessary.

Although Mr. Carmichael's headquarters will be at 74 Old Compton street, W., London, his territory will embrace practically all of Europe outside the Central Empires. Fox films have long been established in Great Britain, and in France, Spain and Italy their popularity has been growing fast.

Up to this time the Fox business in France, Spain and Italy has been conducted through agencies, but it is understood to be the intention immediately to establish branch offices in all these countries. Mr. Carmichael will arrange for such offices in Paris, Madrid, Marseilles, Rome, Venice, Naples and other cities, and inaugurate direct service with Continental exhibitors who are not already receiving it.

William Fox has long appreciated the colossal possibilities for the development of Europe as territory for the extension of his films. In the last two years or more this territory has grown in importance until today Fox films is said to dominate the European field. Recent United States Government export bulletins show that from a comparatively few feet of film sent to Europe at the beginning of the war, the film exports of this country have mounted steadily and with amazing rapidity until today virtually the only films being shown in Europe are of American origin.

It is the general opinion among the trade that this growth will be greatly accelerated as the war goes on, so that when victory comes American films will be impregnably entrenched.

In Great Britain the Fox Film Company, Ltd., already has ten exchanges. These, scattered through England, Ireland and Scotland, were able for a while to care for all the business in the United Kingdom, but the necessity of an extension of booking facilities has been increasingly apparent for some time. This growth in business has several times caused additions to be made to the home office in Old Compton street, London, of the Fox Film Company, Ltd., until now this office is rapidly approaching the size of the home office in New York City.

The promotion of Mr. Carmichael to the post of European representative is a natural development of his career. He is one of the oldest branch managers, in point of service, in the Fox organization, having been continually with William Fox ever since he opened the Fox branch office in Denver several years ago.

Mr. Carmichael's whole life has been devoted to the amusement business in one form or another. Indeed, he began his career when he was twelve years old, as a candy butcher for the Gentry Brothers' dog and pony show. For four years he was press agent for the Sells-Floto circus and has occupied other responsible positions.

Vitagraph Loan Films Are Intensively Booked

Determined that every ounce of good and every dollar possible may be raised for the government, Vitagraph is working with the same degree of energy in booking the company's six Liberty Loan subjects as it does in the regular business of the company.

The Chicago branch of the Vitagraph distributing organization reports that it has booked the Liberty films into practically all of the theatres in its territory for a total of eighteen hundred days, to be played between September 20 and October 19, inclusive.

This good showing is said to be typical of the other branches of the company, all of which have been devoting especial attention to the work of giving the government's screen appeals the widest possible showing.

The Vitagraph Company has been one of the most active workers in patriotic fields, in addition to producing several powerful productions like "Over the Top," "Womanhood, the Glory of the Nation," "The Battle Cry of Peace," and many regular features. Several benefits for the Red Cross, and other war funds have been given at the company's Western studio, and extraordinary attention has been devoted to producing pictures of strong appeal.

The stars and the pictures in which they appear are: Earle Williams in "A Plea to Buy"; Alice Joyce, in "The Choice"; William Duncan, in "The Decision"; Corinne Griffith, in "A Wise Purchase," and Gladys Leslie, in "Sylvia's Last Pledge."

All of these subjects have been in the hands of the government for some time past and some of them have already been shipped to the branches which are to distribute them in the same manner in which they handle the company's regular product.

Goldwyn Production Used

Goldwyn managers throughout America have been quick to link up with the Fourth Liberty Loan campaign. "For the Freedom of the World," directed by Ira M. Lowry, one of the earliest of the patriotic pictures and a year-long success in every section of the United States.

In the fourth loan campaign Philadelphia was the first city to again demand this picture. Goldwyn's Philadelphia office has booked every print at its command solid for the four weeks beginning September 16. E. K. Lincoln, Barbara Castleton and Romaine Fielding are starred in the cast.

Vitagraph's New Booking Policy

Decks Are Now Cleared for Inauguration of Vitagraph's New Democratic Booking Policy Taking Effect September 30

ON September 30 Vitagraph will inaugurate its new "democratic war booking policy," and reports from the company's distributing organization state that statistics from the branches for the week closing September 7 reveal that hundreds of theatres had, at the time, signed for the new service.

These new contracts, the records show, include many of the leading theatres in New York, Boston, Philadelphia, Pittsburg, Chicago, Cleveland, Cincinnati, the Twin Cities, Denver, Salt Lake, Detroit, Omaha, Seattle, Los Angeles, San Francisco, New Orleans, and other big centers. Among the first-run accounts listed are those of the Garrick theatre in Minneapolis, the magnificent new Riviera in Chicago, which is reported to be the finest motion picture house built in years; the American leading theatre of Denver, and others.

The response of exhibitors to the company's announced policy of "a Democratic, not an Autocratic Booking Plan and Policy," has been extremely gratifying, according to a statement by Walter W. Irwin, general manager of the Vitagraph distributing organization, and his confidence in the success of the plan was reflected in the following telegram which he sent last week to all branch managers of the company:

"I wish to congratulate the entire organization upon the results of the summer just closed. We are now in the fall season with definite, dependable sales policies on three fixed units of great merit—Blue Ribbon features, Big V special feature comedies and Vitagraph serials—and the showing already made on them causes us to look forward with the utmost confidence. The future never loomed brighter."

It is asserted by Vitagraph that the introduction of its new booking policy has proved the most popular innovation in the history of the company, the exhibitors' overwhelming response testifying to their estimate of the merits and liberality of the new plan.

This plan, as officially outlined, permits an exhibitor to book on the basis best suited to this individual theatre conditions. It provides, first, for booking on a fifty-two weeks basis; second, for booking individual star series; and third, for booking combinations of star series. This booking plan is backed by a guarantee of the entire year's productions to be released at definitely fixed dates, each of the six stars rotating on the program at intervals of six weeks, and the exhibitor knows a year in advance who his Vitagraph star will be in any given date in that period.

Earle Williams, in "A Diplomatic Mission," is the first of the Vitagraph stars to appear on the newly arranged Blue Ribbon schedule. Gladys Leslie will have nine productions during the year. Harry T. Morey, in "The King of Diamonds," will appear on the program October 14th. Alice Joyce, whose growing popularity has been one of the fine things of the year in motion pictures, will follow Mr. Morey on the program in "Everybody's Girl." Corinne Griffith, another front rank Vitagraph star and a girl of extraordinary beauty and talent, will be seen on October 28th in "Miss Ambition." Bessie Love, newest of Vitagraph's stars, will make her bow as a Blue Ribboner on November 4th in "The Dawn of Understanding."

Special Universal Reel on Auto Headlights

Important light on the new law governing automobile headlights in New York State is shed by a forthcoming special one-reel release of the Universal Film Manufacturing Company. Great interest in the kind of lenses permissible is taken by over half a million licensed owners.

Harry Levey, manager of the Industrial Department of the Universal, who recognized the demand for screen illumination on a subject of such importance to car owners because much confusion exists in their minds as to the exact requirements made imperative by the new legislation went to Albany and accompanied Secretary of State Francis M. Hugo on a night trip during which different styles of lenses were tested. Unlit roads in the rural districts were chosen as the proving grounds.

The new law calls for lights that do not throw a blinding beam and which at a space of two hundred feet are only forty-two inches from the ground. The light, however, must be sufficiently strong to outline an object at that distance. Mr. Levey said that the Secretary of State reserved decision on the merits of the various lenses tested.

The road was lighted from three hundred to five hundred feet, according to the lamp used. Some exceedingly novel and unusual pictures, Mr. Levey said, were taken, which will prove a revelation in night photography.

Company Will Insure and Bond Exhibitors

The Motion Picture Insurance Bureau, incorporated under the laws of the State of Indiana, submitted to the American Exhibitors' Association a plan for handling insurance for exhibitors. In brief, this company has made definite arrangements for the handling of fire insurance for all exhibitors, members of the affiliation, on a basis of a flat reduction of 25 per cent. from board or non-board rates; a flat reduction of 50 per cent. in theatrical liability insurance from conference rates, and has arranged for the use of corporate surety bonds guaranteeing the performance of film-rental contracts in place of the much-disliked advance deposit system for such guarantee.

After a thorough discussion, the entire plan was adopted without a dissenting vote.

The whole proposition is the outgrowth of an inquiry and a suggestion on the part of L. H. O'Donnell of Washington, Ind., one of the most active exhibitors of Indiana.

Eubank of Essanay Is Now Lieutenant in Army

Victor G. C. Eubank, supervising director of Essanay Film Manufacturing Company, has been commissioned first lieutenant in the United States Army, and left Chicago for Washington to report for his new duties. Because of his expert knowledge of the film business, he was placed in the Signal Corps, where his work probably will be in charge of some branch of the photographic division.

Mr. Eubank has been connected with Essanay for five years, and for the past two years has had entire charge of Essanay's production of pictures, besides having written many scenarios. Before joining the Essanay forces, Mr. Eubank was one of the best known Chicago newspaper writers and executives, having been at various times on the staff of several of the large dailies and also editor of the Associated Press.

George K. Spoor, president of Essanay stated that Mr. Eubank's severance of connection with the company was only temporary, and that he expected him to return to the company when the war was over, Mr. Eubank is a graduate of the University of Missouri.

F. I. L. M. Club Activities

F. I. L. M. Club of New York City held its first fall meeting Wednesday, September 4th, and expects to meet every Wednesday from now on. Samuel Eckman of Goldwyn is secretary of the grievance committee, which meets every Wednesday noon at the Goldwyn office to hear all complaints from exhibitors.

John Hammell of the General is chairman of the new entertaining and benefit committee and several "affairs" are planned for the ensuing season. The C. B. H. Reporting Agency continues to handle the credit bureau. Henry Siegel of Select, chairman of the membership committee, announces that the Graphic Film Corporation has been added to the rolls.

The club bulletin announces that F. Sliter became a benedict and a member of the Mutual F. I. L. M. Klub at the same time. F. H. Goldstein has been confined to his home for several weeks with a severe cold contracted while on his vacation.

Frances Marion Appointed for U. S. Work Abroad

Frances Marion, who recently resigned from the West Coast scenario staff of the Famous Players-Lasky Corporation to engage in war work, has just received notification of her appointment to an important post abroad in connection with the motion picture activities of the Committee on Public Information.

Among her more recent productions are "The Amazons" for Marguerite Clark, "Rebecca of Sunnybrook Farm," "Could You Jean?" "Stella Maris," "M'liss" and "Johanna Enlists" for Mary Pickford and "The City of Dim Faces" for Sessue Hayakawa. Her last work for the Famous Players-Lasky Corporation was the continuity of "Mrs. Wiggs of the Cabbage Patch," which Marguerite Clark will be starred in.

What Kind of a Fellow Is—Willat?

Being a Glance at the Real Human Side of the Big Men of the Picture Game Caught in Action

WE are almost willing to wager that the heading above this page marks the first time that the name "Willat" has appeared in a news story without its natural-born prefix—"Doc."

There are film men on Broadway who couldn't give you a single word in answer to the question "What Kind of a Fellow Is—Willat?" But we'll bet our Sunday shirt that there isn't a film man who has been on Times Square long enough to cut his wisdom teeth who can't answer the query "What Kind of a Fellow Is—'Doc' Willat?"

He'll tell you first, quickly and emphatically, that "Doc" is a regular fellow. And secondly, and with equal emphasis, he'll let you know that in knowledge of the technical side of motion pictures "Doc" stands right at the top.

And he'll be right on both counts!

"Doc" came into the picture business in the days when you didn't just rent film—you had to also rent the machine along with the film. The machines were few—and it was the privilege of using one that you were paying for just as much as the film.

"Doc" secured his pictures—and the machine—from Vitagraph. He used the Armory at New Britain, Connecticut, for his show.

The way the coins rolled into his box office convinced "Doc" that the picture business must be something worth looking into still further. That was back in 1908, but "Doc" didn't decide, as so many did, that the "movies" were just a passing freak, or that his own future in it was limited to running such shows as the Armory.

No siree! "Doc" decided that the picture game looked good enough to learn it from the bottom up. He sold out his interest in the exhibiting end and lost his interest in New Britain—coming to New York to gather all-around knowledge as a general utility man for Vitagraph.

A few years with Vitagraph found "Doc" with enough knowledge to help organize Carl Laemmle's famous "Imp" Company. "Doc's" interests were now definitely with the independents, as he went from the "Imp" to join hands in the reorganization of the New York Motion Picture Corporation. Remember those trademarks—Broncho, Domino, Keystone?

"Doc" next cast his eye on Fort Lee, then used extensively for exterior work, and possessing only one small studio and laboratory. The Willat Studios and Laboratories were the result—and, though this plant was constructed some four or five years ago, there are many who will tell you that it is still one of the finest in the country.

The next thing we knew "Doc" was talking nothing but natural color pictures. We learned that he had cast his lot with the Technicolor process, and since then his every effort has been spent on natural color and Technicolor—which "Doc" says are synonymous.



Technicolor has completed a seven-part production, "The Gulf Between," which will play the Klaw and Erlanger circuit. At present the process requires a special projector, but plans now being worked out will make it possible for the company to produce a regular line of productions available for all houses. Or else the process may be leased to other producers.

Thirty-two different patents control the process—all in the hands of eight men, of whom "Doc" is one. Aside from the patents, the Willat fad seems to be clubs—for "Doc" is on the roster of the New York Athletic, the Friars, Elks, Volney, National Vaudeville Artists, and probably as many more that we can't recall, not to mention the Benedicts' Club—for "Doc" strolled to the altar rail eleven years ago with the daughter of the late William Rock, of Vitagraph.

If he isn't on the

(*Continued on page* 1998)

BUY LIBERTY BONDS

Marcus Loew Opens New Theatre

Loew's Newest Theatre, the Metropolitan, at Brooklyn, Opened This Week with an Audience of 4,500 Persons

HERALDED as the largest theatre in the world, and erected at a cost of $2,000,000, Marcus Loew's newest theatre, the Metropolitan, was opened at Brooklyn this week with a capacity audience of nearly 4,500, and many notables present.

All the daily newspapers of New York and Brooklyn devoted many columns of space eulogizing Mr. Loew for this remarkable achievement. Many stars of the World, Vitagraph and Metro companies were present and each were given an individual reception upon the announcement of their names.

No Loew opening of the past ten years has equaled this grand opening, which was thoroughly in keeping with the size, cost and the magnificence of the structure, and marked the pinnacle of Marcus Loew's fifteen years as master craftsman of amusements.

The New York *Journal* said, in part:

"It is a peculiar fact that the Metropolitan is located within two blocks of Loew's first theatre, the Royal, which he opened to the public exactly ten years ago this month.

"The theatre was dedicated by beautiful Anna Case, celebrated operatic and concert star; Mollie King and Irving Berlin.

"It was the first time Anna Case, who is now engaged in the making of pictures for the International Film Company, has appeared in a Loew theatre or at a Loew opening, but by no means the first for Molly King and Irving Berlin. Berlin has appeared at the opening of almost every theatre Marcus Loew has built in the last seven years. Molly King was there because of her long association with Marcus Loew and his enterprises, which began ten years ago, when Molly was just a child in short dresses.

"As soon as the vaudeville program, headed by Anna Chandler, was over, Irving Berlin was announced. He appeared in khaki as a sergeant of the U. S. Army and was given a tremendous reception. He sang a few of the song hits from "Yip, Yip, Yaphank," and was followed immediately by Molly King, who gave her number exactly as she does at the Century Grove with an interpolation, giving an imitation of Irving Berlin singing 'I Hate to Get Up in the Morning.'

"Julius Steger, director of Anna Case, who is responsible for her picture career, introduced and presented his famous and beautiful star, who charmed all, particularly when she rendered 'The Battle Hymn of the Republic.'

"Marcus Loew closed the festivities when the audience demanded his appearance, and welcomed his audience to his theatre. He introduced individually the two score or more picture stars who were in the boxes.

"The vaudeville program included, in addition to Anna Chandler, Joseph E. Bernard and his company in 'Who Is She?' a laugh from beginning to end; the little Brown Sisters, in songs and accordeon solos; the Four Entertainers, offering song hits and pianologue; Pippifax and Panlo, the pantomimists. 'The Hun Within' was the photoplay that closed the show.

"A remarkable feature of the entire evening was the manner in which the audience was seated by about thirty young ladies, none of whom had been in the house before."

William Hart Will Tour for Fourth Loan

William S. Hart has just been requested by the Fourth Liberty Loan Committee to tour three of the most important districts of the United States in behalf of the new Loan which will open within a few weeks.

One of the districts in which Mr. Hart has been requested to make campaign speeches is the most vital territory in America from the standpoint of its immense population and of its vast financial importance. It is New York City.

Philadelphia and Boston are the other two districts to which the popular Western actor has been assigned. Mr. Joseph Hartigan, of New York City; Mr. Harry Hodge, of Philadelphia; and Mr. Phillip Dalton, of Boston, each chairman of his respective district, personally urged Mr. Hart through the Liberty Loan Committee to include their territory in his itinerary should he be able to allow time to take part in the campaign to sell bonds of the Fourth Liberty Loan.

As soon as the request reached the actor this week, he accepted it with patriotic enthusiasm and offered to commence the tour from New York City in the early part of October.

Gladys Leslie's Brother Sees Her in France

Gladys Leslie, the young Vitagraph star, has two brothers in service—Walter, a lieutenant in the army aviation corps, and Richard, an enlisted man on the U. S. S. Indiana. In a recent letter the former describes the experience of seeing one of his sister's pictures at a movie show given in a Y. M. C. A. hut in France.

"I hadn't the slightest notion I was going to see you, Sis," writes the young man, "and I almost fell from my seat when one of your pictures was announced. You can imagine my delight. Gee, I could have gone right up and kissed your dear face. You bet I was proud to tell the fellows you were my sister and I've promised 'steen hundred to get autographed photos for them, so take your pen in hand, Sis, and get busy. How about sending a movie of "Puss?" I didn't feel half so homesick after seeing you and all I need now is a five or ten-reeler of "Puss." Can't you get Vitagraph to make a picture of the beloved woman in some of her favorite roles—making lemon pie for her old Walter, for instance?"

"Puss" is the Leslie children's nickname for their mother.

Select Issues Handsome Twenty Page Booklet

Select Pictures Corporation has just issued a striking and profusely illustrated booklet which elaborately outlines their offerings in the second Star Series (1918-1919), Vivian Moses' handiwork registers heavily in this handsome and illuminative booklet, which is printed on heavy glazed cream stock that brings out very clearly the many halftones of the stars.

The advertising aids on each production are enumerated and the following stars are represented: Clara Kimball Young, Norma Talmadge, Constance Talmadge, Alice Brady, and Marion Davies. The booklet is in two colors and contains a list of the Select Exchanges throughout the country

On an average there will be, from these five stars, one Select production released every ten days, in the new series of 1918-1919 pictures.

Third U. S. War Feature Is "Under Four Flags"

The third U. S. Official War Picture to be issued by the Division of Films, Committee on Public Information, George Creel, chairman, will be entitled "Under Four Flags" and will be given its first public showing early in November.

Owing to the comprehensive character of the present offensive, and the intense interest it has aroused, the new picture will not be exclusively American, but will include the activities of the Allies as well as of the United States soldiers.

Thousands of feet of film showing many thrilling battle scenes have been taken by official photographers of the various armies and will be utilized for the new picture.

Dacey of Kleine Office Joins Pathe Force

J. J. Dacey, sales manager for George Kleine's New York office, has resigned to accept a position with Pathe. He came to Kleine's with William E. Raynor five years ago and has handled all of New York City Brooklyn, Bath Beach, Staten Island and Long Island.

Mr. Dacey is to be associated with Mr Raynor, who is Pathe's New York branch manager, and will have charge of all the big circuits of New York and Brooklyn He announced that his resignation was prompted merely by business motives, as his relations with Mr. Kleine have always been cordial.

What Kind of a Fellow I —Willat?

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lists of the Anti-Yellow Dog Club he ought to be grapped quickly, for the Murra Eight car that he now sports is a speedin "ad." On Film Square they call it "Th Yellow Dog," but no hound ever made th speed that "Doc" gets out of his car. they get him in the new draft—yes, he's it, and willing—the war will be over th day that Hindenburg sees that yello demon coming his way at the typical Will speed.

Newsy Reports From All Sections

New Wage Scale Wanted by Rochester Operators

ROCHESTER, N. Y.—The local Motion Picture Operators' Union, following the lead of the musicians, has asked for an increase in salary for its members. The present agreement with the exhibitor does not expire for two years, but the operators, finding it difficult for them to meet the ever-rising cost of living with their present wages, have in a quiet way asked the managers to consider their plight, with the result that a conference has been arranged for Tuesday between the exhibitors and operators, where the new scale asked will be thrashed out.

According to a leading exhibitor, it is very likely the advance will be granted, inasmuch as the operators are perfectly willing to stand by their agreement if the managers insist upon it. However, the men have gone at the matter in a fair and square manner, showing that higher wages are available in many lines of war work for men with mechanical talent, but, according to their spokesmen, the men prefer to stand by their first love, as long as it is possible to do so.

During the presentation of "To Hell with the Kaiser," at the Elmwood theatre, Manager E. O. Wineberg used an automobile float upon which was carried a graveyard reproduction, with the Kaiser's coffin about to be lowered into the hole. The float created much comment about the city and incidentally Mr. Wineberg did capacity business during the three nights of the showing of this picture.

Earl L. Crabb accompanied the local lodge of Elks to Ebenezer with his big camera car last Wednesday, where the antlered hosts enjoyed their annual clambake at Lein's Park. Mr. Crabb got some excellent views of the B. P. O. E. members for showing in the New-Strand Local Events this week. The service flag raising at St. Boniface Church, the horse show at Derby, N. Y., the visit of the Italian editors, and other events of local interest are among this week's features. They are told about on the front page of the Buffalo *Evening News*, which paper is co-operating with the Strand in putting over these local pictures.

Smileage Pledges Campaign by General Film

In a recent circular letter from W. F. Rodgers, sales manager, the exchange officials of General Film Company, were urged to participate in the drive for Smileage Pledges which is being conducted by the Commission on Training Camp Activities of the War Department. Blanks were distributed among all the branches of the General organization along with the letter.

Appreciation of this action has come in a letter to Mr. Rodgers from L. J. Meyberg of the Commission. Replying, Mr. Rodgers assured the Commission that no effort would be spared to aid in the success of the drive.

Season Booking Policy All Set

The Leading Cleveland Theatres Have All Committed Themselves to a Settled Booking Policy for the New Theatrical Year

CLEVELAND, Ohio.—With the approach of October rumors as to the policies to be pursued by the motion picture exhibitors of Cleveland are shedding their camelion coats of surmise and assuming the more stable hue of fact. One by one the large houses have committed themselves for the year, until now practically every large first-run down town house has its set policy for the new theatrical season completed.

Loew's Stillman Theatre has contracted for thirty weeks of Paramount and Artcraft pictures for the coming year. In addition, first-run features of the First National Exhibitors' circuit will show at the Stillman, as will also the first-run Capitol Comedies. Joe Grossman, manager of the Standard Theatre, signed up for all of the Goldwyn pictures. The Mall and the Alhambra, which are conducted under the same policies, will get sixty-one Paramount and Artcraft pictures, none of them conflicting with those to be released at the Stillman and first-run Metro releases.

The first-run Fox Standard pictures, twenty-six in all, will each play a week's engagement at the Metropolitan. Fox pictures put out on the market as a Victory brand will get first release at the Knickerbocker. The Reel continues to be the first-run World house. Second-run Fox pictures, both standard and Victory, will be shown regularly at the Orpheum, while the Knickerbocker will show the Goldwyn pictures' second run.

This accounts for all of the leading downtown and East Side houses in the city. In looking over the program of events, it is interesting to note the change of attitude expressed this year by the motion picture exhibitors of Cleveland. Last year the general tendency was to break away from the set program. Open market was the thing, the exhibitors said. This year it is just the opposite. There is no hard and fast reason other than one of convenience. Many exhibitors feel that when they have booked a program they are done. They do not have to be constantly on the lookout for a picture. Programs are stronger and better than ever this year, and in the natural cycle of events they may come into their own again.

Strange as it may seem, however, the outlying theatres do not agree with the downtown houses. One exhibitor in the city, a man who runs one of the largest neighborhood houses, said that he was abandoning his one days program in favor of the open booking for the coming year. He said that he ran his house last year practically on the open booking plan, and that the results were very satisfactory.

In the towns around Cleveland the open booking plan is still very much in favor, although there, too, some of the leading theatres have booked a program for the season. Some of these are the Colonial Theatre, Toledo, which will run Fox pictures exclusively; the Liberty, Youngstown, which has booked Fox pictures for five days a week; the Liberty will also show Goldwyn pictures, as will the Grand, Akron, Alhambra, Canton.

While this list of bookings is far from being complete at this date, it is sufficient to indicate the general trend of policies adopted by the leading motion picture theatres of Cleveland and of the northern part of Ohio.

Amalgamation at Cleveland

CLEVELAND, OHIO.—The Oliver Motion Picture Supply Company of Cleveland has not been absorbed by the Argus Enterprises, as was announced recently. Arrangements were practically complete for the Oliver Motion Picture Supply Company to become one of the five industries which have combined their operating facilities while maintaining their independent interests, but at the last minute it was decided not to enter into the amalgamation.

The Argus Enterprises is a composite name for conducting several branches of the motion picture industry under one executive head, thus materially reducing the operating expenses of each branch, and greatly facilitating each in its progress, and the branches affected by this combination are the Argus Lamp and Appliance Company, the Argus Company, the Argus Laboratories, and the Argus-DeVry Projection Sales Company. The Argus Enterprises occupies the entire second floor of the Sloan building, as well as the basement, which is being fitted up for laboratory purposes.

Select Captured Toledo

TOLEDO, OHIO.—Without setting out to accomplish it, it nevertheless happened that in Toledo, last week, three of the leading down town motion picture theatres and fifteen of the houses located in outlying districts were all running Select Pictures at the same time.

The Temple was showing Constance Talmadge in "A Pair of Silk Stockings." The Alhambra ran "The Reason Why," featuring Clara Kimball Young, and Norma Talmadge in "Her Only Way" was the attraction offered at the Valentine.

None of these engagements conflicted in the least with each other, it is reported. Each of these stars has her own following, and as each of the features differed so radically, it rather added than detracted to have the leading picture houses of the town all showing the same family of pictures at the same time.

Successful Smoke Drives for Boys in France

Through the presentation of their special comedy release, "My Lady Nicotine," the Mutual Film Corporation continues to materially assist the work of "Our Boys in France Tobacco Fund." The one-reel film starring Billie Rhodes deals with the trying necessity which exists among our American boys in France for American tobacco.

The various exchanges of the Mutual Film Corporation have co-operated with the Fund by urging all exhibitors to establish a "Smoke Drive" on the day they present "My Lady Nicotine" at their thetres. The picture showmen of the entire country have responded enthusiastically to this plan, with the result that "Our Boys in France Tobacco Fund" has been enriched to the extent of many hundreds of dollars contributed by movie patrons.

The latest patriotic exhibitor to aid in shipping "smokes" across is C. A. Worthington, manager of the Opera House Picture Show, Jacksboro, Tex. In a town containing but 1,500 population, Mr. Worthington secured $52 in one day from his patrons, and has sent a check for same with the following letter to headquarters:

"Mr. Bert Ennis, Director of Publicity,
"New York City, N. Y.

"Dear Sir:

"The enclosed is the result of our efforts for the good of the cause, which I can assure you it has been a pleasure to collect.

"I want to ask that you kindly write me at your convenience just how badly tobacco is needed for our boys in France and what opportunities are there in Frence for the U S. A. soldiers to purchase tobacco as they might require it.

"This information is for the benefit of some few barnacles that still hang on to this little town.

"Yours very truly,
"C. A. Worthington."

F. I. L. M. Club of New York Urges Quicker Service

The F. I. L. M. Club of New York, announces commencing October 20, in order to complete satisfactory service for exhibitors that they may receive their film in time for morning and matiness performances, that all film delivery companies will be required to return exhibitors' shows at night. Certain companies have been complying with these rules, but as others have not, it causes considerable delay.

In order to facilitate this service and help customers it is hoped that they will co-operate with the F. I. L. M. Club. Unless this is accomplished—owing to the shortage of help—there will be many delays which cannot be overcome by the exchange. This is an acute situation and needs the co-operation of all concerned. Exhibitors who need their shows early in the day can appreciate the situation, and if the exhibitor will insist upon his messenger living up to the requirements, a satisfactory conclusion will be the result.

Farrar Called to Washington, D.C.

Geraldine Farrar, Goldwyn Star, to Inaugurate Liberty Loan Campaign in Washington with Concert at National Press Club Banquet

GOVERNMENT honors go to Geraldine Farrar and Goldwyn Pictures through an invitation extended simultaneously to the great screen and operatic star and Samuel Goldfish, president of Goldwyn, on the eve of the fourth tremendous Liberty Loan campaign.

By invitation of Frank R. Wilson, director of publicity of the Treasury Department, Miss Farrar, accompanied by Mr. Goldfish and several of the noted prima donna's friends, leaves for Washington next Thursday night and on Friday Miss Farrar is to sing "The Star Spangled Banner" from the steps of the Treasury Building. This is the first time in any of the loan campaigns that such an event had been planned.

Miss Farrar and Goldwyn have just completed and delivered to the Government officials a splendid Liberty Loan film, "The Bonds That Tie," in which the noted diva plays the role of Columbia. This picture represents the joint contribution of the star and the Goldwyn company to the Government and was written by Harry R. Durant, directed by Reginald Barker, and made under the watchful eyes of the big Goldwyn organization.

Immediately upon its delivery in Washington by special messenger, telegrams and letters of appreciation were dispatched by Frank R. Wilson to Miss Farrar and Samuel Goldfish, both of whom were invited to be the department's guests at a dinner on the evening of September 27 at the National Press Club, to be attended by the entire membership of Washington correspondents of the nation's great daily newspapers and magazines and by many notables in American official and civil life, as well as by members of the foreign embassies and legations.

Director Wilson's letter is as follows:

"Dear Mr. Goldfish:

"I feel doubly grateful to you for two very important favors which you have granted the Treasury Department. I refer to the motion picture which has come to us through your good offices, in which Miss Geraldine Farrar appears. I feel confident that this will be one of the important factors in the forthcoming campaign in behalf of the loan.

"The other thing for which I feel under special obligation to you is your consent to permit Miss Farrar to come to Washington to sing in behalf of the Fourth Loan campaign, and to appear before the National Press Club on the evening of Friday, September 27. I want you to know that we will make most efficient use of Miss Farrar's act, and I know that her appearance will make one of the big nights in the history of the National Press Club.

"I want to accord to you a special invitation to come with her and be here on the occasion of her appearance before the Press Club. We are engaging an auditorium for that evening capable of seating about two thousand persons and invitations will be issued to a number of distinguished people in Washington. We are expecting that Miss Farrar's audience will contain many notables."

Cyrus Townsend Brady's Son Is Major in U. S. Army

The other day while Dr. Cyrus Townsend Brady was sitting in the library of his home in Yonkers, N. Y., engaged in putting the finishing touches on "The Man of Might," the next Vitagraph serial in which William Duncan, supported by an all-star cast, including Edith Johnson and Joe Ryan, will be seen, his son, Major Sidney G. Brady, burst in upon him.

The young man had come home unaffected after thirteen months' service in France.

Few know that his celebrated father was destined for the navy. Dr. Brady was graduated from Annapolis, but found the summons to the clergy and literature stronger than the call of the sea. He now gives a great deal of his time to writing books of adventure and screen features and helping Albert E. Smith invent hair-raising exploits for William Duncan, Antonio Moreno and Carol Holloway and others of the Vitagraph stars.

In addition to his serials, Dr. Brady has also written scores of Vitagraph features, among them "The Island of Regeneration." The most recent of his feature successes is "By the World Forgot," featuring Hedda Nova and J. Frank Glendon. The serial successes written by Albert E. Smith and Dr. Brady are "The Woman in the Web," "Vengeance—and the Woman," and "A Fight for Millions." One of their latest serials, "The Iron Test," starring Antonio Moreno and Carol Holloway is about to be released.

G. G. Rich, New Manager for Paramount at Cincinnati

G. G. Rich has just been appointed to the position of branch manager of the Cincinnati Exchange of the Famous Players-Lasky Corporation. He has worked his way, as so many of the employes of the Famous Players-Lasky Corporation have, from the very bottom up through the various stages of his present high position.

Mr. Rich started his career with the Famous Players-Lasky Corporation in January, 1916, when he entered the employ of the Pittsburgh Exchange. In a short time he was appointed assistant manager of the office, and in July, 1917, he went to the Cleveland office, where he served as office manager until appointed assistant manager of the Cincinnati Exchange in April of this year.

Coincident with Mr. Rich's appointment comes that of C. C. Wallace, former representative of the company in Indiana, to the position of assistant manager of the Cincinnati Exchange.

BUY LIBERTY BONDS

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Great Love" (Griffith-Paramount)—"Many said better than Hearts Of The World as not so sad."

"All Men" (Morey-Vitagraph)—"Good."

"Italy's Flaming Front" (First National)—"Went big solid week."

"Woman's Fool" (Carey-Universal)—"Extra big."

"Turn Of The Wheel" (Farrar-Goldwyn)—"Excellent picture; should go big."

"The Source" (Reid-Paramount)—"Star's make-up was poor but picture well liked."

"The Fallen Angel" (Pearson-Fox)—"A good society drama."

Editor's Note: The Box Office Report chart includes all pictures released since July 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph).....Aug.	Average	"Average picture." "Good picture."
ANNEXING BILL (Astra—Pathe).....July	Poor	"Fair."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	"Not bad; rather tame; got by, that's all." All out door; rather thin story, but well produced." "Good picture." "Picture only fair; poor ending."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BEYOND THE SHADOWS (Desmond—Triangle)..July	Average	"Average picture."
BIRD OF PREY, THE (Brockwell—Fox).....Aug	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that American stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Average	"Average picture to average business." "Picture good; star not known yet."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet." "Good picture."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Extra Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back." "Star liked; play liked." "Big for week." "Biggest thing he ever made."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw." "Great acting; story slightly muddled." "Ferguson" best." "One of Miss Ferguson's best pictures; patrons well pleased."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good."
DECIDING KISS, THE (Roberts—Bluebird).....July	Average	"Just ordinary." "Ordinary program picture; no star."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw."
DREAM LADY, THE (Myers—Bluebird).....July	Average	"Average picture." "Fair." "Good."
EMPTY CAB, THE (Bluebird).....July	Average	"Bluebird falling down."
FALLEN ANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big" "Good." "Big."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good."
GENTLEMAN'S AGREEMENT, A (Shipman-Vitagraph).....July	Average	"Good picture; no drawing card."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good." "Average." "Big."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film but poor crowd."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Average	"Pleasing; a few weak spots."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average." "Average." "Marsh's poorest picture, did not please." "Star doesn't draw."
GOLDEN FLEECE (Triangle).....July	Average	"Good entertainment; no drawing power."
GOLDEN WALL, THE (Blackwell—World).....July	Average	"Good picture.
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture." "A 100% p icture; timely, well balanced, splendid cast, great all around." "Extra big." "Regular riot, pleased all." "Extra big." "Not a Birth of a Nation by any means; drags slow until last reel or two." "Big business to average."
HEARTS OF THE WILD (Ferguson—Paramount) Sept.	Big	"Picture and business big." "This story did not fit the star."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs."
HELL BENT (Carey—Universal Special).....July	Average	"Good lively Western play. This star should be pushed ahead."
HELL'S END (Desmond—Triangle).....July	Poor	"Poor picture.'
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Big	"Big City, High Class."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; faile d to draw. Dark picture all through." "Average." "Ordinary picture."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture."
IN PURSUIT OF POLLY (B lie Burke—Para.)...Aug.	Average	'Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Niss n—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture. "An excellent production; well liked." "Fair picture." "Good." "A very good picture; holds interest throughout." "Average."
JOAN OF THE WOODS (Elvidge—World).....July	Average	
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big."
LESS THAN KIN (Reid—Paramount).....July	Big	"Very good." "Extra big." "Big to average."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird."
MAID OF THE STORM (Barriscale—Paralta).....July	Average	"Poor business." "Good; pleased them all.
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MISS INNOCENCE (Caprice—Fox).....July	Poor	"June Caprice gets no business." "Average." "Fair story."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Extra big second week." "Good all week." "Splendid production." "A great picture; good business." "Hot weather; a loser at increased prices." "Well produced; made people talk." "Best war picture so far; made people think." "Big day record—running second week." "S. R. O. in hot weather. Pleased all. Sure money-getter. Two days at advance prices." "All week; big." "Extra big for four days." "Went big four days and would have stood another day's run in town of 20,000." "I consider this picture the best of its kind ever made." "Extra good business." "Best ever; more like this will keep the doors open." "Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week. "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this."
NEIGHBORS (Evans—World).....July	Average	
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard.'" "Big."
NO MAN'S LAND (Lyttel—Metro).....July	Big	"Very good." "Average." "Big." "Fair."
ONE THOUSAND DOLLARS (Earle—Vitagraph).July	Average	"Not drawing card for Saturday."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good." "Big." "Average." "Average picture."
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"One week to big business.' "Record breaker. One week.' "Big for nine days." "Will play another week on this." "Best war picture to date." "Best of its kind. Extra big business seven days; hot weather, too." "It pleased at higher admissions." "Went over the top with the biggest business of the year." "One of the biggest box office attractions since 'Kaiser, the Beast of Berlin. The picture itself is GREAT, and has the real punch at the finish." "Capacity business.' "A great picture." "Extra big." "A good picture." "Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select).....	Big	"Star becoming more popular with each release." "Big."
PAIR OF CUPIDS, A (Bushman-Bayne—Metro)...July	Average	"Picture went over fairly good." "Excellent comedy drama." "Best picture these Cupid killers have ever done." "Handled cleverly." "Why the producers continue making comedies I can't see. The public don't want them." "Best Bushman-Bayne in some time."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Went over big for two days at advance prices." "Warm day, but picture well liked." "Great picture and record breaking business for three days. Will play repeat." "Extra big for week." "Two weeks to capacity." "Extra big all week." "Great attraction; big business." "Average. Three days." "Suggestive of animated weeklies. Patrons said, 'Not enough action and romantic interest for a long feature." "Wonderful show." "Big" "Pleased'" "Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Big	"One of Farnum's best."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Average	"Average picture." "Hokum De Luxe.' "A regu lar Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill'd best." "Big." "Average." "Average business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather." "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days."
SANDY (Jack Pickford—Para.) July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." Satisfied everybody." "Good story." "Too bad Jack leaves us." "Fair." "Big." "Went big." "Big." "Jack Pickford well liked in this." "Only a fair day."
SAVAGE WOMAN, THE (C. K. Young—Select) Aug.	Poor	"Went poor." "Too improbable a story."
SOURCE, THE (Reid—Paramount) Sept.	Average	"Fine picture." "Picture was poor; star well liked."
SUCCESSFUL ADVENTURE, A (Allison—Metro) July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent."
STILL ALARM, THE (Pioneer—State Rights) July	Big	"Went extra big solid week amid hottest weather in history of city."
TANGLED LIVES (Morey, Blythe—Vitagraph) July	Average	"Good picture."
TARZAN OF THE APES (First National)	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
TILL I COME BAC TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good."
TINSEL (Gordon—World) July	Average	"Poor title; did average business for two days." "Four days. Many good comments." "One of the best Worlds." "Average."
TO HELL WITH THE KAISER (Screen Classics)	Extra Big	"Opening week a record breaker." "Extra big." "Big despite warm weather." "Extra big business for four days." "The best of them all—biggest money getter. Will hold over another week." "Fair business, pleased all." "Broke all records for the week despite the hot weather at the Strand, Allentown. Severe storm Tuesday, but big business anyway. You may publish this." "Four days to absolute capacity. Hundreds turned away every night. Final day largest of engagement." "Best war picture to date." "Business increased second day." "Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle."
TO THE HIGHEST BIDDER (Joyce—Vitagraph) July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her. Business rotten." "Poor picture." "Good show and good acting."
TURN OF THE WHEEL (Farrar—Goldwyn) Sept.	Big	"Held out very well for long run."
UNBELIEVER, THE (Kleine—Edison)	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great."
UNCLE TOM'S CABIN (Clark—Paramount) July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw." "The best Clark picture in many months." "Poor." "Nice picture; Clark good."
VAMP, THE (Bennett—Paramount) July	Average	"Fine picture, but name against it." "Very interesting picture; good star."
VIGILANTES, THE (Bear State Film Co.) Aug.	Big	"Starting second big week's showing."
WAIFS (Astra—Pathe) Aug.	Average	"Clean, comedy drama."
WE CAN'T HAVE EVERYTHING (DeMille—Artcraft) July	Average	"All star cast; great play; not satisfactory; too intricate for all to absorb it; too jumbled up." "Excellent." "From big to average in week's run."
WILD PRIMROSE (Leslie—Vitagraph) Aug.	Average	"Picture went big; good picture."
WINNER TAKES ALL (Salisbury—Bluebird) July	Big	"Went big; Salisbury good card." "Picture pleased." "Better than average Bluebird; Salisbury coming along good."
WOMAN'S FOOL, A (Carey—Universal Special) Aug.	Big	"Big to average."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Woman and Wife" (Select)—"Star very popular, couldn't handle crowd."

"Rough and Ready" (Fox Standard)—"Couldn't handle crowds; star very popular."

"The Belgian" (Foursquare)—"Went big."

"Closed Road" (World-Brady)—"Average."

"Tides of Fate" (World-Brady)—"Poor."

"Honeymoon" (Constance Talmadge-Select)—"Went extra big."

"How Could You, Jean" (Pickford-Artcraft)—"Pleased all; dandy picture; fair business two days."

"Love's Conquest" (Cavalieri-Paramount)—"Average picture. Poor business."

"Raffles" (Barrymore-State Rights)—"Average."

"The Service Star" (Kennedy-Goldwyn)—"Fair but too dragged out." "100 per cent good."

"Station Content" (Triangle)—"Average picture."

"The Kid Is Clever" (Walsh-Fox)—"Walsh badly handicapped in this; give us Walsh with his brother directing."

"Kidder and Co." (Washburn-Pathe)—"Went big."

"We Should Worry" (Fox Special)—"Big. Lee kids always draw well for us. Went over big."

"Shark Monroe" (Hart-Artcraft)—"Average picture." "Star and picture went over big."

"Her Final Reckoning" (F. P.-Lasky)—"Good picture. Good film; Frederick not two-day drawing card. Average. Fair picture."

"Firefly of France" (Reid-Paramount)—"Great work. Very good picture and work."

"The Kaiser's Shadow" (Dalton-Paramount)—"Better than average business for week, very well done story and if under another name would have had considerable more drawing power; too much Kaiser stuff; name kept many from coming in."

"Her Moment."

"The Scarlet Road" (Fox Special)—"Average feature to very poor business."

"A Desert Wooing" (Bennett-Paramount)—"Picture well acted."

"The Claw" (Young-Select)—"A good picture but I think most people prefer Clara K. in society dramas."

"Good Night, Paul" (Select)—"Very good."

"More Trouble" (Pathe)—"Fair."

"Under the Yoke" (Bara-Fox)—"The poorest picture Bara ever appeared in; audience walked out." "Extra big business for two days."

"Model's Confession" (MacLaren-Universal)—"Patrons liked this play."

"Ace High" (Fox Special)—"Well liked."

"One Dollar Bid" (Kerrigan-Paralta)—"Great star, patrons pleased."

"The Cabaret" (World)—"Took it off."

"A Game With Fate" (Morey-Vitagraph)—"Liked by those who saw it."

Exhibitor Service Bureau

Directory Plan Works in Chicago

Two of the Newspapers Carry Every Day Advertisements of a Creditable per cent of Theatres

CHICAGO, though the second largest city in the nation, presents the best opportunity for a discussion of the directory style of advertising, the plan which prevails there and which has been found invaluable by the theatres using it.

Now in dealing with the situation in some of the largest cities in the country we have found that motion picture theatres have been up against a serious proposition on account of the large number of newspapers that have to be used to cover the field and the high rate that is charged by them for advertising space.

The newspaper situation in Chicago is favorable to the motion pictures in the small number of papers that have to be used. There are only two Sunday papers since the combination of the *Herald and Examiner,* the other being the *Tribune.* There are four afternoon papers, the *American, Daily News, Journal* and the *Post.* The latter can be left out of consideration, for it is rated by Lord and Thomas as having a circulation of only 55,477, which appears negligible when you know that the *Daily News* hovers around the half million mark and the Sunday papers pass it. Using five papers to cover a city of nearly three millions does not seem too much to ask.

But when we look further into the situation in Chicago we find one very peculiar thing, and that is that there is not now a single big, up-to-date downtown house. In short, there is in the business section of the city nothing in the same class with the Rialto or the California or the Circle. The really fine houses of the city would technically be classed as neighborhood theatres, though some of them do make an appeal to the whole city. And out of the 345 theatres operating in the city, only twenty of these are downtown theatres, and most of them make their appeal purely to the people passing on the street rather than through any concerted publicity drive through the newspapers.

Chicago divides itself into the North Side, South Side and West Side, and therefore the theatres are largely left to appeal to those separate communities. Now the argument that is generally put up by the proprietor of the usual neighborhood theatre is that he cannot see the use of paying the rate for advertising in a newspaper covering the whole city when he only wants to reach the people of his neighborhood. In a sense that is true and to an extent it may be called a necessary evil, but in cities where the neighborhood theatres have advertised regularly every day they have found that it has brought them patronage from other sections of the city. Especially is this true of houses that are so located that they can be easily reached by the automobile patrons, even though they may be at a distance.

It can readily be seen that after a picture finishes the run of say a week at the downtown theatre there are still a large number of people left who want to see it and who will take the trouble to go to a neighborhood house for that purpose. In one city, with which we are familiar and where there was a daily advertising by the theatres, together with a "chart" printed on Sunday showing the attractions for each day of the week at all of the advertising houses, the increase of business at several of the better neighborhood theatres was marked and the managers found that *a considerable portion of the increased business came from sections of the city other than his own.* We know of another manager who took charge of a large house a considerable distance from the business section and which had been a failure under a succession of managements and made it a success, largely through advertising. He found that three-fifths of his evening patrons came in automobiles.

But, aside from that point, the main fact is that the manager wants to fill his theatre. It doesn't matter to him whether they come from his own neighborhood or some other. And it is also a fact that day after day more and more people are getting tired of having to walk a half dozen blocks or more to see what their neighborhood house is showing. Rather than take this trouble these people will go either to the downtown houses, whose bills they can find in the newspaper, or they will stay at home. It the neighborhood theatres were advertising only a few lines each day to give the title of the picture and the name of the star the situation would be different. Of course, if the particular patron did not care for the bill at his neighborhood theatre which he saw in the newspaper he would probably come across some other picture that he wanted to see and go to some other theatre. And this would even itself up very shortly. In one case one theatre would get the patron for that particular night and in the other case another would, and the chances are much in favor of increased business for those that do advertise regularly.

Neighborhood theatre advertising really had its origin in the Chicago *Tribune.* It was at the time of the appearance of the serial "The Adventures of Kathleen," and the paper was interested with Selig in its exploitation. The story appeared in the paper and was syndicated to other papers over the country, the first time such a thing had been done, while the newspaper itself arranged all sorts of advertising plans. The *Tribune* afterwards was interested in many other pictures. So the newspaper began to list in its columns the theatre that was showing this serial, and these appeared from time to time, thereby becoming the first of the directory advertising. Gradually the theatres began to advertise other pictures besides the serial and they grew into regular advertisers in the *Tribune.*

In the copy of the Sunday *Tribune* which we are reproducing on the opposite page there are seventy-two theatres advertising, and only nine out of the number are downtown houses, though technically neighborhood houses like the Central Park and Woodlawn are the finest houses in the city. And every day during the week these same theatres use the *Tribune,* though some of them use slightly smaller space, as a glance at the pages from the Sunday and from the Friday issues shows. This advertising is grouped together under a heading "Motion Picture Directory." Legitimate and vaudeville advertising is handled on another page, so that there can be no confusion.

This is typical directory advertising. You will note that the Sunday space does not vary greatly from that used during the week. Most of the theatres occupy just as much space every day in the week as they do on Sunday. The result is that you do not find in the Chicago newspapers the large Sunday advertising that is the rule in other cities. In fact, the only two theatres shown here which even attempt to vary the style of their displays on different productions are the Casino in advertising "Crashing Through to Berlin" and the Playhouse with "The Vigilantes."

This is all the more emphasized in the *Daily News,* which carries the advertisements of eighty theatres and average smaller space for them than the *Tribune* gets. We show the Friday and Saturday pages from the *Daily News.*

Now the question that is naturally asked is: "What does the newspaper give these theatres?" And the answer is: "Practically nothing." In other words, the picture houses are advertising for the value of the directory itself and not on account of reading notices that they get. As a matter of fact, that would be impossible in a city the size of Chicago, for if only a few lines were given each theatre there would be columns of space taken up and little of it read.

The *Tribune* formerly had an interesting motion picture page and also ran a cut and story every day, but for some reason this was dropped more than a year ago. Under the heading "Right Off the Reel" there is some two columns of matter used each Sunday, and on several days of the week there appear reviews of

(*Continued on page* 2014)

These Theatres Keep Before the Public Every Day in the Year

At the top Sunday and Friday pages from the Chicago Tribune and at the bottom Friday and Saturday pages of the Daily News. Note how the advertising of all the motion picture houses is grouped. See article on opposite page









Liberty Loan Unites Duty and Opportunity

DURING the past week the Liberty Loan pictures made by various stars for the purpose of aiding the government in the fourth campaign were shown in New York. Most of these were presented at the Rivoli theatre to an invited audience and the enthusiasm that they aroused was remarkable, especially when one considers that these different short subjects were presented in constant succession.

In the opinion of the director of the Exhibitors' Service Bureau these are not only going to do a great deal of good in aiding the government to raise the fourth loan quickly, but they are going to give the public renewed faith in the motion picture. In that they constitute a real asset to the theatre and their showing at each house ought to be exploited in every way possible. The return to the government and to you is certain.

There are thirty-seven of these pictures and they are to be distributed free of charge by the exchanges of the company that made them or regularly handles that company's product. Here is a full list of the pictures and the stars in them:



Patriotic Setting Such as This from Shea's Hippodrome, Buffalo, Will Help in Boosting Subscriptions for the Fourth Liberty Loan

List of the Pictures

Metro Pictures Corporation—Harold Lockwood, in "Liberty Bond Jimmy"; Emily Stevens, assisted by King Baggot, in "Building for Democracy"; Edith Storey, in "Edith's Victory for Democracy," and Mme. Nazimova, "A Woman of France."

Vitagraph—William Duncan, in "The Decision"; Alice Joyce, in "The Choice"; Harry T. Morey and Betty Blythe, in "The Grouch"; Earl Williams, in "Bonds U. S. Bonds"; Corrine Griffith, "A Wise Purchase," and Gladys Leslie, in "Sylvia's Last Pledge."

Famous Players-Lasky Corporation—Douglas Fairbanks, "Sic 'Em Sam"; Mary Pickford, in "100 Per Cent. American"; Marguerite Clark, "The Biggest and the Littlest Lady in the Land"; Wallace Reid, "His Extra Bit"; Elsie Ferguson, "The Spirit That Wins"; George M. Cohan, a Liberty Loan Appeal; William S. Hart, "A Bullet for Berlin"; George Beban, "When it Strikes Home"; Roscoe (Fatty) Arbuckle, a Liberty Loan Appeal; Enid Bennett, Charles Ray and Dorothy Dalton, Ince stars, in Liberty Loan Appeals; Mack Sennett's company, "It's a Cinch," and William Faversham and Lillian Gish, in Liberty Loan Appeals.

Select Pictures—Alice Brady and Norma Talmadge, in Liberty Loan Appeals.

Goldwyn Pictures Corporation—Pauline Frederick, Mabel Normand, Mae Marsh, Madge Kennedy, Tom Moore, Matt Moore and others in an all-star film, "Stake Uncle Sam to Play Your Hand," and Geraldine Farrar, "The Bonds That Tie."

Fox Film Corporation—William Farnum.

Universal Film Company—Mae Murray, in "The Taming of Kaiser Bull."

Pathe—Frank Keenan.

V. B. K. Film Corporation—Mr. and Mrs. Sidney Drew, "Financing the Fourth."

First National—Charlie Chaplin, "The Bond."

Haworth Pictures—Sessue Hayakawa, "Banzai."

Sherman Pictures — Dustin Farnum, "Ready Money Ringfield."

Kalem All-Star—"My Country."

Duty to Perform Here

If it is possible the Liberty Loan Committee hopes that each one of these pictures may be shown in every motion picture house in the country. The motion picture theatres have a duty to the country to perform here, but they have more than a duty because it is a real opportunity. Hundred per cent. co-operation with the government means not only an over-subscription of the loan, but it also means that any possible criticisms against motion pictures that exists will be removed. In some parts of the country there have been localized movements to keep people away from photoplay theatres on the ground that this small amount of money spent for amusement should go to War Savings Stamps. Here you have a chance to show the public that not only is the theatre not under the ban of any department of the government, but it is being used as one of the chief means of advertising the Liberty Loan.

Every exhibitor should get in touch with the various exchanges and if possible get the bookings of the various pictures. And then he should proceed to advertise them as he shows them, just as he would advertise any other special production. That doesn't mean that you need exaggeration and buncombe, for the simple statement that William Farnum or Mae Marsh is to make a Liberty Loan appeal at your theatre on such and such a day will be sufficient. But there is much more to be done than that.

Co-operation of Newspapers

In the first place you ought to be able to get the co-operation of your local papers in calling attention to these productions. The papers know the position of the government fully and we believe that most of the newspapers will be willing to call attention editorially to the work that these players have done and the reliance that the government is placing in the pictures. Such an editorial will be worth more to you in raising the standard of photoplays among those who now look down on them than anything else that you could do.

These newspapers will be likely to give you a little extra space on each showing, and at the same time you ought to use some extra space in announcing them.

Why not show your interest right at the start by fitting up a special lobby display on the Liberty Loan. You can do this very easily by using photographs of the stars that are appearing in these pictures and with a little art work you can create a display that will have every one stopping in front of your house. Especially if you happen to be the one exhibitor in your community who is doing this, you are on the road to having your theatre talked about as THE house.

The general public is very likely to conclude that the theatre that ties up completely with the government on such essential matters as the Liberty Loan is also giving attention to other things and that such a house is the one to patronize.

Theatres that have the facilities to use special stage settings will find them valuable during the campaign and that they will set off the Loan pictures. If you are not able to have a special setting you can at least use a few flags in your theatre, and make it an occasion.

These pictures are all very short and there will be no reason for extensive music scores. Patriotic selections can be used during these, together with marches and imitations of battle noises where they occur. In case of the comedies there should

Small City Man Needs Real Exploitation

Recently we told you how A. S. Kolstad has made his theatre a real institution in Hood River, Oregon. Mr. Kolstad has solved many of the problems that confront the smaller city exhibitor, but in asking him to serve on the Advisory Board we also asked him what he found to be the matter with the exploitation of pictures so far as his community is concerned. This is his answer, and he finds that the new Complete Plan Book is a great aid to him:

I HAVE found many objections to the producers' way of selling us pictures. In the trade papers one picks out such expressions as "A picture of the rarest beauty, full of poetic touches, and yet strongly dramatic. A picture to book and advertise and clean up with."

That gives one a great idea of what the play is like, and yet when one receives the press dope on the above play they will know just as much more about it as they did originally, and yet the producers expect us to sell their product by using superlatives. For instance, not long ago I ran a dandy little play with a popular pair of juvenile stars. The name was different than the original book and on none of the billing was there any mention of the fact that it was taken from one of the "Stover of Yale" stories. After the first day's run I got out dodgers and told the public just what the story was and mopped up on the second day's business. This, of course, is an exceptional case, but it only goes to show what we have to put up with.

It seems that the principal asset of most of the ad writers is a bunch of superlatives in a mixed up mass which mean next to nothing to the exhibitor who is trying to resell the picture to the public. You can go right down the line of the ads in any of the trade papers and pick the same old stock phrases—"Powerful, heart-throbbing story of redemption through love," "One of the most unique screen stories ever offered the exhibitor," "So and so at his or her very best."

This is all right, but the public want to know a little something of the story they are going to see, and how are we to let them know unless we give each picture a once-over personally. Pictures that I go to the city to see I can put over much better than those that I have to depend on the press matter furnished me.

If I had intelligent matter on the different attractions I am to run it would save me many a trip to Portland and many a dollar, as I make many trips to see pictures I am to book just for the simple reason I want to know how to plug them and cannot get any idea worth while from the press matter furnished me.

In regard to paper, some of it seems to have been selected with no more idea to the play than a child would have. I would rather have a stock one-sheet of a star than many of the scenes that are shown and purported to be from the play.

Another thing, in most times found in the two-reel comedies now on the market: One will get a bunch of stills and exhibit them in his lobby, then when you run the comedy find maybe one scene in the whole bunch that is in the film. The rest all cut out in the editing of the comedy. I think the stills should be sorted and edited as well as the picture, because the dear public comes out of your place of business and wonders, very audibly, of course, if your operator hasn't cut out part of the show.

I want to thank you for the new department just started in the News, *namely the Complete Plan Book. It is just what we have been needing to help us put over the stuff and will help many a poor exhibitor who is racking his brain for an idea as to how he shall put this or that over.*

be light music so popular songs can be employed.

Ought to Be an Event

In short, the presentation of these pictures ought to be made an event in the history of your theatre. You have been reading in the Motion Picture News about the motion picture being held an essential and about the various roles that it has been playing in winning the war.

You have a chance now to make it play a part in your own theatre. The few special pictures that were made at the time of the Third Loan were shown in comparatively few theatres and therefore the public in general did not get a good idea of what the industry is doing. Now, with thirty-seven different ones available there will certainly be opportunity for every theatre to show at least some of them. And if we were conducting a theatre we would set out to get every one that we could show in the campaign, and we would go about it with as much energy as we would for a record-breaking production.

And after you get them, do not use them merely as fillers and ignore them in your daily exploitation. Show that you yourself appreciate the importance of them and you will have gone a long way to convincing the public in general that the photoplay is a real war-time necessity, and the theatre likewise.

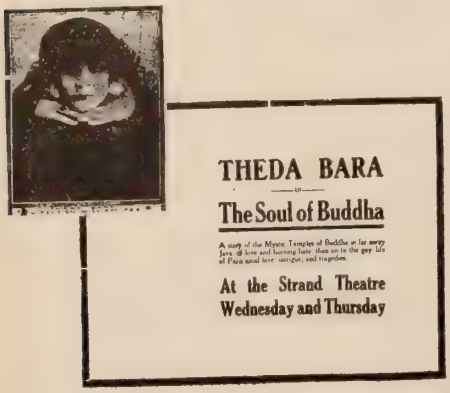
We believe that you will be surprised by the way these pictures are received by your patrons, the enthusiasm that they arouse, the new interest in motion pictures generally that they create.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Your Idea and Ours

STRAND THEATRE, Salina, Kan., supplies an excellent example of the theatre in the smaller city that knows the value of white space. Now here is an advertisement that occupies ten inches across five



columns, yet there are only forty-five words in the whole thing besides the caption on the cut.

One of the two-column cuts supplied by Fox has been used, and this has properly been placed in the upper left-hand corner. If you will study advertising you will see that a great deal depends on the position in which the cut is placed. Most managers seem to think that just so long one is used, it doesn't matter where. It is always well to have the border breaking into the cut, provided you leave plenty of white space so that it will stand out. No one who picks up the paper in which this display appeared will miss it. It is attractive, simple and convincing.

In all of the specimens of the Strand advertising that we have seen, the same policy of using plenty of white space has been followed. And when such a policy is adopted in a city of 11,354, it is a good augury for better motion picture advertising.

The stickler often gets things all gummed up.

CUTS are highly important. They improve displays greatly, and they bring attention to many that would otherwise be passed over. But let all of us resolve right here not to use a meaningless cut under any circumstances, unless we accompany it by reading matter which may serve to explain it.

Now, we defy any one in the world who has not seen the picture to tell what this cut on Mary Pickford in "M'liss" means.



Zelda theatre, Duluth, Minn., uses it. It is a mass of lines, and that is all. The figure doesn't look like Mary Pickford, you can't tell what she has in her hand, and the box serves no other purpose than to occupy space. Now, we know that the exhibitor is often up against it on account of the poor matter that is furnished, and that he cannot afford to go to work and have a special half-tone made. In that case we would simply omit the illustration. In case of this picture we would certainly have said that it was a Bret Harte story made into a picture, and have put in selling arguments about the laughs that it contains. As it appears this is a mere label advertisement. Those who especially want to see Mary Pickford will go, but the hundreds that might be brought in are very likely to stay away.

Advertising serves the same purpose as the holes in the pepper box.

LAST week we mentioned the unique way that a theatre had used a number of "Reward" posters in advertising a picture. Now comes another, though different, example of the same sort of exploitation.

Goldwyn has reproduced posters along this line for "Laughing Bill Hyde," the newest of the Rex Beach productions. You



will note that this makes no reference to the motion picture, and this could be used in advance and arouse a great deal of interest. And while there is no mention made of the picture there is sufficient description of the character, so that it will be immediately coupled with the photoplay when you do your first advertising on it. And the displays should be prepared so as to carry out the spirit of the reading matter as a part of the selling campaign.

"Pull" never meant as much as "Push."

HERE is one that fills nearly all of the qualifications of a good advertisement. In the first place, the artistic character of



it is going to draw attention from all who look at the page, and no matter how many other displays are jammed up against it, it is going to stand out.

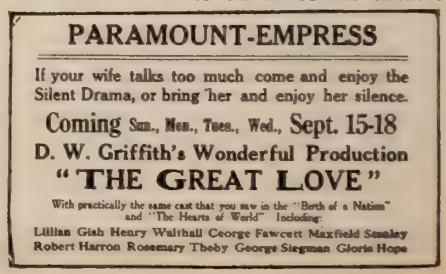
Holman theatre, Montreal, has used an attractive cut of Carmel Myers, and the very beauty of the picture will cause the advertisement to be read. The black and white lettering matter has been well divided between the "caps" and lower case matter and the selling argument of the picture has been well brought out.

The only possible trouble about the display is that it needs good printing to bring it out. We were sent a proof, and therefore do not know how it showed up in the newspaper. That is the only danger in such displays where the lettering is small—the pressman and stereotypers may make a mess out of it for you. It occupied ten inches across three columns.

Keep your troubles in the safe with that counterfeit dollar. Your patrons want neither of them.

GEORGE E. CARPENTER, manager of the Paramount-Empress theatre, Salt Lake City, is always there with new ideas. A couple of weeks ago he walked into a Salt Lake restaurant and noticed that in complying with the Hoover rule on saving sugar, the proprietor wasn't taking a chance of any customer exceeding the speed limit, but that just the proper amount was supplied, and in a small envelope.

Immediately it occurred to Carpenter that there was no reason why these envelopes should be bare, and so he offered to furnish the envelopes free to the restaurants if they would allow him to advertise his theatre



What Live Wires are Doing

on them. He changes the reading matter with each production. It is intimate sort of advertising that results in the matter being generally read. It is not expensive, and it would apply in almost any city.

"I had a great show, but no one came." Yes, but you were the only one that knew about it.

GERALDINE FARRAR'S first picture for Goldwyn has been responsible for unusually good advertising on the part of exhibitors in various sections of the country. In fact, quite a number seem to have tried to do much more on this production than they usually do.

This display of the Temple theatre, Toledo, Ohio., occupied fourteen inches across four columns, and was in excellent taste throughout, putting over the big punch of



the picture in a dignified manner. The scene cut used at the top is a striking one, and it was well worth while because it shows the character of the production. The public is right now fighting shy of pictures made from operas and costume productions, and the Temple theatre did well to bring out the fact that this famous star is being seen in a drama of to-day. The selling argument is brief and to the point.
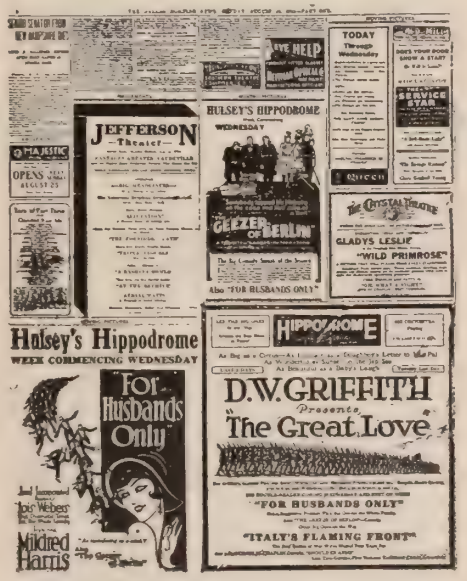
Standard theatre, Cleveland, used a half-page in colors. It employed a portion of the same scene picture, and then used a profile picture of Miss Farrar at the right of the picture. There is a minimum of reading matter—always the case in the excellent advertising of the Standard—and this not only dwells on the fact that this is a picture of to-day, but recites that the star has announced that she will be seen on the screen only in modern roles.



Don't take the policy of your theatre from a burlesque, and be sure that you do not make your house a joke.

Recently we had something to say about the owners of two or more theatres combining their house advertising and of the bad results from such a policy.

But here is just the opposite thing and certainly E. H. Hulsey is not letting any grass grow under his feet in this respect. We take a page from the Dallas *News*. Certainly if you were not told you would never know from the advertising that he controls the Old Mill and the Queen theatres as well as the Hippodrome. But it is the latter to which we want to call your attention especially. Now note that there



are three separate advertisements on the Hippodrome on this one page. There is a quarter of a page on "The Hearts of the World," which was to close its run on Tuesday, and then almost as large space on "For Husband's Only" to open on Wednesday. But that was to be a double bill and was to include "The Geezer of Berlin," so after mentioning this fact at the bottom of the larger advertisement he took separate space, two columns seven and one-half inches for a special "Geezer" ad. You can bet that he is putting it over for big business. He is not arraying himself against himself, but he is selling every picture. One reason for this policy is that he recently took over the Hippodrome and wants to drive it into the public mind that this house is now the home of big pictures.



STRAND THEATRE, Birmingham, Ala., under its new management is going to be a good advertiser. Here is one of the first of the hand-drawn advertisements that it has used. It is attractive in the main, but there are several ways that it could be improved, especially considering that the theatre had the service of an artist in preparing it. The figure of the girl should have been without the shadow effect of the background, and it would have stood out all the more had the full length of the figure been shown, though that is not essential.

The "Damn You" in the reading matter is likely to offend some people, and it doesn't strengthen the display a bit. It's mighty hard to get away with profanity in advertising, and unless there is an essential reason for its use it ought to be omitted.

We note in other advertising that the Strand doesn't keep its name in the same type as it should do. This theatre is advertising the house itself, and is doing it well, but we would suggest that a distinctive name plate or at least the word "Strand" always in the same style type would help things along.

RECENTLY we asked you not to draw marks through your advertising. Here is another thing to avoid. Do not clip so close to the border that part of it is destroyed. The effect of a border may mar an otherwise good display, or vice versa. We want to reproduce your advertising here exactly at it appeared in your newspaper.

Seeing Rialto and Rivoli with Rothapfel

AS we see more motion picture presentations we are struck more and more by the psychology in pictures and in their arrangement. It is a big point for the exhibitor to consider, because the very arrangement of the picture may result in twice as many people leaving the theatre pleased as there would be by some other arrangement when there was only one slightly jarring portion of the program, but it was allowed to get in at the psychologically wrong moment.

Now it is mighty seldom that Mr. Rothapfel shows a feature picture last, unless it is practically a straight comedy. His view of a performance is that the people should go away from the theatre in a good humor. The feature may at times be tense, even depressing, but that can be overcome by following it with laughter-invoking scenes, accompanied by tuneful music. And a comedy at the end of the bill is the general rule at the Rothapfel houses.

Yet this week at the Rivoli there is not a laugh in the feature and it is holding the tense interest of the patrons to the last. It is one of the most absorbing melodramas that has ever been screened. *And there is not a comedy on the bill.* One might say that there is not a hearty laugh on the bill, yet the net result of the whole performance is that everyone goes away from the house in a high good humor. There are two reasons for this: In the first place, the music with the scenic picture is humorous, though not broadly funny, titles are of the most popular character and have the audiences at least inwardly singing. *And then the feature may be called a delightfully happy one, for, though the situations are always tense, the ending is just as we would have it, and it leaves us pleased that everything came out just this way.*

"Sporting Life" is an unusually good picture, but it would have lost some of its value if it had been sandwiched in with the rest of the program. It will be remembered all the more because it is left to the last of the bill. Satisfaction gives us even more joy than laughter, and certainly the picture and the outcome of the complications delight everyone.

"Orpheus in the Lower World" is the overture at the Rivoli. This creation of Offenbach's is really a parody, but it is certainly there with the melody. For this the lights are all in gold, except the panels at either side of the stage, in bluish gold. The liveliness of it, the rhythm through it, puts us in a good humor from the start, and then the combination of music and picture in the scenic that follows certainly adds to the zest.

This is one of the new Robert Bruce creations released by Educational and entitled "'Tis Tough to Be Tender." It represents an amateur tourist unused to travel going into the wilds riding one mule and using another as a packsaddle. He sees the beauties of the Yosemite, but he has his troubles as well, and the music makes us appreciate them all the more. This is obtained mainly by using the choruses of popular songs. And the reason that the choruses are employed instead of entire selections is for the very reason that the chorus is the key to the song—*the part that everyone knows.*

"Under the Ramblin' Rose" is used at the start and then follows through "Danse Miniat" Nos. 3 and 4. Now with the title "The Days Were Spent" "Oh, You Beautiful Doll" was used, chorus only, and then one chorus from "He's a Devil in His Own Home Town," then "Pack Up Your Troubles," and then the chorus of "Gee, I Wish I Had a Girl" is used twice, starting with the title "With Infinite Care," and then the chorus from "The Trail of the Lonesome Pine." Now cannot you imagine that by this time the audience is in the height of content? *Yes, content is the word that expresses the psychology of the presentation. Everything is going smoothly, the very atmosphere is melody.*

Then with the title "With the Most Beautiful Valley" "When the Clouds Roll By" is used, accompanying the cloud effects, and at the next title, "At the End of Twenty Minutes," there is more of the popular melody brought back with the chorus of "Silver Hill," played twice, turning into half of the chorus of "Eastside, Westside" at the title "With the Vision" and then following through with half of the chorus of "When the Clouds Roll By" at the end.

That certainly is devoting some attention to the music of less than a reel of pictures, and anyone who could see the effect that the music had on the audience would appreciate that it is worth all the trouble.

All lights are in blue for the first musical number and as the curtains part revealing Greek Evans standing by a lounge. Drapery effects are used for the setting, with only one blue hanging light and the gold spot on the singer from the right of the stage. "And Wouldst Thou" from "The Masked Ball" is then rendered.

Rivoli opens with a fanfare of trumpets and drums for the title and then swings into "The Right of Way" with Gaumont pictures of launching the "Piave" at Kearney, N. J. The effect of the steamers whistling their greetings as the new ship takes the water is very effective. Screen Telegram then follows with some pictures of various dogs at the dog show, and these draw mingled applause and laughter. "Tulips" is used here.

Now there isn't a great deal of punch in the Official War Review this week, and so it is brought into the Animated right here and the real punch added later. The first part of it is devoted to the activities of the Italians, showing submarines, both from the outside and then the interior, and then battleships with the masts filled with cheering sailors. "Bersaglieri" is used through these pictures. Then come pictures of General Allenby, the man who liberated Jerusalem, followed by pictures of the British troops training in the desert, and during these pictures "Orientales" is played.

Then comes the big punch at the end, brought about with the use of Gaumont pictures of the fighting Marines in training at Quantico, Va. They are first shown at their exercises and then we have some fine shots of the marching men. At the moment when Secretary Daniels presents them with their flags the spotlights are thrown on the American and Marine emblems crossed on the proscenium arch and the audiences simply go wild with enthusiasm. "Semper Fidelis" is the music for these pictures which give the crashing finish.

Purely as an introductory to the feature two pupils of the Albertieri School give "Dance of the Jockeys" before a drop which shows the finish post at a race track. There is a brief dance and then the curtain drops over the scene as the girls leave the stage. They reappear to act as pages in parting the curtains again to reveal the screen, on which the title of the picture is immediately thrown, and remain in that position until the lighting has gone down, so that they slip away unnoticed by the audience, the dance being thus perfectly woven in with the feature.

There is a splendid musical score used for "Sporting Life," but as the greater part of it consists in the Rothapfel numbered selections it is impossible to record the score here. At the opening the first and the second suites from "Henry VIII"

HOW IT HELPS

Even the Biggest Managers Get Lots of Ideas Here

ONE of the most successful managers in the country and a man who has made millions of dollars out of motion pictures for his stockholders spent an hour this week telling us how much good he gets each week from the Exhibitors Service Bureau. He told us that he read every line of this matter each week and that he got many ideas that he could either apply direct or which gave him suggestion of other things that he could do.

And he went ahead further and said that the reason that he was so pleased with his new house was that it incorporated the best ideas that he had been able to gather in several years of trips through the country. He wasn't afraid to take ideas of others and use them intelligently.

This is the statement of one of the most successful exhibitors in America. Are YOU taking full advantage of this department?

Rialto and Rivoli

are used and then "Perfect Melody," without the introduction. This is repeated at the end of the picture and so might be called its melody. Following this is "Three English Dances," then "Furlana," "Dance of the Cammorist," a galop, "Mock Morris," "Molly on the Shore" and "The Meadow." Twelve different selections are used and then the organ takes up the music until the fifth reel and thence through the music is fitted to the action of the picture.

We have never seen a feature picture, with the exception of one of a patriotic character, get such generous and such frequent outbursts of applause as this one is causing at the Rivoli. It is applauded with almost the enthusiasm that marked its reception by the gallery gods when it was first given on the speaking stage. And certainly the way that this picture is set into the program has been perfectly done, for in spite of the tenseness of the action everything works around so delightfully and so thrillingly to the wishes of the audience that there is joy in every heart when the entire bill comes to an end.

Combination of a tribute to Yom Kippur and a very gloomy feature, based on a murder for robbery, gives a rather dismal air to the bill at the Rialto this week. "The Bells" is certainly one of the greatest pictures of the speaking stage, and Frank Keenan does wonderful acting in the screen version, yet we would have much rather had something happier.

The second and final movements from Dvorak's "From the New World" compose the overture, which is really based on plantation melodies. Then come some Kalem pictures of the Holy Land, "From Jerusalem to the Red Sea." These are not new pictures, and they are used with the purpose of getting the Yom Kippur effect. "Baccanale" is used with introduction and obos solo and then the music follows through into "Les Pheniciennes" and then "Meditation."

Now just at the end of the scenic the curtains part revealing in the side panels the sacred laws of the Jews on the tablets, with the effect of windows of the synagogue, and then Joseph Mann, from the side of the stage and unseen, sings "Kol Nidre" with a 'cello obligato. It is an effective way to mark the day.

"Jack Tar March" is the music for the opening number of Rialto Animated, which shows South American officials guests of the Pelham Bay Naval Station and a review of the rookies. This comes from Gaumont, as do the War Service Day at Harvard stadium pictures. The sailors in the stands forming the word "Navy" brings a torrent of applause. Then come Screen Telegram reproductions of the honor paid by New York on Lafayette Day, and "Hail to the Spirit of Liberty" is the most appropriate music.

Hearst-Pathe supplies pictures of American airmen and target practice, and linked up with this is a Screen Telegram view of a war machine wrecked in a 2,000-foot dive, and during both of these a dramatic allegro is used. "Scenes Humoresque" are used



Lobby display of Midway theatre, Montreal, on "Triple Trouble"

with Gaumont pictures of the National Egg Day at Petaluma, Cal. Screen Telegram pictures of looting the sea to enrich the crops with fish fertilizer call for a polka, and then with the Gaumont appeal to save the peach pits and the raising of a million and a half pennies at Los Angeles for the war babies "We'll Wallop the Kaiser" is employed.

Now practically everything up to this time has a bearing on the war, and we begin to get the punch the harder with Gaumont pictures of "Our Boys in France." Here the use of smoke flares and road camouflage are two of the things shown, and we also get a glimpse of the sole survivor of a raid that the Huns attempted on the Americans. "Hands Across the Sea" is the music. Screen Telegram pictures show Elsie Janis singing for the soldiers at the front, and here the music turns to "Lady of the Slipper."

Hearst-Pathe gives us an up-to-date touch with an illustration of "18 to 45" marching together to register, and here we have the chorus of "Battle Hymn of the Republic" used. After this "Over There" follows through as we get the title saying that on the same day that the registration was conducted here the Americans started their drive in France. This draws an immense amount of enthusiasm, and then we have another title, "They Never Turned Back and They Never Will," and the audience grows in its enthusiasm until the theatre can scarcely hold it, especially when the music again turns to "Battle Hymn" and there is a flash of General Pershing thrown on the screen. It gets the crowds, but it could have been a little more genuine if Hearst-Pathe had used a picture of the American commander really taken "over there" instead of one snapped on the Mexican border while he was still a brigadier general, and which the single star he wears on collar in the picture shows. Of course, mighty few people get this, but still it is one of the "little things."

Miss Leeta Corder, singing the "Shadow Song" from "Dinorah," affords an excellent prelude for the feature which follows, Frank Keenan in "The Bells." "March Jewess" is used as the opening selection, and then we have the sound of sleigh bells and the noise of wind from the organ. As you know, the story is built around the slayer of the Jew constantly hearing the accusing bells, and these are used often during the presentation of the picture. "Navaraise" is the theme for the feature. As might be inferred from the character of the picture, the music is not light, about the only selection with a lilt to it being "There Was a Little Maiden."

We are given a chance to get back at the sunny side of life again when the orchestra plays selections from "Mlle. Modiste," and the audience is almost stirred to singing "I Want What I Want When I Want It," and after that we have the comedy, "Fatty" Arbuckle in "The Cook," a picture which has some reminders of "The Waiters' Ball." The music is all of the liveliest character through this comedy, starting with "Polo Rag" and then including "Wyoming Days," "Good Scout," "Pepper Pot," "Oh, Lady, Lady," "By the Beautiful Sea" and "Step Lively," used in the order named.

Now just a moment again on the psychology of pictures. We saw both presentations the same day. We had seen both plays acted on the speaking stage, though we must admit that our recollections of them were not quite clear. "Sporting Life" is a much longer picture than "The Bells," and it is just as tense in its interest throughout. But there was not that relief at the ending of "The Bells" that made us feel that all was just right in the world. So in that case Rothapfel had to resort to the lighter music and the slapstick comedy to restore the poise of the audiences.

It's psychology in picture handling and nothing else explains it. It is simply figuring on the human mind and the human heart.

Big Pictures Surpass Vaudeville Business Says Levy After His Experiment in Seattle

SOME nine years ago Eugene Levy, then a successful business man, surprised the business world of Seattle, Wash., by the announcement that he was going to devote his time and money to the "vaudeville game." He did, finally build one of the most beautiful theatres in the country, and made money. But this original announcement did not cause half the surprise that came a few months ago when the same Levy told the public that he was going into motion pictures with his theatre.

Now it was not a case of Seattle needing motion picture theatres. It already had them, fine ones and successful houses. But Mr. Levy believed that there was a place for him in exhibiting and he decided to make it. According to reports from Seattle his success from the first has been remarkable. He declares that not for a single week has he regretted the step that he took and that the change in policy, at the Orpheum, his million dollar theatre, is permanent.

The first picture that he showed was "The Kaiser, the Beast of Berlin." He went in for big advertising, but he was not sure that the business that was done with this production was an exception, but he continued in the field for unusual pictures and adhered to his policy of big advertising. He used and still uses pages, often on Sunday, and five and six full columns are the general rule. On "Hearts of the World" he used twelve full columns on a "double truck"—newspaper parlance for opposite pages.

After this he played such pictures as "Over the Top," "The Crisis," "The Warrior," etc., and has just completed the run of Theda Bara in "Salome" for two weeks.

"After seeing the returns these pictures brought me in, without all the trouble so-called actors and actresses gave me, I decided that the moving pictures are the important branch of the amusement business to-day," says Mr. Levy. "While the Orpheum was a great success as a vaudeville house, the war has cut into the acts with such a wide sweep that good acts were becoming scarcer all the time. Realizing that with the overflowing of the large moving picture houses in this city and with the ever increasing flow of mechanics in here to enter the shipbuilding industry, it is by no means too early for one to open another first class motion-picture house. This same action before the war would have been folly."

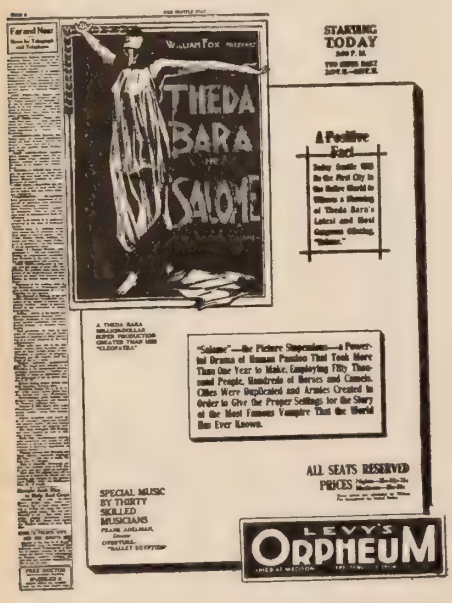
When Levy was featuring "The Yellow Ticket" the price was 10 cents for weekday afternoons and 20 cents for other times. Later he placed a straight 20 cent price for seats in his house. He finds that this is as satisfactory to the motion picture public as the lower price system, for they do not expect a satisfactory film for 10 cents. After showing "Over the Top" and the other pictures named above, Manager Levy remarked: "A man should never go back to vaudeville when he can show five shows a day and have them all crowded like I do." His pictures are not only advertised in the dailies but also on the sign-boards. He believes in good advertising as well as good pictures. He figures that when he obtains 2,100 to come to his house, for it seats that many people, five times a day, then if these 10,500 fans are satisfied they will tell that many more and he will be gaining right along.

Up to a month ago he had a twelve-piece orchestra. But as he became satisfied with his new business venture he was convinced that a large orchestra of high quality is a great drawing power, consequently he increased it to thirty pieces. He increased it to this size when he ran "Hearts of the World" for a month.

He believes in two big principles; one is to get the right kind of goods and the other is to let the people know you have them through the right kind of advertising.

The right kind of advertising does not mean simply attractive advertising, *but continuity in advertising.* He believes that an ad placed in the paper for one time only, is a loss of money. The people read the advertisement, they remember something about it, but not enough to make them remember all the three necessities, *the time, the place, and the show house.* While most picture men believe that the reader remembers these three essentials, they do not do so. Levy says he realizes this. He also realizes that while advertising sells the goods and brings the crowds, you will be able to sell no more goods, if you fool the people with unworthy productions.

In regard to the new policy of his theatre, Mr. Levy says, "I am after the biggest productions on the market and will pay any price in order to secure the ones I want. I feel that Seattle is now willing to pay a nominal admission price to see the best motion picture offerings, as they have already shown in "Hearts of the Yorld." If the motion picture companies would turn out more big productions, there will be more picture houses throughout the country adopt the same policy as I have, for really, when you stop to think, the motion picture business of the future will be along these lines. Although I am pioneering—I feel confident that I will blaze the trail clear enough so that there will be a number of other houses throughout the United States follow my example."



This is the way that Levy advertises, using seven full columns here



Eugene Levy

Moeller Back as Manager of Motion Picture House

A. J. Moeller, one of the best known motion picture men in the Middle West section, is back at theatre management after having made a vain effort to break into Uncle Sam's fighting forces. Several weeks ago it was announced that Mr. Moeller had quit his post to go into the army, but after he had done this there came a ruling that men in the draft age should not be taken for service overseas except with the fighting forces, and Mr. Moeller was unable to pass the examination, though he tried all branches of the service. Therefore he has returned to the syndicate operated by W. S. Butterfield through Michigan, and has been assigned for the present to the Majestic theatre, Ann Arbor.

Gives Whole Program to Boosting Picture

For probably the first time in the history of house programs an entire eighteen-page booklet has been devoted to a single attraction. This is the work of M. W. McGee, manager of the Majestic theatre, Detroit, and the production is Madge Kennedy in "Friend Husband."

Beginning with the second page there are entire pages containing cuts from the production, photographs of the star, story of the picture and criticisms. This sort of a program is not only going to create interest in the particular production, but it will also build interest in the particular star and bring business for future pictures in which she appears.



At the left stage display on "Indiana" at the Circle theatre, Indianapolis, and at the right the one for the Fourteenth of July

How Stage Spectacles Are Used at the Circle To Inspire Audiences and Arouse Patriotism

By Davis Hampton

ONE might advantageously paraphrase George M. Cohan's memorable theatrical advice, "Always leave them laughing when you say good-bye," and hang an additional memo. on the office wall reading "Always start them applauding when you say 'Hello!'," for if a good finish is desirable, a good start is more than likely to swell your monthly report of war tax collected.

The entertaining business is founded on emotions and the feeding of them. Give an audience the kind of emotional food they crave, and they express their approval in the most natural way by applause.

The physical action jars the carbon out of their mental cylinders and oils the road for their evening's enjoyment.

Primarily, patriotism is the greatest stimulant to enthusiasm. Just as it sends thousands of marching feet to fields of battle, so does it arouse an audience to an emotional outburst when a patriotic appeal is made from the screen or behind the footlights.

But they are equally as ready to condemn the commercialization of their love of country.

The patriotic speech of an actor, the inspiring stage spectacle done with sincerity and with a lofty ideal behind its presentation is theirs to applaud and approve, but to damn the man that prostitutes the flag.

All of which brings up the subject of tableaux, both patriotic and otherwise, that so frequently grace the performances at the Circle theatre of Indianapolis.

No historical day in our country, no occasion of national interest goes by without a fitting tribute paid it by S. Barrett McCormick, the managing director, usually with tableaux, and which by their beauty appeal, and inspiration have come to be anticipated by the public. There is no red fire or false dramatics in them.

But they carry the wallop of a Liberty Bond poster and are equally as effective.

The most recent of these produced by Mr. McCormick was presented during the Indiana State Fair, and was entitled "Indiana," and served both as a tribute to the state's achievements and part in the war. To the sweet strains of the favorite song, "Indiana," the draperies parted to disclose a massive base, stone colored and roughly hewn, like the base to a sculptor's group, and divided into three parts connecting in a half circle. For the background, and apparently a part of the base, a large outline map of the State was seen. Painted in the same gray tones and giving the physical outlines only, it made a striking ground for the groups of living statuary.

On one side a farmer with an amber light thrown on him was seen, his sleeves rolled up and throat bared as he bent over his plow, lending his every effort to help feed America. Opposite him a giant of a man stripped to the waist, his body glistening under the red glare of a furnace fire, toiled with white hot steel that the guns of America may not be silent until its work is done. In the centre group was Indiana's fighting men, armed and ready, while Miss Indiana's beautiful figure in white, her arms extended, guarded over them.

Applause? It came like thunder and never ceased until the draperies fell and the last strains of the music faded away. *Such a picture, earnest in sentiment, loftily conceived and beautifully done, will put a bigger punch into a program than all the tin pan patriotism in the world.*

While huge stage spectacles are constantly being presented at the Circle with complete ballets, massive settings, startling mechanical effects, it is also the little touches that have added much to the theatre's reputation for originality.

In commemoration of the French national holiday, a single figure was used in a tableau symbolic of France unconquered, a girl in the tattered uniform of the French Revolution standing in a battlement, a gun in one hand, the shell-riddled tri-color in the other, calling comrades in arms to follow.

The Fourth of July brought forth a living reproduction of the Spirit of '76.

Another occasion, the departure of Indiana troops for the front, was honored by a tableau of a soldier and his sweetheart bidding farewell, while with a mechanical effect an army was made to seem as though marching in.

The human element is always brought into the McCormick presentations. Painted scenery is always but the background to his stage pictures.

A gorgeous scene of the North may make a beautiful picture, but a single man trudging through the snow or a dog or a bird will give the picture reality.

Perhaps this accounts for the fact that one never sees a stage setting or spectacle at the Circle empty and devoid of life and labeled "Alaska" or "India," or whatever it may be and may serve to analyze McCormick's psychology, perhaps based on the knowledge that while thousands of pictures hang on gallery walls unnoticed and unsung, the man in a store window trying on suspenders or demonstrating a new kind of razor will always draw a crowd.

Exhibitor Uses Cigars for Advertising Star

M. W. Neilson is using a novel plan in his exploitation of Tom Moore, in his first starring production, "Just For Tonight." It turns out that there is a cigar called the Tom Moore. It isn't named after the Goldwyn star, but the Irish poet, but it is going to work for the production just the same. He is offering free admission to the Crystal theatre, Wayne, Neb., to every child who presents ten bands from Tom Moore cigars.

Directory System of Picture Advertising Finds Development in Two Chicago Papers

(*Continued from page* 2004)

single productions or other news matter.

The *Daily News* on Saturday has a combined amusement page and on this there are carried the legitimate theatre and vaudeville advertising and reading matter about amusements in general. Motion pictures are not represented in the layout and there is mighty little matter about the photoplay on the page.

Now while we are discussing the Chicago situation let us look to what the other papers are doing.

The *Herald and Examiner* on Sunday carries advertising from forty-four theatres, something on the order of the *Tribune,* but a little more given to display. There is a layout on the first-run attractions and general matter about the theatres and pictures. Every day this paper carries an interesting department conducted by Kitty Kelley.

The *American,* evening edition of the *Herald and Examiner,* carries a daily column and a page in the Saturday edition.

The *Journal* carries a Saturday page and an interesting daily department.

These daily departments we will discuss next week.

The *Post* has a Saturday page.

Now it would seem that a newspaper that had made the success of the directory that has been made by both the *Tribune* and the *Daily News* would see the widespread interest in motion pictures and that they would provide the necessary space for the news of them. We wouldn't expect them to give the reading notices, even to the first-run houses, but certainly there should appear reviews of unusual attractions and news of what the people of the screen are doing.

Certainly these papers have found that these directories which they print are worth a great deal to them from a circulation-holding point of view. Aside from the revenue that they bring in they are worth a great deal to the newspaper, and we'll bet that they would hesitate a long time to lose these. One can see at a glance the prestige that it gives a newspaper. Some one suggests going to a motion picture theatre. There is hesitancy about which one they will visit. "Let's look at the *Tribune,*" suggests one, and they do and make their decision.

This is the sort of a thing that makes a newspaper stand out in the community—because it is a real guide to the public, and a newspaper has to do that before it is a hundred per cent paper.

If you would talk to the circulation manager of the *Tribune* we haven't the slightest doubt that he would tell you that this motion picture directory is one of the greatest aids that he has in holding circulation. And when such is the case we cannot see why the editorial department of the same newspaper cannot see the advantage of being recognized as THE motion picture newspaper of the city in its reading matter as well as advertising.

We regard the *Tribune* as one of the greatest newspapers in the country, but certainly in this point it falls short. But at the same time it belongs in the same class with the biggest newspapers of New York, Boston and some of the other large cities, that have so far failed to see the value of this sort of matter.

But this started in to be a discussion of the directory plan of advertising, and we think that the two papers cited have made a good showing along this line.

It is a plan that we would like to see every newspaper adopt—PLUS a real motion picture department on Saturdays or Sundays and some motion picture NEWS matter every day of the week.

With the reading notices eliminated and that much white space saved, it seems to us that the newspapers should be able to make a rate lower than the regular newspaper rate to the motion picture houses that agree to come in every day in the year.

Now let us suppose that before the last few months there was only one newspaper in Chicago that would be printing any baseball news. Now Chicago has two baseball teams and the interest in the sport was high there. You can imagine the circulation of that one newspaper printing baseball news. You could readily see that every one of the people interested in baseball would buy that paper.

Yet there are 345 motion picture houses in Chicago, and we know that there are ten times as many people who go to motion pictures daily as ever went to baseball on its biggest day. Then what do you think would be the result if there was one newspaper giving real attention to motion pictures and printing the real news.

It seems that the answer should be that the paper that is doing this should get the bulk of the advertising. Of course, there are other things that enter into the problem, and such is not the case in Chicago. But that is due largely to peculiar conditions, and it is true in nine-tenths of the places where the plan is followed.

But baseball is no more. We all know the way that the interest dropped once we got thoroughly into the war. But the motion picture is here, and it is not only as popular as ever, but it is essential to the nation. Every branch of the Government wants the motion picture to prosper, and it is being used more and more every week for Government purposes.

The newspapers are without baseball now, but they have the motion picture with the greater interest.

And if we owned a newspaper we would start out today on the directory plan to get the advertising of every house in the city, just a few lines from each if necessary, and then we would go before the public saying that this was a paper that everyone who went to motion pictures could not do without. We would say that it was as invaluable to the fan as the telephone book is to the business man. And the result would be pretty soon that you would be getting that newspaper into every home, and when you do that you are doing what every circulation manager hopes some day to accomplish.

Then when you add to this directory the real news of the motion pictures you have the circle of interest completed. You have a newspaper that will interest everyone and a newspaper which every theatre that is going to prosper must use.



Unique Plan Used by Majestic Theatre, Portland, Ore., with "My Own United States"—Ticket Booth Placed in Leading Department Store

THEY'RE COMING

So Let's Begin to Think About What We're Going to Do

WE don't want to be discouraging, but Old Winter is on his way here, and the chances are that there is not going to be any too much coal for either heat or lighting. The theatre manager may have to add more pulling power to his theatre this winter than ever before.

While we hope it won't occur again simply because of the physical inconveniences, we have heard from a number of exhibitors that the rules imposed last year really helped them, because it made them think, made them better their presentations, forced them to make their theatres the more attractive.

And the great big things, the lavish expenditure of money are not the things that count so much. The "little things" are the ones that make your theatre the popular place

There are lots of things that you are going to do. Is the season going to make you hunt your hole or make you get out and do things?

Girls Solution of War Problem, Says Franklin

WAR PROBLEMS

We Are Asking Experts to Help You Solve Them

AS we go further and further into the war there will be more and more problems that have to be solved by men in all lines of business, motion pictures included. We would not be justified in saying that we are giving you real SERVICE unless we helped you toward their solution. And we are not going to give you "arm chair" advice.

With the draft age lowered to eighteen years and ushers already declared a non-essential occupation there is likely to be first trouble in this respect. As this is written the questionnaires have gone out to the men of nineteen and over and the others will probably be asked to respond within a few months. The ranks of the ushers will be seriously invaded as the result.

We print here an article by Harold B. Franklin on the use of girls as ushers. He has found the plan very successful, though many managers have, after experiment, rejected the plan. His suggestions on the way that he handles these employes and his reasons for preferring them to men ought to be valuable.

This is the first of a number of articles dealing with war problems. Another will tell the success of a theatre in using women as musicians.



Group of Ushers Employed at Shea's Hippodrome, Under Supervision of Boy Chiefs

By Harold B. Franklin

Manager Shea's Hippodrome, Buffalo

THE war is gradually being felt by the motion picture industry, especially so as regards the obtaining of suitable employes. The new draft undoubtedly will require further sacrifices. No manager, however, should be caught napping. Now is the time for him to arrange his business so that no matter what may happen the wheels at the operating end of his theatre will continue to go 'round.

At Shea's Hippodrome as far back as a year and a half ago we anticipated the necessity of training girls and women for every possible position where they could take the place of men. Today we have succeeded in building up an usher system that is the last word in SERVICE, COURTESY and APPEARANCE. The result has proven so satisfactory THAT WE WOULD NOT CONSIDER GOING BACK TO BOYS AT ANY TIME. We have found that girls are likely to be less obtrusive, more courteous and neater than boys, and when properly officered by a woman they help to create a pleasant atmosphere.

There is always the probability of flirtations, but if the proper type of girl is selected this objection is readily removed. The telephone companies throughout the country have found girls better suited to the switchboard than boys, which proves conclusively that if a proper system is installed a high degree of efficiency can be attained.

Our first step in the engagement of a girl is to investigate her references, as well as home surroundings, so as to be reasonably certain that she is the type desired. We prefer girls who are neat, sans frills; in short, the simple home girls. At Shea's Hippodrome we employ thirty girls as ushers. We have found that a good class of girls is available for this work. Rest rooms are provided with private toilet accommodations.

Each girl is carefully instructed how to diplomatically handle patrons. Each floor is officered by a head usher. It is necessary that a girl receive at least one day's rest during the week and that not more than eight hours' work is assigned in any one day. With certain periods of relief, efficiency is expected. In return for good services, fair wages should be paid the girls. The better the pay the better the results.

The girl in the box office has proven to be an improvement on men. With three girl cashiers we have been able to handle a crowd of 14,000 people in a day, without a single complaint or mistake in the cash. In the box office the manager requires girls of high intelligence who are thoroughly familiar with the meaning of the word "COURTESY." It is well worth while for managers to employ the most efficient girls for this post. Every patron of your house

(*Continued on page* 2016)



Here Is More Proof of at Least the Attractiveness of Girl Ushers. At the Left Is a Group from the Majestic Theatre, Portland, Ore., and at the Right the Girls of the Liberty Theatre, Spokane, Wash. Employment of Young Women Has Proven Successful at Both of These Theatres

Girls Solution of War Problem—Franklin

(*Continued from page* 2015)

at some time or other comes in contact with your cashiers, and it is important that they be representative of the theatre in every respect.

Girls can fill doormen's positions as readily as any other department, and the time will probably come when some advanced exhibitor will consider seriously placing girls in charge of the projection rooms. A girl has even been found to be a success in some cities.

Girl ushers should be properly uniformed, the same as were the boys in former days. A neat, simple gray dress with white trimmings is used at Shea's Hippodrome with good effect. To see girl ushers in various modes of dress creates the impression of discord, "au contraire"; sameness of dress gives the impression of harmony, which should be a characteristic of every theatre's atmosphere.

Managers who have not already begun to prepare for the coming of girls and women into important posts at their theatres should make way at once, for with the continuation of the war men and boys will be eliminated. Begin to train girls NOW and when the time comes you will be prepared.

Baltimore Circuit to Aid Fourth Liberty Loan

While motion picture exhibitions for an admission fee are not permitted in Baltimore on Sundays several exhibitors of that city have recently shown motion pictures on that day for patriotic purposes and without charging admission. This idea will be followed by Louis A. DeHoff during the drive for the Fourth Liberty Loan. During the last loan there was $27,000 subscribed at two Sunday performances at the New theatre. This year he intends not only to use that theatre, but also the New and the Garden, which are also under his management.

Social performances, consisting of pictures and possibly including vaudeville, will be given and Four-Minute Men and other workers for the loan will speak and sell Liberty Bonds.

Stolte Gets Real Advance Review of Picture

Arthur G. Stolte, manager of the Strand theatre, Cedar Rapids, Iowa, has used a new idea and with success.

When he booked "Hearts of the World" he set about to get a large amount of advance publicity before the picture would be shown in Cedar Rapids. He realized that he wanted a different sort of publicity than the ordinary advance notice. He was sure that the picture would make good, but he wanted to get the endorsement of his newspaper in advance.

So Mr. Stolte arranged to take the motion picture writer of the Cedar Rapids Evening Gazette where the picture was being shown, and the result was a review of a column and a half that appeared well in advance of the Cedar Rapids showing. And it was the guarantee of the paper that the picture was worth seeing, for it was a real review.

As far as we know this is the first time a motion picture manager has taken such a step, but it's a good idea and worth trying if you can put it over.

GLAD YOU DO

But If You Find Help Here, Won't Others Profit by Your Aid?

EVERY mail brings us letters from exhibitors whose names have probably never appeared in these columns telling us how much benefit they have gained from the Exhibitors' Service Bureau.

Of course we are mighty glad to hear that this department has done you good. That is the reason that the time and money is being devoted to its conduct. It is being run for the exhibitor purely, but don't you think that you yourself have some responsibility to your fellow showmen?

Recently we had a letter from an exhibitor telling us how he had made money with an idea that he had seen here. And at the same time he told of an idea of his own that brought profit to many others. Unless he had felt that he owed something for the suggestion of the man who had helped him he would probably not have volunteered.

We are not asking for matter for the purpose of filling paper, but we do want to print the ideas that are getting money for others so that the industry as a whole will be benefitted.

And because you are one of the smaller fellows DON'T HESITATE.

Ministers at Rochester Help Boost "Mormon Maid"

All of the advertising possibilities of "A Mormon Maid," the anti-Mormon propaganda picture, were used to the full by the Rialto theatre of Rochester last week in preparation for the showing of the picture for a week's engagement. On special invitation, members of the Rochester Ministerial Association attended a private showing one morning and some of them were induced to issue statements commending the picture and advising members of their congregations to see the picture. Mormon missionaries have been especially active in Rochester lately and the picture fitted in well with the efforts of those opposing them. Following the private showing, a branch of the Anti-Mormon League was organized and Mrs. Nellie B. Slinterland, organizer of the League, gave an address.

In addition to the picture the management had arranged to have Miss Myrtle Edwards, authoress and lecturer, deliver a lecture at every showing and a soloist and chorus sang.



General view of lobby display at Broadway theatre on "Talk of the Town" and the center piece of the display, with the owl

Birds in Lobby of the Broadway Bring Crowds to See "Talk of the Town"

FOR the first time in his career, M. Kashin advertised a picture without hinging all the publicity on the theme of the photoplay. The truth of the matter is that the theme is of such a nature as to appear, on the surface only, of course, pro-German. Briefly, the picture deals with the possible effects of military discipline on the home. How would Kashin advertise, "The Talk of the Town," the new Dorothy Phillips feature?

It was up to Kashin, then, to hunt for some other selling point. What he finally resorted to was the simile of a girl in a gilded cage.

The appearance of the lobby of the Broadway this week is different from any of Kashin's previous displays. First of all, it is wide open and plenty of sunshine enters the inner lobby.

Above the main entrance is a huge cage which imprisons a very beautifully gowned woman. A bird in a small cage is the subject of her gaze. The line on the bottom of theh cage reads: "The brightness of gilt bars oft illumines one's outlook into the darkness of the outer world."

The box office in the middle of the entrance is built like a huge bird cage. On a perch a wise old owl blinks his eyes at the passing throngs.

The inner lobby is very simply dressed. Over the entrance to the foyer are a few nice draperies to charm the eye. On the side walls brass frames hold hand-colored enlargements of stills. A huge cage is painted on the glass over each enlargement.

The interior of the theatre is a veritable aviary. Birds warble to the delight of the audience. The doors are all dressed up with bars resembling a wicker cage.

It may be recalled by some exhibitors that recently when a certain picture was released the showmen were advised to use a single bird in a cage in the lobby of their theatres and doubtless some of them did without attracting more than passing attention. But one can imagine not only that the crowds that will be attracted by the number of birds as used at the Broadway, but by the impression that will be left on those who see the display.

Now that is one of the important things about lobby displays. Of course the original purpose is to get the attention of the individual and cause him to go to the box office and buy a ticket. Yet there is an even greater value if you can create the word of mouth advertising that caused people to ask: "Did you see the birds in the lobby at the Broadway?" It means greater interest and therefore the net result of larger box office receipts.

Indianapolis Newspaper Puts Photoplays Ahead

Indianapolis is one of the larger cities that has just taken a stronger turn to motion pictures. When the article on the situation there appeared in the MOTION PICTURE NEWS one of the criticisms of the Sunday *Star* was that the screen was made secondary to the speaking stage and that practically the whole front page of the "Drama and Society" section was given over to the legitimate and vaudeville.

Now the situation has been reversed by the *Star*, and in the last two issues there is an eight-column strip used on the pictures at the photoplay theatres, while the spoken drama has to be content with a four-column cut at the bottom of the page. Nearly all of the reading matter on this page is also given over to pictures. It includes an interesting column headed "Comments on the Screen."

ARE YOU USING THEM?

Articles on Newspaper Cooperation Bring Help to Many Exhibitors

WITHIN the past two weeks we have had letters from exhibitors in three principal cities telling of the benefit that has come from the discussion of the situation in their cities. All three report that there is greater co-operation on behalf of the newspapers and that there is prospect of still further improvement.

This is the purpose with which these articles are printed. Nothing can be gained of a mere recital of what is being done in various cities unless the exhibitors benefit and unless they call the attention of their newspapers to them. The News does not send out free copies, and if you want the newspapers to see these articles you should make it a point that they do.

But not alone in the cities treated are these doing good. And they can do more and more good if you will bring the salient points that these articles make to the attention of the management of your papers. Almost any newspaper is open to fair argument and now that baseball is in the discard until after the war and the sporting pages are bare this is the time to make your argument.

These articles are for your benefit. Get the most out of them.

Live News from the Producers

Vitagraph All Set for New Plan

Plans All Completed for Inauguration of New "Democratic," Not "Autocratic" Booking Schedule, Announces Vitagraph

EVERYTHING is in readiness for the inauguration on September 30, of Vitagraph's new "democratic" not "autocratic" booking plan, according to a statement issuing from the offices of the Vitagraph Distributing Organization.

Prints on "A Diplomatic Mission," the Earle Williams Blue Ribbon feature which will be the first release under the new booking plan, were shipped to the company's branches last week, and exhibitors will be able to see it screened all over the country by the end of the coming week.

In addition to "A Diplomatic Mission," which was written by Don Bartlett and directed by Jack Conway, Mr. Williams has finished another feature, which was directed by James Young, and will be the second in the series of eight Blue Ribbon features in which Mr. Williams will appear during the year, commencing September 30. It is scheduled for release November 11.

The Vitagraph Distributing Organization reports that the new Blue Ribbon booking plan and policy has already proved to be the most popular departure the company has made in years. Letters have been received from exhibitors all over the country commending the company's stand for equitable rentals, and the sales department of the organization states that these commendatory messages are being backed up by voluminous contracts.

The greater percentage of these contracts are on the fifty-two week basis, whereby an exhibitor will get during the year the following stars at intervals of six weeks:



J. Stuart Blackton, Producer of "The Common Cause," to Be Released by Vitagraph

Earle Williams, eight productions; Alice Joyce, eight productions; Bessie Love, nine productions; Harry T. Morey, nine productions; Corinne Griffith, nine productions; Gladys Leslie, nine productions.

The first productions in which these stars are to be presented have been listed as follows:

September 30, Earle Williams in "A Diplomatic Mission;" October 7, Gladys Leslie in "The Mating"; October 14, Harry T. Morey in "The King of Diamonds"; October 21, Alice Joyce in "Everybody's Girl"; October 28, Corinne Griffith in "Miss Ambition"; November 4, Bessie Love in "The Dawn of Understanding."

Aside from the fifty-two week phase of Vitagraph's new booking plan, an exhibitor may book any star's series as a unit, or combination of stars.

Many Tributes for Ince-Ray Paramounts

A RECENT series of reports on Thomas H. Ince pictures for Paramount, starring Charles Ray, indicate that the public is becoming more and more responsive to the clever characterizations of the young actor and sensible of the splendid stories that have been provided him by the producer.

Here are some of these reports clipped from various trade papers at random:

"The Hired Man" with Charles Ray (Paramount)—Very fine picture, of a type that our patrons like. Apparently not an expensive picture to make, and pleased more than productions with elaborate settings. Give us more like it.—R. L. Hensler, Bijou theatre, Carrollton, Ill.—Mixed patronage.

"The Claws of the Hun," with Charles Ray (Paramount)—Great picture. Good box-office attraction.—W. C. Lamoreaux, Lakeside theatre, 4730 Sheridan road, Chicago.—High class neighborhood.

"His Mother's Boy," with Charles Ray (Paramount).—This star always pleases here. This is some good picture and will please any kind of an audience.—R. A. Shobe, Kentland theatre, Kentland, Ind.—High class patronage.

"The Hired Man," with Charles Ray (Paramount).—They don't make them any better than this for supplying an audience.—R. J. Relf, Star theatre, Decorah, Ia.

"String Beans" is the title of a newly completed Ray film, written by Julien Josephson and directed by Victor Schertzinger. It is said to be in the same vein as those mentioned, though with a new and novel story. Jane Novak is leading woman.

Ray's popularity is growing.

Paramount-Mack Sennett's Latest Is "Sleuths"

There are four comedians in "Sleuths," the latest Paramount-Mack Sennett comedy which will be released September 22. They are Ben Turpin, the man with the cross-eyed squint which has made his fortune; Charley Lynn, Marie Prevost and Tom Kennedy.

Turpin and Lynn are private detectives whose peculiar business methods get them into serious trouble, while Marie Prevost is their stenographer who sets things right for them in the end. Kennedy plays a gentleman crook. "Sleuths" is directed by F. Richard Jones.

Rowan Installs Special Department

It was announced from the West Coast this week that R. A. Rowan and Company, of Los Angeles, one of the better known real estate firms on the Pacific Coast, has installed a special motion picture rental department. This new branch, it is said, handles motion picture business exclusively, and is equipped to take care of every requirement of producers going to the Coast.



The Gentleman on the Left Has Not Had His Physiog in Pictures—Yet. But Goldwyn is to Star Him in "Laughing Bill Hyde." He is Will Rogers

National Film Goes Steadily Onward

Expansion of Producing Plans Brings Report That Company Is Negotiating with Another Male Star—Walthall Makes One Before Returning to Stage

THE National Film Corporation of America, since announcing last week in MOTION PICTURE NEWS that it has decided to enter the general production field, has been growing steadily with each day, and although the organization has not sounded its trumpet with the blatant notes sometimes made by producers splashing out into the surf of the industry, it has nevertheless given the solid impression that it has the "goods" behind it. In fact, the success of National Film as a general producer of pictures seems assured already, or all the signs fail, according to reports this week.

The latest developments in the progress of National was the announcement this week that Isadore Bernstein, manager of productions, who is now in the New York office, is negotiating with a well known star of the male sex, whose contract with one of the larger producers expired a few days ago. With the addition of this star, National would have three male luminaries, the other two being "Smiling Billy" Parsons and Henry Walthall.

Promises Big Surprise

In dainty Billie Rhodes, who has heretofore been known only as a comedienne, National Film promises one of the biggest surprises of recent date in so far as a "find" is concerned. Although Miss Rhodes as a capable player and a winning comedienne was "found" long ago (in picture parlance), it is claimed that she will make exhibitors and audiences open "their other eye" when she is presented in the new series which National has planned for her.

In these productions, which will consist of a series of eight, according to the present schedule, Miss Rhodes will be starred in genuine drama. The emotional abilities of the winsome player are expected to equal those of other stars who have been doing this line of work right along. In view of the lengthy following which Miss Rhodes possesses, and the wide popularity of her work in the past, it is reasonable to believe that her vogue cannot do otherwise than advance under the new production schedule of National. The care which is to be lavished upon the feature is hinted at in the statement that only eight a year are to be put out. This will allow a thoroughness, it is shown, which could not otherwise be put into the pictures.

Another strong point on the National schedules is the Capitol Comedies, which star none other than "Smiling Bill" Parsons himself. These are released by Goldwyn Distributing Corporation, which in itself is considered an excellent endorsement of their worth. If anything further were needed, it could be secured through the praise which exhibitors who have played the subjects have given them. The Capitol Comedies are the only comedies being put out by Goldwyn Distributing Corporation.

Tarzan Stories Well Liked

To begin with, National Film Corporation of America made a ten-strike for itself and exhibitors when it produced "Tarzan of the Apes," which First National Exhibitors' Circuit has distributed with unusual success. The extent of this success can be gaged by the fact that the sequel of Tarzan, which is called "The Romance of Tarzan," is about ready for release, also through First National. It is expected to prove a greater drawing card than the first release, due in a great measure to the pleasing results left by the latter. A more complete story of "The Romance of Tarzan" appears on another page of this issue of MOTION PICTURE NEWS.

Isador Bernstein, who supervises all National productions, was this week enthusiastic about the production which Henry Walthall will make for National before he returns to the speaking stage. Mr. Bernstein pointed out the great advantage held by National in this instance, inasmuch as the public will be eager to get Mr. Wallace's last picture. As far as is known, Mr. Walthall does not intend to return soon to the screen, and there is no doubt that his last screen appearance will be the signal for exhibitors to book the picture for a regular "killing."

The name selected for the Walthall feature is "And a Still Small Voice." Bertram Bracken, it has been announced, will be the director who will handle the megaphone on the picture. In general authority will be William N. Aaronson.

Rhodes in Drama

The first Billie Rhodes drama will bear the title, according to an announcement, of "The Girl of My Dreams." This is from the Joseph M. Gaites play of the same name, in which Hyams and McIntyre starred on the road for five seasons, and which had a highly prosperous season at the Criterion theatre, New York. Louis W. Chaudet is in charge of the directorial work of the Rhodes picture, under the supervision of Mr. Bernstein.

"The Girl of My Dreams" is expected to be completed this week, and work on the second Billie Rhodes De Luxe Series will be begun as soon as the preliminary arrangements can be made.

With the two "Tarzan" pictures well over the top; with the Parsons-Goldwyn comedies securing a stronger footing in theatres of the country with each new release; with the Walthall production occupying the distinctive place which in fact it does, and with the Billie Rhodes De Luxe series promising a new era of drama for National, the organization faces what it considers "prospects so bright that nothing can dim them."

Virginia Hammond Engaged for World Pictures

The engagement of Virginia Hammond by World Pictures to support Louise Huff in "The Crook of Dreams" registers the screen acquisition of one of the best known leading women of the legitimate stage.

Miss Hammond was a teacher in the public schools in Chicago and her first appearance on the stage was when she became a member of E. H. Sothern and Julia Marlowe's company.



Billie Rhodes is to Star for National Film in a De Luxe Series of Eight a Year. Henry Walthall Makes His Farewell Screen Appearance in a National Production

"The Yellow Dog," at Broadway

Universal Announces That "The Yellow Dog" Will Open at the Broadway Theatre, September 29, for New York Run

FOLLOWING its tryout at the Superba theatre in Los Angeles, "The Yellow Dog" has been given a final polishing and will be presented for a run at the Broadway theatre in New York City beginning September 29.

Realizing that this production will have a great bearing upon the vital question of suppressing enemy propaganda, it was decided to put the screen version of Henry Irving Dodge's brilliant indictment of patriotically deficient Americans to the test of public approval in Los Angeles, where any changes found necessary could be made without delay. The production, however, was reported to have been received with great enthusiasm and the only changes that have been made are in the matter of "dressing" the titles.

Throughout the United States there are now said to be over one thousand Anti-Yellow Dog Clubs, with a membership of over one million, that will greet this Jewel production when it is released on November 3, and it is confidently expected that the campaign against the spread of Hun-bred discouraging rumors will receive added impetus when the visualized efforts of yellow dogism are seen on the screen.

While the Universal Film Company has produced many stimulating patriotic films since the war began, "The Yellow Dog" is decidedly different from the features that have preceded it. It deals with the treacherous phases of the war as it is being secretly fought in America and is faithful to the printed story that called into being a gigantic civilian army to fight the influence of the German propagandists.

The story from which this film was adopted stands unique in the literary world. It is a tale of plain, ordinary people in an average small suburban town without any apparent idealization by the author in depicting the important roles they play in the great war. Yet of all the war stories dealing with the first line trenches and describing battle scenes, it is asserted that none to date have aroused such militant patriotism as this story by Henry Irving Dodge in which there are no battles, no troops, no military scenes nor naval views.

The furore created by the story is attributed to its intense human interest. It brought the war right home and showed the people in civilian clothes that they, too, had battles to fight with a branch of the Hun army more dangerous than the German in uniform. In fact clothed in its strong vein of humor, "The Yellow Dog" points to a double enemy—the secret agent of the Hohenzollerns and the incontinent tongue of the headstrong, thoughtless American.

The literary critics in reviewing the book were unanimous in declaring it to be a great "win-the-war" story, and the opinion of the New York *Times* is an example of how the book was received in printed form.

The literary critic of the New York *Times* said in the issue of August 11:

"Mr. Dodge's idea and the story in which it is embodied are both so good that they have had immediate success, and 'Yellow Dog' societies are being organized in many towns and cities for the purpose of spotting and showing up the slimy lies by which the enemy is making good Americans do his work for him. The little book ought to have readers by the hundred thousand and every one then ought to ask himself with deep searchings of the heart, 'Am I or have I been at any time a Yellow Dog?'"

If the screen is as some claim, mightier than the printed word in circulating thought, then the premier of Jewel's production of "The Yellow Dog" will herald the advent of a great force in the battle agains the Hun on this side of the Atlantic.



One of the Scathing Denunciations in "The Yellow Dog," Jewel Production

"The Bond" Is Chaplin's Liberty Loan Film

A special propaganda picture called "The Bond" has been produced by Charlie Chaplin at the request of the United States Government and donated to it for use by the Liberty Loan Committee in the forthcoming drive for the Fourth Liberty Loan. It will be released September 21 by the First National Exhibitors' Circuit and given to exhibitors without charge.

The production is one of essential propaganda value, produced by Mr. Chaplin apart from his work on regular releases. The cast includes Edna Purviance, his leading lady, who portrays the Goddess of Liberty in addition to other famous figures in a series of allegorical scenes, through which the Chaplin feet help to inject the spirit of humor and fun into the purpose of the Fourth Liberty Loan.

Because "The Bond" is a special Government picture, and not a regular Chaplin release, representatives of the First National Exhibitors' Circuit will ask all exhibitors who show it to agree to advertise it to their patrons as a propaganda production exclusively.

Metro Selects Sites for West Coast Studios

Richard A. Rowland, president of the Metro Pictures Corporation, definitely announced in Los Angeles this week that he has picked a site for new Metro studios to house the activities of eight or nine companies that are coming West this fall and winter. Building operations will necessarily be held up, he said, until the company receives a permit from the War Industries Board to begin construction work.

The architect's plans for the new accommodations have been forwarded to Washington, together with statistics showing the amount of material and labor that will be necessary to construct the proposed new studios.

Mr. Rowland says that it is absolutely necessary that new quarters be secured for the producing companies he intends to bring to California, and that these quarters must either be newly constructed or leased. Thus far, he said, he has been unable to lease the facilities needed.

Farnum's Latest Declared Triumph by Fox

William Farnum has scored the greatest success of his career in the dramatization of Zane Grey's novel, "Riders of the Purple Sage," according to an announcement made this week by the William Fox offices.

"First-run houses everywhere report a tremendous business," says the statement. "The manager of the Kinema says that he has played numerous male stars since he opened his theatre, but all of them had proved failures. William Farnum in 'Riders of the Purple Sage,' however, opened on a Sunday to a record crowd. Moreover, the crowds continued throughout the whole week, capacity houses being the rule at every performance. The manager reports that he did the biggest business he has ever done, with this production."



Edna Goodrich is Starred by Mutual Film in "Treason"

Parsons Comments on Serial Business

P. A. Parsons, Advertising Manager of Pathe Exchange, Inc., has made an interesting statement to Motion Picture News *on the serial business. He follows this "business" in his article from the time serials came into being, about five years ago, to the present day. Exhibitors will find this enlightening as well as interesting.*

Pauline Very Popular

THE serial idea for motion pictures came into being about five years ago—a long time as time is counted in the motion picture business. At that time "The Perils of Pauline" was brought out by Pathe and Pearl White obtained a sure footing as a serial star. "The Perils of Pauline" played to a business undreamed of; it made over a million for Pathe by the time it had run its thrilling course in every nook and corner of the civilized world; many fine theatres today are monuments to its success, for they were built with the profits made from showing "Pauline"; and furthermore the serial established serials as a definit branch of motion pictures. It proved that the public likes to see serial pictures IF they are of the RIGHT KIND and properly presented.

This does not mean that any serial will be popular with the public and profitable to those who father it. Far from it! The shores of the motion picture business are strewn with the wrecks of many and costly serials, which were launched with bands playing, flags waving and a grand hurrah from the builders. Even Pathe, with twenty-two serials to its credit, a record unapproached in the industry, with an organization which has been most carefully trained in the selection of the proper stories, with the most skillful directors that can be secured, with stars who have been educated in serials and for serials, with a sales force which for years has been taught the marketing of serials morning, noon and night, confesses that once or twice its judgment has been faulty and that two of its serials made no money to speak of for either exhibitors or Pathe. If such a specialized organization can go wrong the hazard must indeed be great for the inexperienced who see in serials only the successes and forget the failures.

Since "The Perils of Pauline," Pathe has put out in rapid succession "The Exploits of Elaine," "The New Exploits of Elaine," "The Romance of Elaine," "Who Pays?" "Neal of the Navy," "The Red Circle," "The Iron Claw," "The Grip of Evil," "Who's Guilty?" "The Neglected Wife," "Mystery of the Double Cross," "The Seven Pearls," "The Fatal Ring," "Pearl of the Army," "The Shielding Shadow," "The Hidden Hand," "Patria," "The Price of Folly," "The House of Hate," "Hands Up," which has only just been released and "Wolves of Kultur," which will not be issued until October 13th. This list of serials far exceeds that of any other house. It gives to Pathe the undeniable right of the title "The House of Serials," which Pathe adopted nearly four years ago because of its phenomenal successes but which later was dropped because of the fact that it was "lifted" boldly by a producer with one or two serials only to his credit.

Pathe's success in the serial field is not accidental. It has come through strict application, careful study and the expenditure of vast sums of money. "There is no royal road to learning," said the wise tutor to the princeling entrusted to his care. Just so there is no easy road to success in the serial business. The Pathe organization has studied the desires of the public; it has learned the kind of stories in demand; it has found the writers who may be depended upon to furnish the proper kind of material; it has learned that only certain stars "wear well," for remember that a serial is of some fifteen episodes long, and that it takes a strong personality to be seen weekly over such a period of time and not lose in public favor; it has learned that many first-class feature directors cannot "make good" as serial directors; it has learned that the public taste is not stable but subject to change and therefore that it is well to be in advance of the times and not keep to the same old stereotyped style; it was learned how to market and how to advertise. Every phase of the serial business demands specialization. Pathe has learned that, and its serial methods are entirely different from feature methods in every particular. "The Perils of Pauline" would not be anywhere near the success today that it was five years ago. It was adapted to the time in which it was put out. Judged by present day Pathe serials it was primitive.

Pearl White has no rival in the number of serials in which she has starred. Her personality proved itself to be so adapted to the serial type of story that the big following she gained in "Pauline" has been vastly increased. Since that first serial she has starred in the three "Elaine" serials, "The Iron Claw," "Pearl of the Army," "The Fatal Ring" and "The House of Hate." It has just been announced that she is now actively engaged in another, her ninth, which at present is called "The Lightning Raider." All her serials have proven to be not only big money makers in this country but in every civilized country as well. She is as popular in Great Britain as she is here and just about as well known. She is an unequalled box-office attraction in France. Pathe Freres, in Paris, report that the poilu on leave throngs the theatres where she is playing, and Miss White receives many letters from her French admirers. Italy, Spain, India, Singapore, China, Australia, South America, Cuba, Japan, and other countries all report that she is their best attraction. Porto Rico long ago took her to its heart.

Ruth Roland, the star of "Hands Up," probably ranks next to Pearl White in the number of serials in which she has starred. Beginning with "Who Pays?" there followed "The Red Circle," "The Neglected Wife" and "The Price of Folly." "Hands Up" is therefore her fifth serial.

Other stars of Pathe serials have been Mrs. Vernon Castle whose piquant personality did so much for the success of "Patria"; Lillian Lorraine of "Neal of the Navy"; Jackie Saunders of "The Grip of Evil"; Anna Nilsson of "Who's Guilty?"; Mollie King of "Mystery of the Double Cross" and "The Seven Pearls"; Grace Darmond of "The Shielding Shadow"; Doris Kenyon of "The Hidden Hand," and now Leah Baird in the new serial not yet released, "The Wolves of Kultur." Among the men are Crane Wilbur of "Pauline" fame; Arnold Daly, Lionel Barrymore and Edwin Arden of the Elaine serials; Henry King of "Who Pays?"; Burr McIntosh and Max Figman of "Wallingford"; William Courtleigh, Jr., of "Neal of the Navy"; Frank Mayo of "The Red Circle," "The Neglected Wife" and "The Grip of Evil"; Tom Moore of "Who's Guilty?"; Creighton Hale of "The Iron Claw"; "Mystery of the Double Cross," and "The Seven Pearls"; Ralph Kellard of "The Shielding Shadow" and "Pearl of the Army"; Sheldon Lewis of "The Iron Claw," "The Hidden Hand" and "Wolves of Kultur"; Warner Oland of "Patria," "The Fatal Ring," and the forthcoming Pearl White serial, "The Lightning Raider"; Leon Bary of "The Shielding Shadow," "Mystery of the Double Cross" and "The Seven Pearls"; Mahlon Hamilton of "The Hidden Hand"; Antonio Moreno of "The House of Hate"; Charles Hutchison of "Wolves of Kultur"; Henry Gsell of "The Fatal Ring," and George Chesebro and George Larkin of "Hands Up." This is a most imposing list of stars; including as it does many of the highest salaried players in the business, and shows the effort Pathe exerts to get the very best players available for its serials.

The Astra Company has produced for Pathe more serials than has any other. The Astra has to its credit "The Shielding Shadow," "Mystery of the Double Cross," "The Seven Pearls," "The Fatal Ring," "The House of Hate" and "Hands Up," as well as the new Pearl White serial, "The Lightning Raider." Louis J. Gasnier, president of the Astra, has probably a more intimate knowledge of serial producing than any man in the business. "The Perils of Pauline" was produced under his direction and ever since that time he has always been actively engaged with one serial or another. Associated with him in the Astra is George B. Seitz, who did scenarios on "The Perils of Pauline" and the "Elaine" serials and has since written more serials than any other writer. Mr. Seitz graduated from the ranks of the writers to those of the directors and has put over one big success after another, directing "The Fatal Ring" and "The House of Hate," and is now at work on "The Lighning Raider." The Astra has another man who is a serial expert in Bertram Millhauser, the author of a number of the Astra serials. He wrote "The Lightning Raider."

Paul Brunet, vice-president and general manager of Pathe Exchange, is determined to put out no serial that will not stand the most rigid tests as to quality. It takes nerve to "scrap" a serial that cost up to rejection nearly a hundred thousand dollars, yet

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Four More Goldwyns Announced

Goldwyn Gives Titles and Release Dates of Four More Star Series Productions for Fall Season

GOLDWYN'S first ten productions are now known to exhibitors and four additional noteworthy productions are being announced this week, together with their dates of release.

These new productions comprise another broad comedy story for popular Mabel Normand, an engaging and speedy drama from a well-known playwright for Tom Moore, a successful play that was a big stage success for Madge Kennedy, and still another big emotional drama for Geraldine Farrar. The productions announced are:

October 21—Mabel Normand in "A Perfect 36," by Tex Charwate; directed by Charles Giblyn.

October 28—Tom Moore in "Thirty a Week," by Thompson Buchanan; directed by Harry Beaumont.

November 4—Madge Kennedy in "A Perfect Lady," by Channing Pollock and Rennold Wolf; directed by Clarence G. Badger.

November 11—Geraldine Farrar in "The Hell Cat," by Willard Mack; directed by Reginald Barker.

These four productions come in direct succession after Geraldine Farrar in "The Turn of the Wheel,' 'September 2; Mabel Normand in "Peck's Bad Girl," September 9; Tom Moore in "Just for Tonight," September 16; Madge Kennedy in "The Kingdom of Youth," September 23; Rex Beach's "Laughing Bill Hyde," with popular Bill Rogers, September 30, and Mae Marsh in "Hidden Fires" on October 6.

These ten productions are declared to have been responsible for a tremendous volume of business taken on by Goldwyn at the outset of its second releasing year and its first season of its sales policy under the star series system.

Goldwyn's decision to return to broad comedy for Mabel Normand stories is said to have been met with enthusiastic exhibitor and public approval—her reappearance in comedy in "Peck's Bad Girl" having been the signal for a renewed welcome for this star in all parts of America.



Madge Kennedy, Goldwyn Star, Appears in "A Perfect Lady," the Former Stage Success

Tom Moore's initial star success in "Just for Tonight" revealed how easily a handsome and likable young man can be made into a star when exhibitors and the screen fans demand such action by a producer.

Goldwyn constantly is seeking bigger screen material for Madge Kennedy. Messrs. Pollock and Wolf provided Rose Stahl with one of her biggest stage successes in "A Perfect Lady." Converted to the screen, it becomes one of the most enjoyable of stories—a story that Miss Kennedy herself feels is the best she has had since her screen debut a year ago.

Geraldine Farrar's November production, her second under Goldwyn auspices, is "The Hell Cat," by Willard Mack, supported by Milton Sills, Tom Santschi and half a dozen other players.

Chaplin's "Shoulder Arms" in Three Reels

THE majority opinion from four thousand exhibitors who have been booking contracts with the First National Exhibitors' Circuit for the Charlie Chaplain comedies has decided that the next Chaplin release, "Shoulder Arms," will be in three reels instead of six.

Questionnaires were sent out by officials of the First National several weeks ago, advising exhibitors that there was an abundance of strong comedy material in the completed negative for "Shoulder Arms" to make a five or six reel special of it.

Inasmuch as the Chaplin contracts call for subjects of not less than two reels, nor more than three reels, it was felt that the release of a six-reel Chaplin comedy, which would necessitate cancellations of other feature bookings, shelving, and probable complete disarrangement of programs, should first be submitted to exhibitors for opinion.

Rumors of discontent, disagreements and difficulties of various descriptions which have been assigned by some elements of the industry as the reasons for the intervals between the release of Chaplin comedies, and the lack of a definite schedule of release dates, will be answered in a statement to be issued next week from the offices of the First National Exhibitors' Circuit in behalf of Mr. Chaplin, and which will take up the question of the exact conditions which have surrounded the making of Chaplin comedies and the policy which governs them.

Oriental Fighters in Film

For what is said to be the first time since the war began a complete visual record of the part the Orient and the Dark Continent is shown now in pictures.

The scenes are part of the Official British War Pictures, entitled "Fighting for Freedom," the seven-episode serial to be released by the Universal on October 1.

Parsons Comments on Serial Business

(*Continued from page 2021*)

Mr. Brunet has done that recently with one which will never be released. Mr. Brunet felt after looking at it that it would only "just get by." When he gave the order for its withdrawal he stated the Pathe policy in a nutshell: "Pathe wants no serial that will only 'just get by.'"

"Pathe practically started the serial business," said Mr. Brunet the other day in discussing his plans for the future, "and the success of the serial is without question due to the methods of production and exxploitation which Pathe has employed and which have been copied with varying degrees of success by our competitors. Despite our great care to give the exhibitor only that which will be popular with the public twice in the past we have erred in our judgment, and two of our serials of some time back did not make the money for exhibitors and ourselves that we have expected. However, when it is remembered that we have actually released twenty-two serials, we feel that we may be justly proud of the record of our success. Ninety per cent of the Pathe serials have made much more money for the exhibitor than any features that he has played. It is significant that we have many exhibitors on our books who began with 'Pauline' and have booked every Pathe serial. Exhibitors have learned to rely on our judgment an dexperience. They know that we never have counted the cost in giving them the very best serials that can be made. There is no company in the business that can point to its feature output of the last five years and truthfully say that only ten per cent of its pictures have failed to make a lot of money for the theatres booking them and yet that is true of Pathe serials. This fact in itself shows the care, the wisdom, the study and the specialization which is responsible for the almost uniform success of Pathe serials.

"'Hands Up' has broken the record of every serial we have ever put out in the bookings before release. This is phenomenal when the tremendous records of the various Pearl White serials of the past are considered. In 'Wolves of Kultur' I consider that we will release a serial that is absolutely certain to do splendidly for every theatre showing it. We have set the Pathe serial standard so high that it takes a most meritorious production nowadays to get on our program. Pearl White has now been engaged for some weeks in the Astra Studios in a new serial which is now called 'The Lightning Raider.' We have other serials in preparation also, but I do not care to go into details concerning them at this time.

"Exhibitors may rely upon it that they may expect from Pathe the very best serial productions that are made; they may be assured that our plans are completed for many months ahead, and that they are of a magnitude and character that cannot fail to be of the greatest interest to every exhibitor in the land. Pathe has passed long ago the period of experimentation in stories, stars and production.



On the Left is a Moment in "Queen of the Sea," in Which William Fox Stars Annette Kellermann. On the Right is "Why America Will Win," Based on the Life of Pershing

Colton to Write Stories for Gail Kane

John Colton, the author and dramatist, has been employed by the Gail Kane Productions to write scenarios for the remainder of the pictures of the present series now being produced by Miss Kane for release through the Mutual Film Corporation.

Mr. Colton's first story for Miss Kane, the third of her series, is now under way at the Biograph studios. The final title has not been decided upon. Mr. Colton is an ex-newspaper man and critic, as well as a dramatist and magazine writer.

One of his most recent successful stories was, "Oh, This War!" published in the *Saturday Evening Post.*

Gibson's Latest Universal

"The Little Outlaw" is the title of the latest two-reel Western drama in which Helen Gibson is being starred, with Harry Harvey as the director.

The Universal announces that each picture of this Western series is to show a different phase of outdoor life, such as mining, mountain country, cattle ranches, dance halls and the like.



Just What This Has to Do With "Three Mounted Men," Universal Special, We Don't Know, But It's in the Picture

Fox Season Now in Full Swing

Six Pictures Already Released in September Schedule of Eleven Indicates to Fox His Most Successful Year

WITH the release of six of the eleven pictures which are scheduled for release this month, the William Fox season for 1918-19 is now in full swing, and there is every indication that this year will be the most successful in the history of the Fox Film Corporation, according to a statement from the Fox offices.

The six Fox pictures so far released in the new season are "The Prussian Cur," the drama made by R. A. Walsh on the secret workings of the German spy system in America; "Why America Will Win," based on the life of General John J. Pershing; "Queen of the Sea," announced as the $1,000,000 sub-sea phantasy starring Annette Kellerman; William Farnum in "Riders of the Purple Sage"; Tom Mix in "Mr. Logan, U. S. A." and Peggy Hyland in "Bonnie Annie Laurie."

The five other pictures released this month are "The Caillaux Case," with an all-star cast; the super-production, "When a Woman Sins"; Gladys Brockwell in "Kultur," Virginia Pearson in "Queen of Hearts" and Jane and Katherine Lee in "Swat the Spy!"

"Those that have already been released this month have been greeted everywhere with enthusiasm by public and exhibitors and have given abundant evidence that the William Fox policy of surrounding his stars with big stories is meeting with the approval of motion picture lovers," is the report from the Fox offices.

"Exhibitors in particular, have voiced their praise of the new Fox program. Not only are they pleased with the success attending the first-run showings, but they also are especially gratified over the new releasing schedule which William Fox has inaugurated with this season.

"A glance at the six pictures already released shows how this system works. Of the six, three, 'The Prussian Cur,' 'Why America Will Win' and 'Queen of the Sea,' are Big Timely Pictures, released on an open booking basis. One, William Farnum in 'Riders of the Purple Sage,' is a Standard Picture; one, Tom Mix in 'Mr. Logan, U. S. A.' is a Victory Picture, and one, Peggy Hyland in 'Bonnie Annie Laurie,' is an Excel Picture.

"This plan, exhibitors declare, gives them great elasticity in their bookings, and affords them an easy way of showing stars and pictures which appeal particularly to their patrons."

By the new release system the Fox Film Corporation will distribute a number of Big Timely Pictures, twenty-six Standard Pictures, twenty-six Victory Pictures, twenty-six Excel Pictures, fifty-two Mutt and Jeff Animated Cartoons and twenty-six Fox-Lehrman Sunshine Comedies, or a total of more than 160 pictures for the year. Every one of these pictures, it is planned, will be of the same standard set by the six already released.

Metro Acquires New Bushman-Bayne Story

Metro Pictures Corporation has acquired for the use of Francis X. Bushman and Beverly Bayne the screen rights to "The Gay and Festive Claverhouse," said to be one of the most brilliant stories ever written by the late Anne Warner. Little, Brown & Co. published this story, which is said to fit the well known co-stars as if it had been originally written for them. June Mathis and Katharine Kavanaugh are adapting the Warner story into a five-act motion picture.

Mr. Bushman and Miss Bayne will begin work on "The Gay and Festive Claverhouse" as soon as they complete Elaine Sterne's story, "Little Miss Moneybags." Charles J. Brabin, who has directed "Little Miss Moneybags," will also have "The Gay and Festive Claverhouse" in charge. J. Bernard Durning will be his assistant.



Adolph Zukor Presents John Emerson and Anita Loos Production, "Come On In," in Which Shirley Mason and Ernest Truex Are Starred

Sherry Rejoices at Convention

General Director of Sherry Exchange System Sees Much Good as Results of Chicago Convention of Exhibitors

AMONG the New York delegation returning home from the recent Chicago convention was William L. Sherry, head of the Wm. L. Sherry Service. He arrived in New York full of optimism for the better outlook for the motion picture during the coming year, and others to follow.

"The final getting together of the warring factions of exhibitors is one of the best things that has happened in the industry in quite a number of years," said Mr. Sherry, shortly after his arrival. "The loss of dignity alone has been considerable during the long drawn differences that have divided the exhibitors. But that is really nothing compared to the retarding influence these differences have had upon the practical side of the exhibition business.

"Valuable time, that might better have been given to progressive measures in the betterment of film presentation, has been given over too long to profitless political squabbles that have served no purpose except to set the exhibitor back just that many years in the advancement of his particular branch of the business. And now that the perennial ghost is finally laid, we, the innocent bystanders, meaning distributors, producers, supply men, and others, breathe a sigh of relief and a prayer of thanks for the good the amalgamation will bring to all concerned.

"At last there is an end of the double conventions, entailing a double expense upon manufacturers and other participants, which in itself was wrong in these times of war, when economy is one of the forms of patriotism. But that, too, is a small item as compared with the forward strides that can now be taken by the exhibitors as a harmonious whole. It means that more attention will be paid to the bigger things, the better things, that are the legitimate concern of men of high purpose. And that should include every man engaged in the exhibition of motion pictures in these United States.

"The action taken at the Chicago convention has welded the exhibitors into a solid unit—first, for one great and glorious privilege—the privilege of being a substantial help to our beloved country, at a time when help of any kind counts. Another aspect of it that fills me so full of enthusiasm is the knowledge that our industry can really be of some service to our native land in its hour of need. The war has brought to us a dignity. And in accepting that dignity it is becoming that we all stand together and receive it like a benediction, and then go forth with a feeling of brotherly love—one for all and all for one—and work to win the war.

"When war first came knocking at our peaceful doors and brought grim realities home to us, it was not uncommon for motion picture men to feel that their occupation was a frivolous thing in comparison with some of the serious work to be done. But in a short space of time we of the motion picture trade have learned that we are a necessary factor in the affairs of the world. We have become the world's historians, relating history more graphically and correctly than it has ever been presented before.

"Besides that, we have done, are doing, and will do, much to aid our country in carrying its message to the people—in gathering money for war work and in stimulating patriotism everywhere. We are essential to our country's welfare, when all along we thought ourselves out of place, like a court jester when the king is dying. And so I am enthused to see and feel that we as a trade have been recognized as a substantial part of American life. We should all enthuse and rejoice."

Sherry System Prides Itself on Methods

When William L. Sherry left the Paramount Exchange system last April to organize his own exchange system, the Wm. L. Sherry Service, he put into operation a still newer and more accurate system than he had ever devised before. As might be expected of a former banking man the accounting department of the Sherry Service is practically flawless.

But Mr. Sherry has given much time and thought to every other branch of his business, and the result is clock-like precision in all departments. This is particularly true of skipping schedules, so that disappointments are unknown.

Mr. Sherry runs his business like a railroad. No verbal orders go around the Sherry offices. Every communication and transaction is put on paper. Responsibility is quickly determined and irresponsible employees do not last very long around there. The telegraphic touch between the home office and all the fourteen branch offices is so frequent and comprehensive that the Sherry Service resembles a railroad in its operation more than anything else.

Ray Renews Ince Contract for Two Years

Charles Ray, who has for many months been appearing in Paramount pictures, made under the supervision of Thomas H. Ince, has exercised his option of remaining another year with the Ince forces and has signed a contract calling for two more years under the direction of Mr. Ince, it became known here this week through a statement issued by Mr. Ince.

This announcement refutes all rumors that Mr. Ray had been planning to align himself with other producing companies. Charles Ray has never appeared in any other than Ince pictures.

Jack Mulhall to Paramount

Jack Mulhall, who will be recalled by Paramount patrons for his work in "Wild Youth," opposite Louise Huff, has been reengaged by the Famous Players-Lasky Corporation, and will probably support Lila Lee in a forthcoming Paramount film.

"I am delighted to again be affiliated with Paramount pictures," said Mr. Mulhall.



Edna Goodrich, Mutual Star, in "Treason"

"Tarzan" Sequel Faces Bright Future

First National Sums Up Prospects and Finds That Central Character Is Known to Millions—Big Advertising Possibilities Pointed Out to Exhibitors

"A CONSERVATIVE estimate," said First National this week in an announcement to MOTION PICTURE NEWS concerning the "Tarzan" sequel, gives a minimum total of forty-five million American theatre-goers who, through story or screen, have become acquainted with, and interested in the celebrated character of Tarzan, created by Edgar Rice Burroughs. These provide an immediate market for 'The Romance of Tarzan,' which we are to release shortly as a sequel to 'Tarzan of the Apes.'

"A casual analysis," continued the First National official, "of the records of publication for the Tarzan stories, both in book and newspaper syndication form, reveals the fact that practically every small city and town has had the Tarzan stories circulated locally to the same average number of persons, in proportion to the population, as in the larger cities."

National Boosts It

"When 'Tarzan of the Apes' was released by the First National Exhibitors' Circuit the book publishers for Mr. Rice, the author, reported that nearly two million copies had been sold. Taking immediate advantage of the publicity given to Tarzan through the National Film Corporation of America production, the publisher disposed of another million copies within a few months. In addition, the story was syndicated to six thousand newspapers, and translated into fourteen languages.

"Added to this are the millions who have seen the screen production of 'Tarzan of the Apes,' giving an approximate total of forty-five million theatre patrons who will follow to its conclusion, in 'The Romance of Tarzan,' the strange, fantastic career of the greatest fictional character in the history of literature and screen.

"The tremendous advertising possibilities in this potent market offer exhibitors a very definite example of the dollars and cents value of thorough publicity. The First National Exhibitors' Circuit has prepared a complete campaign, which focuses interest on the world-wide popularity of the jungle-reared Tarzan, and centers its appeal on the plot of the story, wherein Tarzan is touched by the hand of civilization, and then raised, by it, to a position of prominence and palatial refinement in the midst of aristocracy, tutored and semi-cultured, only to revert, in an instant of torrential anger, to the highest pitch of jungle savagery and hatred, leaving in his wake a torn and conquered host of moderns, their house of luxury a mass of wreckage.

Chance for Exploitation

"A series of graphic illustrations, both in line cuts and half-tone, in one, two and three column sizes, keep present the jungle atmosphere of wildness while picturing Tarzan's novel experiences under the tutelage of civilization. The love interest is played up strongly, as the base for the entire story, wherein Tarzan leaves the jungle and journeys by unique ways to America, in quest of his mate.

"Copy for the posters, lobby displays and slides all carries out the same general idea of enabling exhibitors first to set forth the tremendous public acquaintance with Tarzan, and then to make known that in 'The Romance of Tarzan' is pictured the final events of his remarkable career, outrivaling, in scope, action, novelty of situations and romantic interest, the big booking success, 'Tarzan of the Apes.'

"Another feature of importance, to which special emphasis is given in advertising and publicity copy designed for newspaper use by exhibitors, is the unique introduction to the story of 'The Romance of Tarzan.' This consists of a series of flashes of the important scenes in 'Tarzan of the Apes,' so that an audience views an animated synopsis of Tarzan's life up to his meeting with the white girl, a highly sensitive, refined product of the civilization of which he knows nothing. Then the story of 'The Romance of Tarzan' merges from the awakening in Tarzan, of a new and compelling force through his meeting in the crude jungle hut with the girl he afterward seeks as his mate, and carries him into a multiplicity of startling situations.

Wild Animal Menagerie

"The great menagerie of wild animals, which is one of the exciting features of 'Tarzan of the Apes,' is again employed to thrilling advantage in many rousing scenes in the sequel. Many of the important jungle locations of the first Tarzan picture are used again as the background for Tarzan's sensational attempts to rescue his mate and her party from the attacks of the hordes of cannibal savages.

"The cast for 'The Romance of Tarzan' includes all of the principals who appeared in the parent production, augmented by a number of others made necessary by the wide ramifications to the story. Elmo Lincoln is again Tarzan, while opposite him, in the role of Miss Porter, is Enid Markey.

"It is predicted by officials of the National Film Corportion, producers of 'Tarzan of the Apes' and 'The Romance of Tarzan,' and by the directors of the First National Exhibitors' Circuit, that the sequel picture will far outdistance the first Tarzan production in record-breaking business. This prediction is based on the phenomenal popularity of the character of Tarzan, plus the certainty that millions have, by word-of-mouth advertising to those who have not yet seen "Tarzan of the Apes,' greatly increased the curiosity to see the pictorial conclusion to his strange and bewilderingly original experiences.

"First National exchanges throughout the country are now being supplied with a complete complement of advertising matter, including all accessories for every form of local campaign exhibitors will undertake. In addition, every salesman will have thorough instructions in all of the various points of the advertising possibilities for exhibitors, so that no opportunity for taking full advantage of the ready-made market for 'The Romance of Tarzan' will be overlooked.

Big Business Expected

"'I am absolutely convinced,' said one of the exhibitor-directors of the First National Exhibitors' Circuit, "that this sequel is going to do more business for theatre owners than any other of the big fall specials thus far released. It has every element of a smashing success. From the standpoint of showmanship I could ask for nothing better for my houses. I have instructed my advertising and publicity departments to spare no effort to make their campaigns for it just as original and full of punch and action as the picture itself.'

"'The Romance of Tarzan' will do big business without anything but a good flash and lobby treatment to advertise it. In that respect it resembles the Fourth Liberty Loan. The Government could float the entire issue without advertising, but it would take a long time. Instead, the advertising campaign for it is probably the greatest ever undertaken in behalf of anything. And if it is profitable and wise to advertise Liberty Bonds—the safest kind of security—then no argument is needed in behalf of the utmost in advertising and publicity for a big special feature production, no matter how great its appeal, or how big the demand that awaits it."

"The Geezer of Berlin" Doubles Receipts

Jewel Productions reports remarkable results from its comedy picture, "The Geezer of Berlin." Letters from exhibitors pronounce the film as big a drawing card as the chief dramatic offerings, and in the case of many requests are made for repeat bookings.

"Our daily receipts have actually doubled since we began showing this picture," writes the Second Avenue Amusement Company of New York. "For the benefit of our numerous patrons who are insisting on seeing this picture over again, we find it necessary to extend to you an additional day's booking.

A similar letter came from the Sheffield theatre in Brooklyn. "The Geezer of Berlin" possesses a special appeal due to the smashing success of "The Kaiser, the Beast of Berlin," Jewel's previous war picture from which it was made a satire.



"The Romance of Tarzan," Which First National Will Distribute, is Said to Be on a Par With Its Predecessor, "Tarzan of the Apes." Exhibitors Expect to Make Good With It

General Film for Big Specials

Producers Distributing Corporation to Use General Film Exchanges in Both West and South Territories

GENERAL FILM COMPANY announces that it has just made a co-operative arrangement with the Producers' Distributing Corporation, Frank G. Hall president, by which the big special pictures of that company will be served to exhibitors in the South and in the West through General Film exchanges. This deal adds another extensive distributing organization to those already employing the General Film system of film exchanges, and solves the question of reaching the market in the South and West without a duplication of exchange facilities.

Some months ago General Film Company threw open its facilities to other distributing concerns, as well as to any and all manufacturers seeking an exchange outlet. The contract closed with the Producers' is said to be one of the most conspicuous instances of distribution pooling to have followed this initiative. Economy for all concerned and the restriction of overhead expenses to a minimum is the end striven for in the arrangement.

The Producers' Distributing Corporation came recently into the field with an attention-compelling project to supply exhibitors everywhere with high-class product at fixed prices, namely, $10, $20 and $30 per day. It aroused further interest with an announcement of twelve special attractions at these prices, and already has booked up impressive time for them, including Loew, Mastbaum, Keith and Moss houses.

The first release of the series is that of Evelyn Nesbit in "Her Mistake," which, with other special productions of the Producers', will be available to exhibitors at the following General Film exchanges:

Atlanta—111 Walton street.
Dallas—1924 Main street.
St. Louis—3610 Olive street.
Kansas City—921 Walnut street.
Omaha—1508 Howard street.
Minneapolis—909 Hennepin avenue.
Denver—1533 Welton street.
Seattle—2023 Third avenue.
Portland—390 Burnside avenue.
San Francisco—255 Golden Gate avenue.
Los Angeles—738 S. Olive street.
New Orleans—343 Baronne street.

An official of General Film Company states that the intensive sales campaign of Producers' Distributing Corporation will be given every service aid at these exchanges, and that everything is in complete readiness there for the physical movement of the product.

New Victory Pictures Open Big, Says Fox

WITH the release of the new Tom Mix picture, "Mr. Logan, U. S. A.," which at its showings at the Academy of Music and elsewhere is said to have startled large crowds with new thrills and new methods, the season for the new William Fox brand of Victory Pictures has opened with a success which indicates that this new series may be one of the strongest sets of pictures in the coming year.

"Mr. Logan, U. S. A.," the Fox Film Corporation states, is only typical of the other productions which will be released under Victory Pictures, starring Tom Mix, Gladys Brockwell and George Walsh. Victory Pictures are intended by William Fox to be a series that, for drawing power of stars, lavishness of production and dramatic strength of story, will be the best attractions offered to exhibitors this season.

As an earnest of this statement, William Fox points to the forthcoming Victory Pictures release—Gladys Brockwell in "Kultur," George Walsh in "On the Jump," Tom Mix in "Fame and Fortune," Gladys Brockwell in "The Strange Woman" and George Walsh in "I'll Say So!" and Tom Mix in "Treat 'Em Rough!" Each of these pictures and the pictures that follow will be of the same high standard that marks "Mr. Logan, U. S. A."

In announcing his policy for 1918-19 Mr. Fox declared that for Victory Pictures he intended to have only stories by authors of recognized ability, or stage plays that have stood the test of public approval in the high price dramatic theatres of the country.

Goldwyn Signs Chain of St. Louis Theatres

Goldwyn Pictures will have their first run in St. Louis at the big Columbia theatre, chief house of the Cella and Tate chain of houses, and subsequent runs in the Shenandoah, the King's, and the smaller theatres of this great organization.

Negotiations for the signing of the biggest picture combination in St. Louis were conducted between Frank N. Tate and Charles Cella and representatives of Goldwyn and their signing for the complete annual output of Goldwyn for all of their houses is considered a signal endorsement of the position that Goldwyn has attained in the industry.

Vitagraph Program Sept. 30

The Vitagraph program of releases for the week of September 30 has been scheduled as follows:

Blue Ribbon feature, five parts—"A Diplomatic Mission," featuring Earle Williams, written by Don Bartlett. Directed by Jack Conway.

Serial, two parts—William Duncan in "The Tide of Disaster," episode No. 12 of "A Fight for Millions," supported by Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan.

Big "V" special comedy, two parts—"Roofs and Riots," featuring Earle Montgomery and Joe Rock.

Big "V" comedy, one part—"Hula Hulas and Hocus Pocus."

Eddie James Assisting Harold Lockwood's Directors

Eddie James is now assisting both Edwin Carewe and Henry Otto, the alternate directors of Metro features starring Harold Lockwood. He acted as right-hand man to Mr. Carewe in the making of "Pals First," soon to be released by Metro as a Screen Classics, Inc., and is now aiding Mr. Otto, who is putting on "The Great Romance," a romantic drama written especially for the star by Finis Fox.

James has been identified as an assistant director with Mme. Petrova's company for years and previously was associated with World, Selig and Universal.

Mae Marsh Plays Dual Role in "Hidden Fires"

The unusual opportunity to do something she had never before attempted is responsible for the delight Mae Marsh feels in her newest Goldwyn picture, "Hidden Fires," in which she plays a dual role.

The slim star is well aware that most of her friends among the stars at one time or another essayed two parts in one production, but to Mae Marsh this demand on her resources was never made. However, immediately "Hidden Fires" was written by J. Clarkson Miller, Mae Marsh was thought of by Samuel Goldfish, president of Goldwyn. Always it is the desire to gratify all the wishes and ambitions of the Goldwyn stars whenever it is feasible.

This was demonstrated in "Money Mad," the current Mae Marsh offering, because often the slim star had confided that she longed to do a role with a strong suggestion of the Orient in its costuming.

Perry Supplies Comedy in J. W. Kerrigan Cast

Walter Perry, who scores in support of J. Warren Kerrigan in "Prisoners of the Pines," plays a prominent part in the popular J. D. Hampton star's next picture, "Three X. Gordon," written by Kenneth B. Clarke. In "Prisoners of the Pines" Mr. Perry plays the role of an Irish cook in a lumber camp. He also acts as Hilaire Latour's (Warren Kerrigan) "secretary," as the French Canadian cannot read or write.

"Three X. Gordon" gives Mr. Perry a chance to be a good patriot—he is a New Jersey farmer, and puts all the down-and-outers to work in his fields. This Hampton-Kerrigan picture will be released in October by the W. W. Hodkinson Corporation.

Mail Awaits Delivery to Owners

The following is a list of names of actors and actresses for whom mail matter is held at the office of the Motion Picture News Studio Directory, 729 Seventh avenue, New York City: Valkyrien Demitz, Rena Rogers, Helen Long, Bertha Kalish, Louise Stenson, Marion Eversley, Winifred Allen, Norman S. Rose, R. Melton, E. E. Ethier.



Claire Anderson, Who Appears With Wellington Cross in Triangle's "The Gray Parasol"



"Why America Will Win," Produced by William Fox, is Based on the Life of General John Pershing

"Private Peat" October Release

Famous Players-Lasky "Private Peat," with Soldier-Author in Cast, Will Be Released as Paramount-Artcraft Special

THE initial announcement concerning the details of production and plans of distribution of "Private Peat," one of the contributions to the literature of the present war, was made by the Famous Players-Lasky Corporation last Monday. This is said to be a most elaborate screen version of this big "seller." The soldier-author himself enacts the leading role.

The production of "Private Peat" was made at the Fort Lee studios of the Famous Players-Lasky organization under the direction of Edward Jose, the French producer, who is now staging the Caruso-Artcraft films. "Private Peat" is now entirely completed, and will be released in October as a Paramount-Artcraft Special, one of the nine to be distributed during the season of 1918-19. In New York the production will have its premiere at the Rivoli theatre under the direction of S. L. Rothapfel.

By special arrangement with Bobbs-Merrill Company, publishers of "Private Peat," from whom the screen rights were obtained, and with the enthusiastic approval of the author, the picturization, while holding closely to the text of the story in every other detail, has an American setting throughout. The opening scenes are laid in a New England village rather than in Canada, the troops shown in training were photographed at an American cantonment instead of at Valcartier, whence Private Peat sailed for Europe, and the soldiers pictured in action on the Western front are Yankees instead of "Johnny Canucks."

"Private Peat" is the extended version of the lecture, "Two Years in Hell and Back With a Smile," which the young Canadian veteran has delivered in leading cities all over the country.

The training camp scenes were filmed at Camp Devens, Ayer, Mass., where Director Jose and his assistant, Daniel Pennell, had the co-operation of War Department officials and Army officers, with the result that they are said to have secured some of the most remarkable shots ever caught by the eye of a camera. Another series of shots show six hundred soldiers, in heavy marching order, filing along the top of a ridge. These were taken shortly after sunrise, and are said to be rarely beautiful examples of photography taken by Hal Young and Lewis Physioc. Thrilling battle scenes at night were also staged, in one of which Peat was painfully injured by an exploding bomb. Appearing with Private Peat in this film is "Big Bill" Sorelle, his "bunkie."

Among the big scenes staged in Fort Lee was the destruction by bombardment from airplanes and by shellfire from heavy guns of an entire village built especially for the picture. The construction of the big guns, reproductions of the Austrian Skodas, etc., are said to be remarkably realistic.

A tremendous exploitation campaign for "Private Peat" is said to be in the course of preparation, and several exceptional advertising ideas are being worked out by the Famous Players-Lasky organization. The story itself will appear in the New York *Evening World* in serial form, and will be syndicated to one hundred other large newspapers throughout the country via the S. S. McClure Syndicate. A big advertising campaign in newspapers, magazines and on the billboards is being planned in such a way that exhibitors are given an opportunity to directly tie up with it. A co-operative plan in which several posters and accessories will be used is being prepared by the distributors of the film and Bobbs-Merrill Company, so that exhibitors and book dealers will be able to assist each other in a way never before attempted.

COMPLETE PLAN BOOK ON PAGES 2079 TO 2093

Metro Stars in Loan Campaign

Metro and Screen Classics' Stars Will Make Public Speeches in Behalf of Fourth Liberty Loan

SCREEN CLASSICS, INC., and Metro Pictures Corporation have rallied to the cause of the Fourth Liberty Loan, as they have in previous patriotic measures inaugurated. Even before war had actually been declared, President Richard A. Rowland had placed all the equipment and facilities of Metro's various studios and affiliated companies at the disposal of the government, to be used in any way deemed advisable.

Not only has Metro issued numerous great patriotic special productions, but the studios and working staff have been utilized by the government in the production of propaganda pictures.

Metro and Screen Classics, Inc., stars will make public speeches in behalf of the loan. Those who have already actually offered their services to the Treasury Department for this patriotic work are Mme. Nazimova, Ethel Barrymore, Viola Dana, Edith Storey, Francis X. Bushman, Beverly Bayne, Emily Stevens, Emmy Whelen, Bert Lytell, May Allison, Anna Q. Nilsson, Franklyn Farnum, Hale Hamilton and Olive Tell.

Metro and Screen Classics stars will contribute five motion pictures to the cause of the Fourth Liberty Loan. Four of these have already been completed, with Mme. Nazimova, Emily Stevens, Harold Lockwood and Edith Storey in the stellar roles, the names of their offerings being respectively "A Woman of France" (Nazimova); "Building for Democracy" (Emily Stevens); "Liberty Bond Jimmie" (Harold Lockwood); and "Edith's Victory for Democracy" (Edith Storey). Each of these pictures gives an excellent reason why people should invest in Liberty Bonds of the fourth issue, and suggests practical ways of doing so. Miss Barrymore will make her Liberty Bond picture as soon as her work in her new screen vehicle, "Lady Frederick," gives her an opportunity.

"A Woman of France" was written by Nazimova, the Russian star, herself; it has been directed by the renowned Frenchman, Albert Capellani, and photographed by Eugene Gaudio, Italian, thus showing the interest of representatives of the Allied nations in America's Liberty Loans.

Harold Lockwood in "Liberty Bond Jimmie" has a clever vehicle that should add many subscribers to the Fourth Liberty Loan. Edwin Carewe directed Mr. Lockwood in this clever little screen sermon, which was written by star and director in collaboration. Rudolph J. Berquist photographed it. Screen Classics, Inc., presents "Liberty Bond Jimmie." The cast includes Frank Currier as Jimmie's father, and Louis Stern as "The Pro-German."

Emily Stevens' Liberty Loan picture, "Building for Democracy," was written by June Mathis and directed by Harry L. Franklin. Miss Stevens is cast as a young wife, Mary Carleton, whose one idea, after a few years of married life, is to buy a home. But the Fourth Liberty Loan campaign is begun, the money is needed for the nation's "win-the-war" program, and the young woman persuades her husband that the money for their home must go into bonds. Christine Mayo plans the Spirit of Democracy in this clever little offering, and King Baggot plays the part of the husband, opposite the star.



Harold Lockwood Is Starred in "Pals First," Metro Release

In "Edith's Victory for Democracy," Edith Storey has a most unusual type of picture, it is said, combining good red-blooded action and the required message to the American people. Joseph Kilgour plays the desperado, and it is considered one of the best bits of acting he has ever contributed to the screen. Frank Currier appears in his second Liberty Loan-Metro picture as Sheriff Blake. Guy Coombs, well known to screen patrons, does a "bit" as a soldier, being willing to do his bit in more ways than one. "Edith's Victory for Democracy" was written by Col. Jasper Ewing Brady, and directed by Harry L. Franklin. Arthur Martinelli was the cameraman of both this and the picture done by Miss Stevens.

Exports to Sweden

Announcement has been made by the War Trade Board that applications will now be considered for the exportation of all commodities to Sweden.

It is necessary, however, that the exporter before filing his application receive advice from the prospective importer in Sweden that a certificate covering the proposed consignment has been issued by the Statens Handel's Kommission or an appropriate importing association.

Transportation Forms Theme for Pathe Picture

"Triumph of Transportation," to be released by Pathe the week of October 6, is said to be a picture inspired by the prodigies being accomplished in the conduct of the great war, and, though it deals with animal power and with mechanism, still, in relation to big things accomplished, it has the charm of real romance—the romance of gigantic achievement. With America at war, the transportation problem, both at home and in Europe, has become more and more vital.

In beholding this wonderful film story, one starts from the time when the head of a man was a sufficient vehicle to carry a burden. Thence onward the story of transportation is a fascinating panorama of what the human race has passed through on its way to high civilization, and the automobile and swift aeroplane.

When man took the burden from his head and placed it upon the ox, this means sufficed for centuries; then came the horse. But as society grew more independent our very existence became dependent upon the methods of transportation, and, true to the age, mechanical mules came to the fore.

How a gigantic industry, in which America leads the world, is being operated, principally for the benefit of Uncle Sam, is shown in minute and engrossing detail. Motor trucks are turned out literally by the thousands and have come to play an important role in our war, especially to free railroads for troop movements. It is declared that those who see this picture will understand more clearly the regulations made necessary by the demands of war.

General Names Its October Releases

The October program of Broadway Star Features, produced by the Vitagraph Company for distribution by General Film Company, contains two O. Henry Stories and two Alfred Henry Lewis Wolfville Tales. The release dates are: October 5, "The Rose of Wolfville"; October 12, "A Ramble in Aphasia" (O. Henry); October 19, "The Canyon Hold-Up" (Wolfville), and October 26, "The Ghost of a Chance" (O. Henry).

The featured players in the O. Henry Stories are Edward Earle and Agnes Ayres, while Patricia Palmer, the little western ingenue, is again the lead in the Wolfville subjects. The clever characterizations required to interpret the whimsical plots of both the noted short story authors are thoroughly taken care of by excellent casts and some of the most successful of directors.

Wm. Fox Forced to Enlarge New York Exchange

To take care of the new business which has developed since the announcement of the William Fox campaign for the fall, the New York Exchange of the Fox Film Corporation, on the seventh floor of the Leavitt Building, 130 West Forty-sixth street, has found it necessary to enlarge its office space.



"The Girl of Today" is the Newest Vitagraph Blue Ribbon Feature, Announced for Release September 22. Corinne Griffith is the Feminine Star

Gaumont Sells More Rights on New Serial

The Gaumont Co. is still reporting great success for its thrilling, red-blooded and mystery photo-serial, "The Hand of Vengeance."

They have just sold the rights of this wonderful serial for the State of Michigan, exclusive of the upper peninsula, to the Madison Film Exchange, Detroit, and New York State, exclusive of Greater New York, Long Island and the Counties of Rockland and Westchester, to Gardiner Syndicate, 47 West Swan street, Buffalo, N. Y.

Demands are continually coming into the office for bookings on this serial, according to reports.

First National Heads Visit Rothacker

Directors of the First National Exhibitors' Circuit, Incorporated, soon to release "The Romance of Tarzan" as the concluding chapters of "Tarzan of the Apes," recently visited and inspected the studio and plant of the Rothacker Film Manufacturing Company in Chicago as the guests of Mr. Rothacker.

An event in the tour of the factory and laboratories was their introduction to the printing room.



Harold Lockwood, Star of the Screen Classics-Metro Production, "Pals First"

William L. Sherry Must Secure More Room

NOT yet quite four months in business and William L. Sherry is looking around for larger quarters. In April he severed his connection as general manager of the Paramount Exchanges, in New York, and launched the big new film distributing enterprise known as the Wm. L. Sherry Service, with headquarters in New York, and branch offices in fourteen other cities.

The New York offices were established on the twelfth floor of the Godfrey Building, 729 Seventh avenue, last May. At that time Mr. Sherry thought that half of the twelfth floor would be plenty of space for the general offices and the New York Sherry exchange combined. It was enough, at that time. But the business began to grow, and now there is not room enough. Consequently Mr. Sherry must find a bigger place.

The New York exchange of the Sherry Service will probably remain in the Godfrey Building and will utilize all of the present space for exchange purposes. But the executive and general offices will soon have to move to some other office building where a whole floor can be had.

Mr. Sherry reports record bookings for the Frank A. Keeney productions, featuring Catherine Calvert in "Out of the Night" and "A Romance of the Underworld." Also he reports heavy bookings in many cities of the De Luxe Pictures, featuring beautiful Doris Kenyon in "The Street of Seven Stars" and "The Inn of the Blue Moon." It is the excellence of these features that is the cause of the rapid growth of the Sherry Service.

There is also said to be a heavy advance demand for G. M. Anderson's (Broncho Billy) first release on the Sherry program, "Red Blood and Yellow." This is Mr. Anderson's first five-reeler and marks his return to the screen after an absence of many months. Hereafter he will appear only in full-size Western productions, all of which will be new and none of them reissues. Vangie Valentine, Harold J. Binney's great find, is now at work on her first production, soon to be released and distributed by Sherry.

Blackton Completing "The Common Cause"

ALTHOUGH J. Stuart Blackton has not yet set the release date for "The Common Cause," which he is now completing under the auspices of the British-Canadian Recruiting Mission for Vitagraph distribution, he is nevertheless not halting in his plan to work steadily on special productions to be offered to the exhibitor as up-to-the-minute attractions of propaganda as well as entertainment value.

In line with this plan, therefore, he has just announced that after "The Common Cause" is launched he will immediately begin work on "The Battle Cry of Liberty," which is the title of the feature to follow the first-named picture.

The story of "The Battle Cry of Liberty" is from the collaborated pens of Charles T. Dazey and Commodore Blackton himself. "The Battle Cry of Liberty" is intended to be the successor of "The Battle Cry of Peace," which will be remembered as one of the forerunners of war specials of propaganda nature produced by Commodore Blackton four or five years ago for and distributed by the Vitagraph Company, of which he was one of the founders.

J. Hartley Manners, Major Ian Hay Beith and Percival Knight are authors of the original play and Anthony P. Kelly is its adapter for the Blackton film version. Julia Arthur, Violet Heming, Marjorie Rambeau, Mrs. Vernon Castle, and Effie Shannon are on the prologue cast, while Herbert Rawlinson, Sylvia Breamer, Violet and Charles Stuart Blackton featured, and Huntly Gordon, Louis Dean, Mlle. Marcel, Lieutenant Lawrence Grossmith, Philip Van Loan, Ricca Allen and William Bailey interpret the play.

Buy Liberty Bonds

Three Red Cross Films Form Initial Group

WITH the forecast of another American Red Cross picture, called "Of No Use to Germany," three war subjects, each of one reel, form the initial group of releases from the organization's Bureau of Pictures. W. E. Waddell, director, announces the latest subject is entitled "Of No Use to Germany."

It deals with the human wreckage that came out of Belgium, citizens too old or too ill or too young to toil at tasks set by the invader. How they are taken care of by the American Red Cross is graphically shown, with many scenes that are claimed to discount the attempted realism of imaginative war photoplays. This release will follow "Soothing the Heart of Italy," which is already being routed to the public through General Film exchanges, which are cooperating with the Bureau of Pictures by physical distribution of the film.

Headed by the initial release, "The Historic Fourth of July in Paris," which opened with a pre-release run at the Rivoli in New York and at hundreds of Keith, Proctor and affiliated U. C. O. houses outside of New York, the American Red Cross has at this time three single reel subjects at the exchanges, or ready for release, with posters and slides. The Bureau of Pictures is preparing, with J. T. Kelly as editor, a sheet descriptive of these releases, which will be available to exhibitors to guide them in heralding the pictures. These sheets will be sent to the exchanges.

The current release, "Soothing the Heart of Italy," presents scenes from the timely dash of American relief to the homeless people driven before the big enemy advance which occurred about the time America declared war against Austria. Food was scarce and the people were in a panic, not knowing how far south the invaders would come. It was an hour of fear and Italy was actually prostrate. It was at this moment that the blessed processions of Red Cross trucks began rolling into the country with food, medicine and warm clothing, and the people were inspired to new hope. A touching evidence of its effect was the tribute paid to Henry P. Davison by children in the villages during his tour of inspection of the work done. A complete story is told of this period of the war in Italy by the film it is announced by General Film Company.

Changed Attitude Seen on Foreign Films

IT is the belief of President Paul H. Cromelin, of Inter-Ocean Film, that English and French photoplays, really worth while, will find a different reception from the American public than has heretofore been the case. Mr. Cromelin feels that the millions of "letters home" from the American millions in France has created a new, direct interest in the lands the latter have temporarily adopted.

"If there is one letter that finds first welcome in American households, it is the one from England or France," said Mr. Cromelin; "it is the letter from the boy of the family, who is now 'Over There' training for, or participating in, the great struggle for human freedom. There should be magic for that household in the very invitation to view the things their boy sees. I am sure all that American exhibitors have to do to put Franco-British films over is to advertise the seat of production enough."

President Cromelin states that dramatic features from "Over There" should come as "dessert" on the bill-of-fare of American official war film being served in the picture houses of the country. Audiences will like the war movies better, in Mr. Cromelin's opinion, for the change to films that, while still from the favored locales, are of the straight story type. The Inter-Ocean announces the placement of "Inside the Lines," featuring Lewis S. Stone, in England, France, Spain, Italy, Mexico, Chile, Brazil, India, Straits Settlements, Dutch East Indies and South Africa.

This successful campaign was conducted by Louis Brock and Gus Schlesinger, of the sales department. Ricardo Castro, of the same branch, has placed Paralta Plays for the West Indies and Porto Rico. E. H. Kaufman's principal Speer item of the week was the closing of an exclusive contract with Japan, guaranteeing the minimum consumption of 350,000 carbons yearly and commencing with a shipment of 50,000.

"American" Employees Are All American

Living up to its name, the "American Film Company" has received orders from its president, S. S. Hutchinson, that all applicants for positions, stars, extras, "Bits" or even technical employees, must show a clean bill as to citizenship and draft registration.

The result is that a number of the employees at the Santa Barbara studios declared their intention of becoming citizens and thousands of those who have their names and photographs registered at the employment exchanges at Los Angeles and Santa Barbara made a rush for first or second papers.

In the picture "Hobbs in a Hurry," featuring William Russell, there were two scenes where several unnaturalized foreigners appeared and these scenes were retaken with an "all-American" cast.

Program News on Page 2037



This Chinese Beauty is Norma Talmadge, Select Star, in "A Tale of the Forbidden City"

"Wolves of Kultur" to Have Ad-Helps

In addition to the country-wide poster campaign, announced by Pathe, for the exploitation of the patriotic serial, "Wolves of Kultur," made by the Western Photoplay Company, the serial will have the most extensive advertising helps that Pathe has ever given to a similar feature.

Pathe's Publicity Department has been busy at work for the last two months on the preparation of helps of all descriptions. Every exhibitor in the United States will receive an attractive booklet to which he may turn for information and direction concerning every angle of the serial. It will be composed of thirty pages with a complete cover design in five colors, a reproduction of the splendid 24-sheet by Burton Rice, whose previous work for Pathe has evoked commendation from all over the country.

Vitagraph Companies Busy on Two Serials

With two companies working simultaneously, Vitagraph's serial production is at the present moment running at top speed. Antonio Moreno and Carol Holloway are now in the latter stages of "The Iron Test," scheduled for release on October 21, while William Duncan is already under full headway with "The Man of Might," the next chapter play in which he will appear, supported by an all-star cast including Edith Johnson and Joe Ryan.

"The Iron Test," which will be the second release on Vitagraph's newly-announced four-serial-a-year plan, will be completed before its release date, according to reports received from the Vitagraph Western Studio and the Moreno-Holloway Company will then start on their second fifteen-episode production.

Additional Producers' News on Page 2035

OFFICIAL BRITISH WAR PICTURES

"FIGHTING FOR FREEDOM"

Seven Tremendous Episodes

EPISODE 4

¶ "FIGHTING FOR FREEDOM" consists of a marvelous series of OFFICIAL BRITISH WAR PICTURES, procurable nowhere, from no film concern nor Exchange, except UNIVERSAL. Bear that in mind. These are positively and absolutely the greatest series of Official War Pictures ever released exclusively thru UNIVERSAL. 7 huge episodes showing the tremendous side the British have played in this colossal conflict. Something your people have NOT seen except in these pictures and this series.

¶ Episode No. 4, is entitled "THRILLING FEATS OF THE ROYAL FLYING CORPS" and shows aerial stunts that will amaze you. Shows the hero Lieutenant Bishop, the great Canadian Ace who fell 2000 feet and still lives. Shows the maneuvers of the fearless Canucks, Australians and English, in their aerial battles, bomb dropping operations and flying formations. Wonderful scenes that will make your people clamor to see every episode. Great paper. Book thru ANY Universal Exchange or communicate with the—

UNIVERSAL FILM MANUFACTURING COMPANY

Largest Film Manufacturing Company in the Universe *CARL LAEMMLE, President*

1600 BROADWAY NEW YORK


"Miles in the lead of the Comedy Pictures"
LYONS-MORAN
STAR COMEDIES
THIS WEEK'S RELEASE:
"PLEASE HIT ME"
Book thru nearest Universal Exchange or UNIVERSAL FILM MFG. CO.— Carl Laemmle, Pres. 1600 Broadway, N.Y.



Dorothy Phillips

An actress of unsurpassed dramatic power in a play with a punch - a picture of modern temptations laid among magnificent interior settings, superbly directed and wondrously lighted. Don't fail to book this highly dramatic play—

"The Mortgaged Wife"



Harry Carey

Beyond all question, the most talented and best-liked western character actor on the Screen today. Harry Carey plays only in stories that are human and he plays them only in his uniquely human way.

"Hell Bent"
"Three Mounted Men"
"A Woman's Fool"

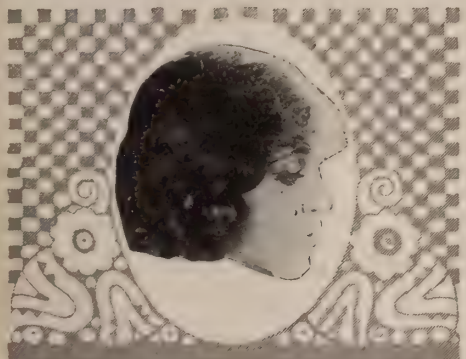


Priscilla Dean

A Star of fast rising brilliance in a play with the most unusual plot of many years whose double photography is one of the marvels of the Screen. For something different, superbly staged and cast, book

"The Two-Soul Woman"

UNIVERSAL SPECIAL ATTRACTIONS



Mae Murray

An actress of distinctive appeal in two big dramas of Love and Youth, equally distinctive for direction, settings and photography. See these two fine plays and be utterly pleased.

"Her Body in Bond"
"The Bride's Awakening"



Herbert Rawlinson

You can't beat Dare-devil Romance as a money-getter and here's a swift-running picture of a two-fisted young American in western scenes that has been an unqualified triumph everywhere. For speed, love and thrills book

"Smashing Through"



Mary Mac Laren

Remember "Shoes"? It's a safe bet you couldn't forget either story or heroine. And here is that same unforgetable young actress in two gripping pictures that will pack the biggest house anywhere.

"Bread"
"The Model's Confession"

Book thru your nearest Universal Exchange or communicate with the UNIVERSAL FILM MN'FG. CO., Largest Film Mn'fg. Co. in the Universe, CARL LAEMMLE, President, 1600 Broadway, New York

Doubled their Business for Three Days!

"AFTER playing 'The GEEZER OF BERLIN' at our Majestic Theatre for three days," says H. Schulman, President of the SECOND AVENUE AMUSEMENT CO., N. Y.—"we must admit that it made *the greatest hit of all comedies we ever played.*

"We are above all, best convinced by our daily receipts —*which actually doubled during the run of this picture.*

"For the benefit of our numerous patrons who are insisting on seeing this picture over again, we find it necessary to extend you an additional day's booking."

"The GEEZER OF BERLIN"



A TRAVESTY on "The KAISER- the Beast of Berlin"

Book now. The big Laugh on the Hun Troublemaker has started

JEWEL Productions INC
1600 Broadway, New York City

Additional Live News from the Producers

(Continued from page 2030)

Critics See Universal Films with Editor

A congress of dramatic critics to sit with Frank Lawrence, film editor of Universal, in the projection room as each production is run has been organized, according to announcement this week from the Universal studios. It is the plan of the new innovation to receive the viewpoint of men who have reviewed dramas and picture plays for the press.

The former critics composing the congress are all employed by Universal in various capacities. They will sit in judgment on each production before it is shipped to New York. Each one will write a two-hundred-word review of the picture, which will be turned in to Lawrence, who, after reading the criticisms, will make whatever improvements he may believe essential.

The congress is comprised of Waldemar Young, former dramatic editor of the San Francisco *Examiner;* Harvey Gates, formerly critic of the *Dramatic Mirror;* Bernard McConville, formerly of the Los Angeles *Times;* William E. Wing and Paul Powell, former reviewers for the Los Angeles *Express;* Ham Beall, former dramatic critic of the Los Angeles *News* and editor and founder of "The Rounder," a Pacific Coast theatrical journal. Messrs. Young, Gates, Bradford, Wing and Powell are scenario writers at Universal, while Beall is director of Universal's publicity department.

New "Rainbow Comedies" Are Released by General

A new comedy brand is being launched through General Film Company as distributor by the United States Motion Picture Corporation of Wilkes-Barre, Pa. Releases under this brand, which will be known as Rainbow Comedies, begin at once. The first release is "Nearly a Slacker," with Lillian Vera and Eddie Boulden featured.

Rainbow Comedies will be one-reel, high-class, humorous subjects. Among the leads playing in these comedies are Eddie Boulden, famous as a light comedian in many screen releases, and Lillian Vera, a girl of winning personality and beauty. The direction is in the hands of Jos. Richmond, well known as a producer of comedies and features.

Ascher Bros. Book Kenyon Production

Doris Kenyon's latest release, "The Inn of the Blue Moon," is said to be receiving an enthusiastic welcome from exhibitors throughout the country. Ascher Bros., of Chicago, have booked the feature for their circuit and have written to the William L. Sherry Service in terms of praise.

"The Inn of the Blue Moon" was written for Miss Kenyon by Louis Joseph Vance.



Earle Williams, Vitagraph Star, and the Company Which Appears With Him in the Liberty Loan Picture Which Vitagraph Has Made for the Forthcoming Drive

Earle Williams to Vitagraph's East Studio

EARLE WILLIAMS, Vitagraph star, will return to the company's Eastern studio in the near future after having been in California since last Christmas, and while here will make a Blue Ribbon feature, the title of which will be announced later.

The feature will be the third in the series of eight which he is to make for the Vitagraph Blue Ribbon program during the next twelvemonth.

Mr. William's stay in California has resulted in the making of several notable features, among them "An American Live Wire," "The Seal of Silence," "The Girl in His House," "A Diplomatic Mission" and one other, the working title of which is "His Country First." He had intended leaving Los Angeles immediately upon completion of this latter subject, but delayed long enough to make a Liberty Loan picture for the Government and has just recently completed this.

The Vitagraph plans for Mr. Williams at the present contemplate his returning to the Hollywood studio immediately after the completion of his one feature East. It is said that the locale of the feature made Eastern locations and settings imperative and Mr. Williams is making the trip across the continent especially to do this subject.

Mr. Williams, it is said, will be quite happy to return to California, because that is his native State, and when he arrived there during last Christmastide it was the first time he had been "home" in more than five years. He recently wrote that he was enjoying his work and every minute of the time spent in California, because his work has taken him to many of the most interesting places in the Golden State. In making "A Diplomatic Mission" he spent several weeks at Santa Barbara making scenes at the magnificent Gillespie estate and during the making of his last feature he was at Del Monte, the Newport of the Coast.

Vitagraph states that complete details of Mr. Williams' forthcoming feature will be given out after the arrival of the star at the Eastern studio. This means that the title, director and supporting company will be announced at that time.

Kitty Gordon Begins Work on New Production

Kitty Gordon has arrived in Los Angeles and she will begin work immediately on her new production at the Paralta studios. She was accompanied to the West Coast by her sister, Vera Beresford, and her mother.

The subject selected by Miss Gordon will have a patriotic trend, having to do with a wealthy American girl who was looking for something to occupy her time and who studied to be a nurse, later going to the battlefronts in France.

The title of the play will be "The Nurse." Her leading man is Mahlon Hamilton, formerly leading man for Mme. Petrova, Marguerite Clark and Elsie Ferguson. The story was written by Agnes Belleau.



William S. Hart, In His Well-Known Pose Expressing Emotion or Anger, Familiar to Artcraft Patrons

Sol Lesser Plans National Distributing Chain

Higher standards in pictures and service and a strenuous exploitation and selling campaign constitute the main principles of the future plans of Masterpiece Film Attractions in Cleveland and Cincinnati, Ohio, as outlined this week by Sol L. Lesser, president of the company, at San Francisco.

George Jacobs is manager of Lesser's Ohio branches. He is stationed at Cleveland. Leon D. Netter still retains his interest, though he is now in the service of Uncle Sam. Lesser, youngest of state rights distributors, has taken the initial steps toward the establishment of a country-wide chain of distributing points.

Twenty-five companies are now touring for Lesser in the Western and Middle-western states with D. W. Griffith's "Hearts of the World," with central offices at San Francisco, Chicago, Los Angeles and Seattle. In New York Lesser maintains headquarters at 418 Longacre Building, with M. S. Rosenfield in charge.

"Tarzan" Shows Decline of Man

A positive example of the physical decline of man in comparison to previous generations is said to be given in the character of Tarzan, whose jungle training brings terror to the disciples of civilization when he is transplanted into the midst of aristocracy as the foundation of the story of "The Romance of Tarzan," soon to be released by the First National Exhibitors' Circuit as the concluding chapters to "Tarzan of the Apes."

Elmo Lincoln, who portrays the character of Tarzan, was chosen for the part because of his physique and strength, in addition to his ability as an actor, and because he most perfectly represented, in the estimation of officials of the National Film Corporation, the physical type of man that would result from years of life in the open.

About New Pictures

Mabel Normand is given capital support in "A Perfect 36," her newest Goldwyn picture, said to be even funnier than the comedienne's recent vehicle, "Peck's Bad Girl." In "A Perfect 36" Miss Normand is surrounded by players long identified with successful stage and screen productions.

"Advertising past advertising" will be one of many unusual features of the exhibitor-to-the-public publicity campaign on "The Romance of Tarzan," soon to be released by First National Exhibitors' Circuit.

Bert Lytell has finished work in his fifth picture at Metro's West Coast studios in Hollywood. The story is from the pen of Lytell himself and was adapted for the screen by George D. Baker, Metro's western manager of production, in collaboration with the star. It's title will be announced later.

In "Whatever the Cost," Anita King's next picture for distribution by the W. W. Hodkinson Corporation, the Outdoor Girl of Plaza pictures, is seen as the daughter of the leader of a gang of whiskey smugglers. She is supported by an able cast consisting of Stanley Pembroke, Patrick Calhoun, Corenne Grant, Bruce Smith, Charles Dudley and Gordon Sackville.

As an indication of the success which "The Prussian Cur" is scoring, a statement by the Fox Film Corporation cites the opening of the new William Fox Liberty theatre, in Elizabeth, N. J., on Labor Day, when R. A. Walsh's great drama of the Kaiser's secret spy system in this country was the leading attraction.

A race between a street car and an automobile, during which the chief characters of the story leap from one to the other, forms one of the exciting incidents in "The Room of Flames," which is the ninth episode of Universal's serial, "The Brass Bullet," featuring Jack Mulhall and Juanita Hansen.

Norma Talmadge last week completed the Chinese scenes which make up the first part of her Chinese feature, "A Tale of the Forbidden City." She is now working on the second half of the picture with scenes laid in the Philippines. Reed Hamilton has been engaged to play the role of Lieut. Philip Halbert in this portion of the feature.

The latest Animated Weekly release of the Universal includes big scenes from the World Series games between the Cubs and the Red Sox. The presentation of a World Series game on the screen as a news event represents one of the big achievements of the present day film production.

Sessue Hayakawa's second special production, "The Temple of Dusk," made by the Haworth Pictures Corporation, for release through Mutual, is built around a story of Japanese devotion and ideals that culminates in supreme sacrifice.

"The Haunted Pajamas," a farce comedy produced and released by Metro some time ago with Harold Lockwood as the star, is to be put on the stage, according to an announcement just made. The significent features of this announcement is that it marks a reversal of the usual order of procedure of adapting photoplays from stage successes and augurs well for the film taking first choice over the stage in the matter of stories.

"For the Freedom of the East," the Betzwood Film Company production conceived and directed by Ira M. Lowry, has a cast of players in support of Lady Tsen Mei, the screen's sole Chinese star, distinguished for their achievements in the cinema.

The new Paramount-Mack Sennett comedy, "His Wife's Friend," which is a September 8 release, is said to furnish a genuine treat for the average citizen whose mind is so distraught by the events of these parlous times. Moreover, the development of the story is said to be prolific of many delightful surprises.

Essanay announces that its new Charlie Chaplin film, "Triple Trouble," has broken all booking records for that company, exceeding all the Chaplins released by Essanay, for the same period it has been on the market.

Universal's Animated Weekly release for this week includes some unusual aviation scenes. They were taken at St. Louis when the Anglo-American "Flying Circus" showed off its bag full of tricks to a "show me" crowd. St. Louis turned out in force with its proverbial skepticism and "We're from Missouri. You've got to show us" frame of mind.



Arthur Donaldson, With Alice Joyce in "Capt. Abe," Vitagraph Picture

Nazimova's Next Picture Is "'Ception Shoals"

Mme. Nazimova and twenty-five members of her company in "'Ception Shoals," the Nazimova superfeature now in process of production at the Metro studio, have gone to the Massachusetts coast to take important scenes in the play, which is a picture version of the H. Austin Adams drama, originally done on the speaking stage by the Russian actress. Mme. Nazimova will be presented to the screen public in this seven-act picture by Richard A. Rowland and Maxwell Karger.

The party included the star; her director, Albert Capellani; his associate, Henry Kolker; assistant, Robert E. Stevens; the technical director, Henri Menessier; leading man, Charles Bryant; other players including Henry Harmon, Tom Blake, Nancy Palmer, Marie Grant, Charles A. Smiley, Ada Scovill, J. O'Connor, T. Morse Koupal, William Jeffrey, Amelia Burleon, Harry Weiss, Lydia Wellmore, the "boss" cameraman, Eugene Gaudio; assistant cameraman, William Tuers; photographer, Eugene Morin; property man, Charles Devens; and a working crew consisting of Daniel Carey, Charles Quinlan, Louis Onzeverdo and Frank Kishner.

Chicago Likes Hayakawa, Says E. H. Duffy

E. H. Duffy, manager of Mutual's Chicago office, reports that bookings on the Hayakawa Productions have broken all Chicago records for feature productions of Mutual. C. E. Elliott, managing director of the Zeigfeld theatre, Chicago, says:

"Allow me to express my appreciation of the first Hayakawa Production, 'His Birthright,' which I have run for a week at the 'Zeigfeld.' If this first picture is a criterion by which to judge his forthcoming releases, I feel that the Zeigfeld theatre has been very fortunate in securing the first run contract for Hayakawa."

Theatre Changes Policy to Book Fox Films

Manager John J. Farren, of the Victoria theatre, Rochester, has announced a departure in the policy of his theatre. Beginning with this month the Victoria will show Fox pictures, the first being Peggy Hyland in her initial Excel Pictures release, "Bonnie Annie Laurie."

In connection with the showing of "Bonnie Annie Laurie," Mr. Farren launched a special advertising and publicity campaign. The day before the showing he ran a two-column, eight-inch advertisement, which was a combination of an advertisement supplied by the Fox Film Corporation and an idea of his own.

The name of the theatre, as if it were on an electric sign, was at the top and from two chains lettered, "Vaudeville" and "Photoplays," was suspended a large cut with the billing and containing the pictures of Peggy Hyland in nurse's costume and a wounded soldier. The Victoria advertisement dominated the page it was published on in every paper.

"Kingdom of Youth" New Kennedy-Goldwyn

By far the most delightful and amusing motion picture in which Madge Kennedy has been seen in her brief year on the screen is "The Kingdom of Youth," written for her by Charles A. Logue, according to a Goldwyn announcement.

It is said to be the story, ingeniously worked out, of the triumph of youth and beauty, in the person of the Goldwyn star, over sham and suspicion, represented in the play by a youngish old woman—just old enough, as a subtitle puts it, "to stand outside of the 'Kingdom of Youth' and look in."

Pathe's "Border Raiders" Comes October 6

"The Border Raiders" is announced as a high class Southwestern feature, featuring George Larkin and Betty Compson, to be released the week of October 6 as the first of the "Pathe Program Features." It was made by Diando from a story by Frank Beresford and Jack Cunningham. Stuart Payton directed the feature.

The "Pathe Program Features" form an additional classification along with the "Extra Selected-Star Photoplays" and the "Pathe Special Features."

Fairbanks' New Artcraft Pleases All

"He Comes Up Smiling," Douglas Fairbanks' new Artcraft picture released September 15, is pronounced one of the best screen vehicles ever afforded the athletic star. Frances Marion devoted her best effort to the writing of the scenario and Allan Dwan directed.

The cast includes a long list of favorites, such as Marjorie Daw, Kathleen Kirkham, Herbert Standing, the English character actor; Frank Campeau, Albert McQuarrie, Jay Dwiggins and Bull Montana.

Coming Program Offerings

Metro's Four October Releases

Quartette of Releases Marks Metro's October Offering in Its "All Star Series."—Also Nazimova Production



May Allison, Winsome Star in Metro Productions

METRO PICTURES CORPORATION announces that it will release four superb productions for the month of October, in its All-Star Series, in addition to the great Nazimova production, "Eye for Eye," and the Screen Classics, Inc., superfeature, "Pals First," starring Harold Lockwood. Two new stars are included in the quartette of luminaries of the month's releases.

"Secret Strings," introducing Olive Tell as a star in the Metro constellation, heads the list for the month. Miss Tell scored heavily in "To Hell with the Kaiser," in which she was featured, Lawrence Grant playing the name-part of the Kaiser. "Secret Strings" provides an ideal vehicle for her, and is directed by John Ince and produced under the personal supervision of Maxwell Karger.

Second on the list, and released October 14, is "His Bonded Wife," with the little star, Emmy Wehlen. This picture provides Miss Wehlen with a vehicle that for sheer attractiveness is unequaled. Creighton Hale heads the cast surrounding Miss Wehlen. Frank Currier plays the millionaire father of Doris. Warda Howard, William Frederic and John Terry also cast in excellent parts. Lois and Arthur Zellner wrote "His Bonded Wife," which was adapted for the screen by June Mathis, and Charles J. Brabin directed it.

Hale Hamilton will be introduced as a Metro star in "Five Thousand an Hour," which will be released October 21. It is a picturization of the story by George Randolph Chester of "Get-Rich-Quick Wallingford" fame, published by Bobbs, Merrill & Co. Mr. Hamilton appeared opposite May Allison in "The Winning of Beatrice," and wrote for Miss Allison "The Return of Mary," her September release. "Five Thousand an Hour" was directed by Ralph W. Ince, assisted by W. W. Cohill, and photographed by William Black.

"The Testing of Mildred Vane," with May Allison as the star, will be the month's final release, coming October 28. This picture is from the pen of Charles T. Dazey, the well known author of "In Old Kentucky," and it has been adapted for the screen by George D. Baker, production manager of Metro's West Coast output. Wilfred Lucas, who also directed Miss Allison in "The Return of Mary," has directed "The Testing of Mildred Vane," and William E. Fildew is the cameraman. Spiritualism is the fascinating theme of a portion of this brilliant story, and the power of heredity is cleverly linked with it to form an absorbing picture.

Maxwell Karger is manager of productions of the New York output, supervising every detail of the preparation of pictures, and George D. Baker is in charge at the Hollywood, Cal., plant.

Universal-Bluebird List Next Two Months

Universal has issued a schedule of Bluebird and Special Attractions for October and November. "Danger—Go Slow," a Special Attraction featuring Mae Murray, and directed by Robert Leonard, will be released November 4. "Kiss or Kill," the Special featuring Herbert Rawlinson, will be released November 18. Elmer Clifton was the director.

The Bluebird release for October 14 will be "Hugon the Mighty," featuring Monroe Salisbury, and directed by Rollin Sturgeon. "Dealing With Daphne," the title of which will be changed, is scheduled for October 21. Edith Roberts is featured. "The Romance of Roma," featuring Priscilla Dean, is set for October 28. "The Cabaret Girl," featuring Fritzi Brunette, will be for November 4.

The Special Attractions, "Three Mounted Men" and "Vanity Pool," have been switched so that the first named is released October 7 and the second October 21.

"The Road to France" Is Coming World Release

"The Road to France," starring Carlyle Blackwell and Evelyn Greeley, which is built around the war-time activities in American shipyards, features the World Pictures releases for the month of October, and will be released October 14. First on the list of the month's releases comes "The Appearance of Evil," starring June Elvidge.

"The Road to France" is by Harry O. Hoyt and in six reels. Dell Henderson directed it. Third in the month's releases comes "Just Sylvia," starring Barbara Castleton and Johnny Hines. Travers Vale directed it.

Pathe Has Augmented Program

"A Japanese Nightingale," the First of the "Extra Selected Star Photoplays," Heads This Week's Program

THE Pathe program for the week beginning September 22 is headed by the first of the Extra Selected Star Photoplays, "A Japanese Nightingale," from the popular romance of Onata Watana. Miss Ward's artistic work in this play has earned her enthusiastic praise from many sources, and there is said to be a sure appeal in her big dramatic moments. With skilled direction, George Fitzmaurice has placed the story in some of the most exquisite settings, and for sheer beauty, it is declared that some of the scenes have never been equalled.

The sixth episode of the swift moving Western serial, "Hands Up," featuring Ruth Roland, is called "Flames of Vengeance." Echo, the heroine, is saved from the blazing Inca sacrificial pit by the timely arrival of her cowboy friends.

Toto, the clown-comedian, is in one of his funniest acrobatic moods in going through his adventures in "The Great Water Peril," a characteristic Rolin creation.

No. 15 of the Post Travel Series is an excursion into the Dutch West Indies and one beholds the complete transportation of a bit of Holland into the tropics. To those who find poetry in the taste of that delicious liquor, the settlement of Curacao will have a peculiar interest. It is a unique part of the Caribbean which is full of odd and unusual places as these little journeys show.

No. 4 of the "Far Flung Battle Line" will appeal to the patriotic interest of everyone who sees the pictures, for they show the American troops on furlough in France—one of the lighter sides of the great war in which there are smiles, good humor, good fellowship and sight seeing.

No. 13 of the Official War Review, for variety of scene and information, is said to be one of the most interesting of the series thus far. It shows many points of the great struggle and is a comprehensive lesson in pictures. The popularity of this feature is growing enormously and Pathe expects that soon it will not only be shown in the 3,000 vaudeville houses where it was booked in a single contract, but in nearly every one of the 15,000 picture houses of all classes, which means practically every home in this country.

"For the Freedom of the East,"—Goldwyn

BETZWOOD FILM COMPANY'S big new propaganda melodrama, "For the Freedom of the East," with Lady Tsen Mei, the screen's first and only Chinese star, will have its first pre-lease presentation at the Stanley theatre, Philadelphia, for the week beginning September 30. This is said to be the first big independent special production ever booked or played in the Stanley Theatre, and Managing Director Frank W. Buhler has given both Betzwood and Goldwyn assurance that greater showmanship preparations are being made for the presentation of this picture than he has made for any other production since his connection with the Stanley Company.

"For the Freedom of the East" was conceived and directed by Ira M. Lowry, whose last season production, "For the Freedom of the World," is declared to be one of the biggest money-makers that exhibitors are able to find anywhere. This new production is said to be a big action-romance, with a thrilling and exciting story of the foiling of Germany's plot to control China and turn her four hundred million people against the Allies.

Among the big episodes of "For the Freedom of the East" are:

1.—The rise of the Secret Societies to save imperiled civilization.

2.—The bitter contest between a Chinese prince and a handsome American diplomat for the affections of a beautiful Chinese princess.

3.—A battle in the Secretary of State's home in Washington between German agents and an American diplomtic agent and the foiling of the German ambassadors by the jiu-jitsu feats of the frail Chinese heroine.

4.—A desperate poison plot on board a Pacific liner to gain possession of the photographs of Germany's secret treaty.

5.—The corruption of a greedy viceroy to unloose a Mongolian horde upon Europe.

6.—The departure of the allied troops from Tokio and Yokohoma, from the Philippines and Hawaii and Pekin; the soldier-laden transports battling a hurricane in the Sea of Japan and their triumphant landing in Siberia.

Goldwyn announces that the nation-wide release of "For the Freedom of the East" will be made the second week in October.

"My Cousin" Is Caruso's First Photoplay

In deference to the insistent demand of exhibitors, reflecting the keen interest of their patrons in the forthcoming appearance of Enrico Caruso in Artcraft pictures, The Famous Players-Lasky Corporation announces the release of "My Cousin," the operatic star's first photoplay production, October 20.

The writing of the scenario was entrusted to Margaret Turnbull, and Mr. Caruso plays dual roles.

Elinor Field Versatile in Her Latest Comedy

Elinor Field, girl star of Strand-Mutual comedies, is called upon to play a great variety of characters in her latest production, "All Kinds of a Girl," which will be released by Mutual on September 17.

She interprets the demure, quiet little girl knitting for the Red Cross; the little domestic girl who loves to potter about with pots and pans; and the vampire.

Program Glances

In changing the title of "The Bargain True" to "The Lure of Luxury," Universal plays up a big idea in the Bluebird picture. The film was adapted by Fred Myton, from a story by Nalbro Bartley. Elsie Jane Wilson is the director. The picture will be released October 7.

William S. Hart's next Artcraft appearance will be in "The Border Wireless," which is announced for release October 6. This picture is an adaptation of a story by Howard E. Morton, and the task of fitting the picturesque Ince star and his Western rig into a strictly modern tale, one which requires no little ingenuity, was entrusted to C. Gardner Sullivan.

Louise Glaum, who has done nothing but heavy dramatic roles, will surprise her admirers when they see her light comedy acting in "The Goddess of Lost Lake," her next picture, a Robert Brunton production to be distributed by the W. W. Hodkinson Corporation.

The first of the "Winning the War" series, showing the activities in America directed toward assisting in victory of democracy on the battlefields of Europe will be released by Pathe the week of October 20. It is called "The United States Boys' Working Reserve Solves the Great Farm Problem."

Montagu Love and June Elvidge are being co-starred by World Pictures in "The Quickening Flame." Work is now progressing on this picture which will be released during the winter. It is being directed by Travers Vale.

"Treason," the Edna Goodrich special production, which will be released by Mutual on September 29, was written especially for her by Harry R. Durant. Together with Miss Goodrich he drafted the high spots of the story, covering the various situations and developing the plot along lines that would permit this gifted actress the widest latitude.

"Three Mounted Men," the Special Attraction featuring Harry Carey, Universal's ace among Western actors, which will be released October 7, presents an unusual twist in dramatic action. The spectacle is given of a prisoner being rescued from a posse by the same outfit which previously had captured the man and turned him over.

Madame Rose Dione, late of the Theatre Odeon of Paris and one of the foremost actresses of the French stage, will make her first appearance in motion pictures in this country in Lila Lee's Paramount starring vehicle, "The Secret Garden," now being produced at the Hollywood studios of the Famous Players-Lasky Corporation under the direction of G. Butler Clonbough.

It is a grim, thrilling picture that is shown in the thirteenth issue of Pathe of the "Official War Review"—the rain of bursting shells that fall just in front of the advancing men. Here, indeed, one sees the spirit and feels the throb and vibration of the great conflict and realizes the enormous sacrifices in flesh and blood.

One of the most important parts in "The Woman Who Gave," the first of a series of Standard Pictures which Evelyn Nesbit is making for William Fox, is taken by Russell Thaw, the star's seven-year-old son, and one of the most discussed boys in the world.

Marie Walcamp, the Universal star who has figured in thrilling serials, is playing the lead in a big feature photodrama that Colin Campbell is directing. The feature is adopted from Bret Harte's story, "In the Carquinez Woods." Lanier Bartlett prepared the screen script.

A real soldier, one who has done his bit at Ypres, Loos and along the Somme, is one of the principals supporting Jane and Katherine Lee, the Fox baby grands, in the production of their new picture, "Swat the Spy!" This soldier is James Reardon, a New York boy, who, until he was gassed and otherwise disabled on the Western front, was a member of the Royal Welsh Fusileers.

Authorities on wrestling will see much to make their eyes sparkle in the big fight scene of "The Velvet Hand," the Bluebird schedule for September 30. The players who enact the struggle were carefully trained for the scene, and some unusual tricks of attack and defense are revealed.

The first John Emerson-Anita Loos production for Paramount, "Come On In," in which Shirley Mason and Ernest Truex will make their first appearance as co-stars in Paramount pictures, has been scheduled for release September 22. The play, which was directed by John Emerson, was written especially for the diminutive stars by Mr. Emerson and Miss Loos and is said to be perfectly suited to their distinctive talents.



The Whole Colossal Drama of the War

"CRASHING THROUGH TO BERLIN"

The First Pictorial History of the World's Greatest War — a Historic Achievement Beside Which all Written Records Pale to Insignificance; Filmed by a Thousand Cameras From the Actual Scenes, All the Important Events and a Multitude of Details Screened for You so That You Can See the World War From an Opera Chair.

Don't Hesitate—Doubt—Wonder or Consider—Make Up Your Mind to Let Nothing Prevent You From Booking the Mightiest War Spectacle—the First and Only Complete and Comprehensive Record of Any War, Filmed From Authentic Sources—There Never Was Anything Like It, for It Lets You See with Your Own Eyes More Than Any Man or Group of Men Could See or Write or Tell of the Activities of an Entire World at War. Watch Your Mail for the Huge Advertising Folder of Newspaper Ads with These Smashing Illustrations, All Complete, Ready to Run. BOOK NOW!

Book Now Through Any Jewel Exchange.

JEWEL Productions INC
1600 Broadway New York City

This Boy used to Come to Your Theatre!



This big American boy in his gas-mask comes from *your town.* He used to come to *your theatre.* His parents come there *now, and you can bet they want to see him as he is today in France!* They want to see everything that he does. Give them the stupendous War Picture that shows them their boy in every phase of his fight for freedom. Give them—

CRASHING THROUGH TO BERLIN

Every Detail of the Many-Sided World-War Shown in Authentic Records Filmed on the Spot

A Comprehensive Record From the First Cause Down to Our Doughboys' First Victory

THIS gigantic picture will show them how their boy lives, how he fights, how he is taken care of. They'll want to see him or his comrades on a hike, with a heavy pack on his back, a dangerous glint in his eye, and a smile on his lips. They'll want to see a trench or rest camp; the laying down of a barrage. They'll want to see him at play, and in a fight; the kind of country he's fighting in. They'll want to see him when the field kitchen comes up.

This Is a War of Machinery

They'll want to see these boys handling the death-dealing machinery of war; the many engines of destruction—the big guns, the trench mortars, the deadly little automatic rifles and machine guns; the gas masks, the gas shells and a gas attack.

They'll want to see how his sailor brothers protect him with battleships, destroyers, depth bombs, mines, sub-chasers and patrol boats. These are a few of the fascinating incidents which, with actual records of the big, imposing and important events of the world's war, make up seven sensational reels of the first and only pictorial history of the gigantic conflict—"Crashing Through to Berlin."

BOOK NOW!

JEWEL PRODUCTIONS
INCORPORATED
Executive Offices, 1600 Broadway, New York City



The New York Evening Sun said:

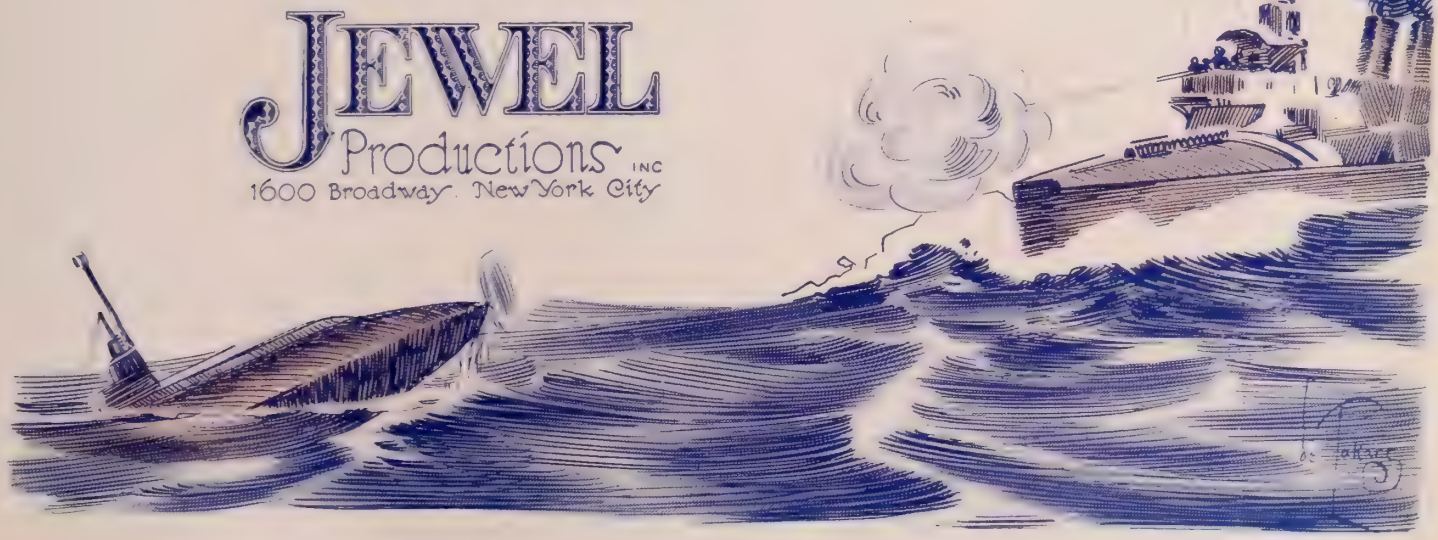
"It is a drama as absorbing to contemplate as its plot is big—and there was never a plot more striking or more complex."

CRASHING THROUGH TO BERLIN

THE WHOLE COLOSSAL DRAMA OF THE WAR

REAL—authentic—true. All the great events of four years of battle, packed with thrills and sensations. Bleeding Belgium in the hands of the Huns—France rising to meet the brutal invader—England training soldiers to reinforce her "contemptible little army"—then, fighting on all the big fronts. The Kaiser and the Crown Prince—what a German soldier looks like—Germany's plans for a New York Air Raid. All the subsequent big events—then America preparing here, training in France, marching up to the battles at Chateau Thierry and Cantigny. The whole grand, awesome picture. You can't possibly afford not to show it.

JEWEL Productions INC
1600 Broadway New York City





CRASHING THRO

THE WHOLE COLOSSAL

A thousand cameras have recorded the war for you so that you can see it with your own eyes—History in the making—The first and only authentic pictorial history of the World War—The march of events of the four years' struggle, filmed on the spot as they transpired.

THESE all-inclusive seven reels of historic events of the War take you behind the scenes, and into the very heart of the mightiest conflict of armed forces the world has ever known. It shows you in authentic moving pictures every event of world importance from the Funeral of the Austrian Archduke Ferdinand to the American doughboy's heroic work in the hell-craters of the Western Front. You see—

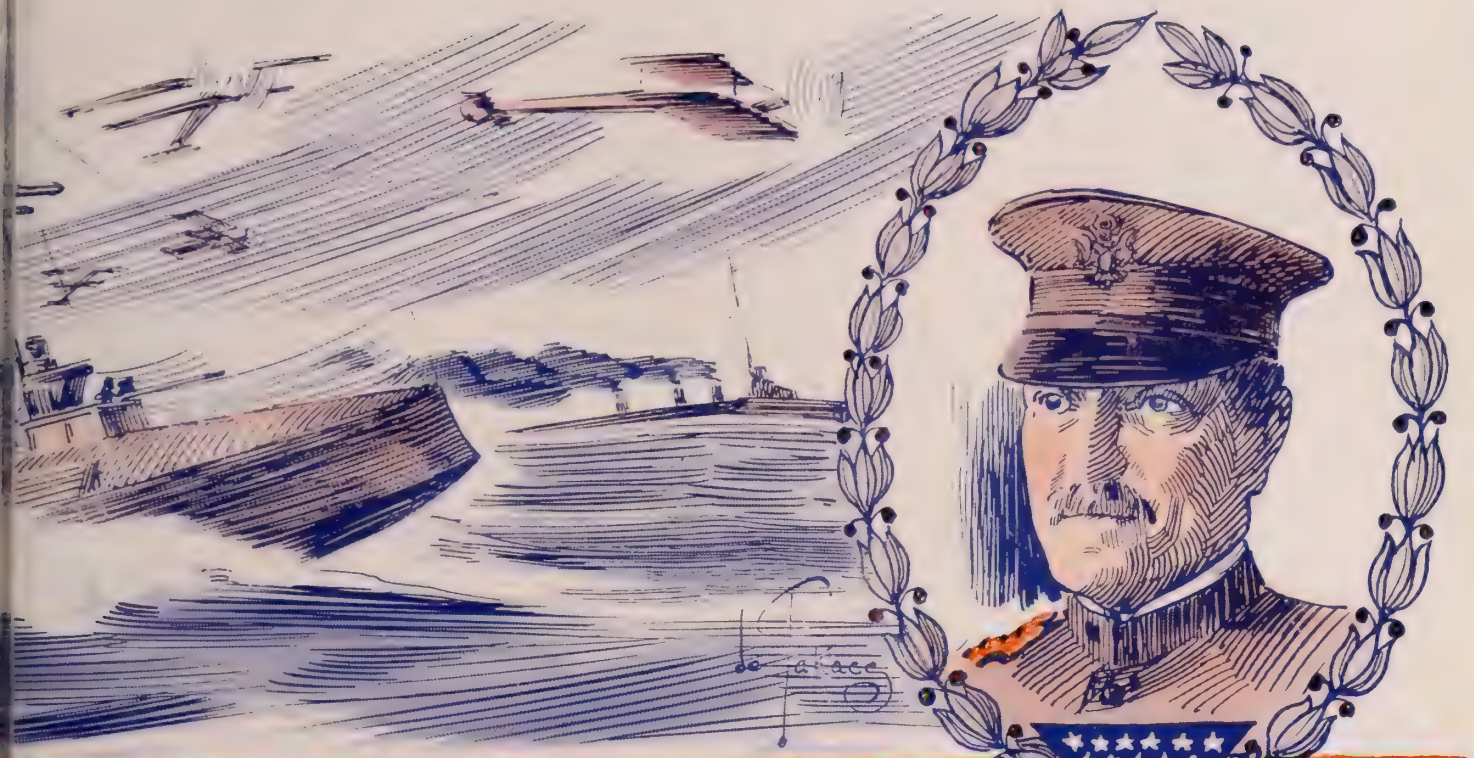
GRIM Pictures of the Russian revolution and collapse; bleeding Belgium's gallant defence of her homes, her people and her National Honor. With your own eyes you see the mark of the beast on this—one of God's garden spots before the war. You see—

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IGH TO BERLIN

DRAMA OF THE WAR

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AMERICA'S preparation for war; her boys—your boys—in camp, at the front, under fire; their daily life; their gameness in the face of death; their quick mastery of the art of war. You see—

GERMANY'S Kaiser and the Crown Prince; her plans for a New York Air Raid; bringing down a Zeppelin; battles above the clouds; Germans in retreat and thousands of German prisoners. You see—

ARTILLERY duels; the sinking of submarines; battles on land and sea; how the Lusitania was sunk, and scores of interesting incidents to be seen with your own eyes.

Shown in a thousand details—this complete, connected, consecutive and comprehensive pictorial history of the war gives you the "seeing is believing" knowledge of the war hitherto possible only to the eye-witness. And no man has ever seen all that you see in this gigantic spectacle.

EL
IONS INC
York City

nema—an Index to Real Patriotism.
to the Doors."



The New York Globe said: "Some of the most thrilling scenes ever projected on the screen."

CRASHING THROUGH TO BERLIN

Show Them America's Bridge of Boats

AMERICA'S supreme accomplishment — the landing of a million and a half of fighting men on the shores of France—was the work of our illustrious navy and that of her generous Ally—Great Britain.

Show them in this stupendous record of actual war achievement the marvelous fleets in action—life on the battleships, the floating fortresses that maintain the mastery of the sea—destroyers dropping depth bombs on the slinking sea-wolves of the Hun; the sinking of a submarine; sea planes—"the eyes of the Navy"—on scout, patrol and bombing duty; with the gun crews in action they'll watch for "hits," and feel all the thrills of desperate action. Show it all to them NOW!

JEWEL Productions INC
1600 Broadway New York City



The New York Evening Journal said:
"Everything that has happened in the war. Complete in every respect."

CRASHING THROUGH TO BERLIN

The Whole Colossal Drama of the War.

Show them the War through a Thousand Cameras

ALL the books and papers your people have read in the past four years can't begin to tell them as much about the war as will these masterly seven reels filmed on the spot as each scene, incident or event took place.

They'll see scenes of ravage and ruin in Belgium—the dogged British in the fighting line—our gallant French allies amid the ruins of their chateaus—the doughboys, the product of American "bluff," making good and exciting the admiration of the whole world.

They'll see soldiers of every nation at war; picturesque costumes; curious manners, and fighting methods. They'll be thrilled and awed by every variety of war activity developed in this titanic struggle. Trench fighting, open fighting, artillery duels, breath-taking flights of the intrepid air-men, air raids, gas attacks, the big guns in action, trench mortars, automatics and machine guns.

They'll get intimate views of Pershing, Foch, Sims, Haig and others who are guiding our destinies as well as those of the Allied Nations. They'll get a complete and rounded view of the whole great contest—a treat for them that you cannot afford to pass up.

Tell them to come to your theatre and see the Whole War with their own eyes

JEWEL Productions INC
1600 Broadway New York City



The Morning Telegraph said:

"Complete and accurate in its detail, with deep patriotic appeal"

CRASHING THROUGH TO BERLIN

Show them More than even the Greatest Generals have seen

NEITHER Statesmen, Field-Marshals, Generals, Admirals nor Correspondents over there in the thick of it have seen one-tenth as much of the world war as your patrons will see when they witness this historic achievement—the record of a war in authentic pictures.

They'll be awed and maddened by the evidence of the ruthless brutality of the stupid Hun, who thought he could set the world on fire and escape the penalty. They'll be thrilled by the gallant defence and the superhuman offensives of the unconquerable Alies.

A thousand cameras have recorded the unalterable facts for your people in all their terrible significance—and they will be seeing more than any participant in the titanic conflict could possibly hope to see.

"CRASHING THROUGH TO BERLIN" is more than a moving picture entertainment. It is an Educational Pictorial History of the World's Greatest Drama—here conceived and executed for the first time and, very probably, the only time. Book it without fail TODAY.

JEWEL Productions INC
1600 Broadway New York City



From the Funeral of Archduke Ferdinand

Straight through to America in the Trenches, on the Waves and in the Air,

THE WHOLE COLOSSAL

DRAMA OF THE WAR

Is told in Seven Stupendous Reels of Authentic Pictures

CRASHING THROUGH TO BERLIN

Show them what has Changed their Lives

FOR four years past your patrons have been lost in a maze of events that have ruled their lives and threatened their futures.

Now let them see the reason for it all—the reasons why they buy Liberty Bonds and War Stamps—why they must economize in food and coal—why their boys must go away to fight.

Let them see the war as a whole. Let them see it as entertainment—as an education—as an epoch-making event—as a historical precedent. Let them grip it in all its meaning—a stupendous picture that can never afterwards leave their memories.

Give your people this great world drama and you will be doing more to build reputation for your house than any number of fictional dramas could hope to do in ten years.

Be first to show it. Act today.

JEWEL Productions INC
1600 Broadway New York City



To Every Exhibitor Who Has Played the Sensational "The Kaiser, the Beast of Berlin"

DO not be caught napping, but arrange IMMEDIATELY with the nearest Jewel office for the quickest possible booking on our newest success, "CRASHING THROUGH TO BERLIN."

If you fail to do so, you will miss a chance to do just as well as you did on "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is creating just as much of a sensation as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is just as timely as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" is booking just as fast and at the same prices as "The Kaiser, the Beast of Berlin."

"CRASHING THROUGH TO BERLIN" has been praised just as highly by newspaper critics as "The Kaiser, the Beast of Berlin."

As far as we can recall, this is the first time in the history of the business that any producing company, immediately after marketing such a world-beating success as "The Kaiser, the Beast of Berlin," has followed it right up with another picture equally successful. While other companies have busied themselves making imitations of the great "Kaiser Picture," **we** have gone just a step ahead and have given the trade the very thing it needs—something **newer,** something **different,** something that is bound to set the American public wild with enthusiasm just when the American soldiers are mopping up the Hun and just when the new draft of men 18 to 45 years of age has brought the war closer to the heart of America's millions than ever before.

Don't waste a Minute. Make sure of another clean-up such as you made on "The Kaiser, the Beast of Berlin." Arrange today for your booking on "CRASHING THROUGH TO BERLIN"

JEWEL Productions INC
1600 Broadway, New York City

Special Service Section on

"Crashing Through to Berlin"

HERE is a picture which, in our opinion, means to the exhibitor something more than making money on the picture. It means proof to him that advertising, big advertising pays when you have the goods with which to back up your statements.

"Crashing Through to Berlin" will bring the exhibitors into the habit of smashing through to the really big business under the barrage fire of real exploitation. *And certainly this picture offers the exhibitors the most obvious means of pulling the people into the theatre.*

There may be questions as to the policy of exploiting different pictures with stories—pictures in which you have to sell some talking point of the production. But certainly there can be no question of a production where you sell straight Americanism and where you have to back you up the actual camera record of real events.

In addition to this you have the news from the war backing your production every moment and with the comparatively small expenditure of money you can have your newspaper and every person in your neighborhood referring more or less directly to the picture. *You have an appeal to people who have never attended motion pictures, to everyone who cares anything about what is happening to this old world of ours.*

NOW let's get a clear idea of what this picture is about:

It is the actual record of the war from the day that the assassin's bullet felled the Archduke Ferdinand of Austria in the streets of Sarajevo and gave the Hun Thing an opportunity to start the present war, through the invasion of Belgium, through the fluctuations of war in France, Belgium, Italy and Russia; a real portrayal of the deeds of the Kaiser that must be made impossible of repetition; the terrorism of the seas and the slaughter of the innocents that made America unsheath her sword; and then after that the preparations of this country, and the up-to-the-minute record of this country's part in the Struggle for Freedom.

You see why this war started, or rather the excuse that the Hun took for it.

You see the terrible things that were done to the people under the iron heel of the Kaiser.

You are carried through the crushing of Belgium and the rape of France; you see the Huns in their fighting against men and their murder of women and children.

You see the resistance and the driving back of them by France; you see England sending her millions of men to the rescue and their heroic work is recorded for you.



This three sheet shows the striking character of the paper. The figures are large and the minimum of reading matter is used

You see the outlawry on the seas, you see ships go down laden with women and children; and then you see the mighty armadas of small craft sweeping the oceans for these vandals—later to be joined by the relentless Americans.

And then you see the Americans answer the call of civilization and Justice. You see the boys in training in this country from the first call; you see them being transported abroad, you see them in training in France; and then you see them in the battle lines—victorious.

EACH one of these things that is shown in this picture is an actual camera record of an event that occurred. You may leave imagination entirely out of it so far as this seven-reel picture is concerned. You don't have to wonder whether any mere "acting" will come up to the mark set by any spectators. *You are offering actualities, and you have them, and on them all of your exploitation should be built.*

This picture has been boiled down from 100,000 feet of film into 7,000 feet. The very essentials of the things that have happened in the past four years, the main upstanding events, the big heart-appealing moments, the great thrill-instilling, patriotism arousing happenings have been included. There have been many other pictures based on the war that have included some of such events, but the larger portions of them have been fiction stories or pictures of things that we would like to see happen. *This picture is a record, and not a promise.*

We say these things because you should have a clear idea of the production before you start to do anything with it, and certainly it is easy to get a clear idea of this one. You have no "Ifs" to disturb you here, or worry about what critics may think about it, or whether the public will like it. You know definitely what the picture is and you have to use only the plainest sort of direct language in telling the public so that there can be no doubt as to the appeal.

THIS is a picture that will stand all the advertising that you can give it, and the earlier you begin your exploitation and the more enthusiastically you keep at it, the bigger your box-office receipts are going to be.

The basis on which to figure exploitation on this picture is the number of people within the reach of your theatre. You don't have to worry about class appeal, about the sort of a story that the people want, or whether this or that star is popular. You are showing here the Allies "Crashing Through to Berlin," and the reason for it—you are picturing the history of the way with all of its human elements. The more advertising you do the more people you are going to get into your theatre. And you should make it a point that everyone knows that you are going to show the production.

You can begin an advertising campaign in this just as soon as you book it. *You have an advantage here of linking the picture up with the biggest world events from the very first advertisements that you insert, and you will be sure that there will be no "lost motion" in this for you have the coupling up complete from the start.*

ADVANCE advertising should be somewhat on the teaser idea, but no attempt should be made to hide the fact that "Crashing Through to Berlin" is a picture. Make special arrangements with your newspaper to carry this display on the "runover" page of the war news every day. If you can get it on the first page,

so much the better, but few newspapers will permit that. Use a display something on this order:

Crashing Through to Berlin

Actual Events in the Victories of America and Her Allies Will Be Pictured Soon at the Bijou Theatre.

The reading matter with these should be varied from day to day. If the newspaper will cooperate with you and allow you to build the small amount of reading matter on the big event in the war news of the day, yet to be published, you will have a closer interest.

Depending on the length of your run, of course, you can well afford to start the bigger advertising of this production at least a week before your first showing. From the Universal you can get a most unusual line of advertising, for the greatest variety that we know to have been furnished with any production.

THIS advertising ranges all the way from page advertisement down to single column ones, and they are furnished in mat and cut form so that all you have to do is to fill in the name of your theatre. And the very thing that recommends these so strongly is that you do not have to worry about seeing that the selling point of the picture is concerned. There are dozens of cases in which we and exhibitors generally disagree with, the selling point that the producer advertises in his ready-made advertising, but here you have simply the pictured statement of what the production represents. You not only have that, but you have such a wide variety of displays from which to chose that there can be no likelihood of your failing to get just what you want. Reproductions of all of this advertising, in actual sizes, together with the numbers of the cuts are to be found in a press book issued by Jewel Productions and available at Universal exchanges.

There should be no excuse why you should not begin to advertise your presentation of this picture just as soon as you book it. And, in our opinion, this is a case where the more advertising you do the greater the receipts of the box office are going to be.

YOU have an excellent chance to localize the advertising of this picture by linking it up with the troops from your section of the country that are "Over There." If it has been announced that such and such a regiment, containing people from your town is in the fighting line it is perfectly proper for you to use that in your advertising and to tell the public that you will show them how these boys are fighting and the full story of why they are fighting.

There are thousands and thousands of American soldiers shown in the course of this picture. They are shown marching away to the training camps before they even got their uniforms; they are shown in training in various branches of the service; they are shown on the transports sailing abroad, and on the warships that have guarded them from the submarines; they are shown landing in France, then drilling behind the lines, and finally in the actual battles that the world may be safe for Democracy.



Don't be satisfied to read about the war—see it with your own eyes!

Smashing half page display ready at Universal exchanges. Name of the theatre should be inserted in the space just above the smaller type reading matter

PERHAPS there will be boys from your home town seen right before the camera. At least there will be boys just like them seen going through the same preparation, seen facing the same heroism on the battlefields. The closer that you are able to couple this up with the locality the closer home you bring it.

Probably there was a parade in your city when the local boys marched away, or started to a training camp. Then you could start some of your displays off with such a line as this:

"Do You Remember When the First of the Middletown Boys Marched Away to Camp?"

Use this in large type and then go ahead to tell the people what the picture shows about them or boys like them.

Or by this time it is probable that some of the boys from your section have been mentioned in the fighting. They have been decorated for some special deed of bravery or their names have appeared in the lists from the battlefields.

Couple that fact up with your showing of the picture.

AND even beyond these things there are things happening every day on the battlefields which concern Americans, and there is no secret that there are still greater things going to happen in which the Americans will take a still bigger share.

Read your newspapers every day and take advantage of this fact. Build your advertising right into the day's news.

You have a chance to take advantage of every event that happens in the war before you run the picture and during its showing.

You don't have to say that this picture shows the boys actually do the fighting that today's paper is telling about, but you can tell them that they are the same sort of Americans, and possibly the very boys themselves.

Get right up on your toes and keep up to the minute with your exploitation.

Remember that this is a big news picture and that it is coupled right up with the biggest news of the day.

You will almost have to fall asleep to fail to get the news punch out of it.

THESE suggestions—to advertise heavily—are built on the idea that you are paying for all of the advertising, but in many cities there will be an opportunity to link this campaign up with one of the newspapers, and thereby get at least a division of the advertising rate, for no picture could be more closely associated with the newspaper than this one.

It may be possible to arrange to show this picture under the auspices of one of the local newspapers. The successful newspaper man knows the interest in war news and he is very likely to see the great pulling power of "Crashing Through to Berlin" and offer to exploit this production for you on the basis of a certain division of the profits from the picture. In that case you are on "velvet" so far as taking any chances are concerned, though of course the entire receipts would not then be yours. This plan has been followed successfully for all concerned in many cities.

However, no matter what arrangements you make, do not let anything prevent you from doing your fullest amount of work in the exploitation. Go to it early and keep at it, and see that every person that it is possible for you to get to your theatre knows that you have the production and that you tell them plainly and vividly what "Crashing Through to Berlin" shows.

And make it clear that they are actualities—and not mere idealized fiction.



See Uncle Sam's boys helping to drive the Hun from the seas

CRASHING THROUGH TO BERLIN

DON'T read about our sea fighters—SEE THEM! See our Destroyer boys on the job—the battleships, cruisers, torpedo boats, sub-chasers, transports. Uncle Sam building his mighty Bridge of Boats. See how we drop depth bombs on the cowardly Hun—see all the glamour and glory of a sailor's life filmed from authentic scenes of its biggest aspects. See the whole colossal drama of the war. See it NOW. This chance may never come again.

YOUR THEATRE NAME, PRICES, ETC., HERE



CRASHING THROUGH TO BERLIN

THE WHOLE COLOSSAL DRAMA OF THE WAR

SEE through the eyes of a thousand cameras the whole mighty spectacle of the War—in France, Belgium, England, Russia, America—on the sea, on the land, in the air. See more than any soldier or sailor can see—every great incident during four years filmed from authentic sources—a panoramic history of the whole conflict up to date. Don't miss the opportunity of your life.

YOUR THEATRE NAME, ETC., HERE

See our boys on the job!

IN

CRASHING THROUGH TO BERLIN

SEVEN MIGHTY REELS OF AUTHENTIC SCENES

IN WAR'S HELLISH CRATER

YOU'VE READ the heroic story of our fighting men—now SEE them with your own eyes. See them on sea, on land, in the air. See our wonderful Navy backing up, protecting the Army. See the boys in the trenches enduring the hardships for your sake. See our daring airmen and Uncle Sam's Bridge of Boats. See all the great incidents on every big fighting front for four years past thru the eyes of a thousand cameras—a thrilling panorama of the world conflict, and the only one that gives you a complete, authentic, consecutive picture of everything from the invasion of Belgium to to-day.

YOUR THEATRE NAME PRICES, ETC., HERE

Here are three of the business pulling two column advertisements supplied. There are seven different ones of this size and varieties of all sizes from single column to full pages, all ready for use

Liberty Loan and the New Draft Help You Boost

TWO big, outstanding things furnish almost ready-made exploitation for "Crashing Through to Berlin." These are the new draft law, coupled with the old, and the Fourth Liberty Loan.

You have a chance to interest everyone who has a relative or friend who has joined the colors and everyone who is likely to be called to service under the eighteen to forty-five extension.

And you have a chance to cooperate with your local committee and do a great deal to aid toward the oversubscription of the Fourth Loan at the same time that you are packing your theatre if you show the picture at any time during the length of that campaign.

Go to the members of the committee and tell them what this picture is about, show them how it will serve to stir everyone who sees it and how it will prove even to the doubter that this country is really and truly fighting for the freedom of the world and how it will rehearse the crimes of the Huns that dragged this country in.

TELL them that you know America's part in the war needs no defense, but that if there is a slacker so far as Uncle Sam's war chest is concerned this picture will convert him. When people come to matters of money a lot of them want to deal with actualities. This picture is nothing but actualities. *It shows not only the reasons why we are to raise this money, but what is being done with the money that is being raised.*

It is possible that the committee or local merchants will co-operate with you in advertising "Crashing Through to Berlin." In some cities and in cases of pictures that do not furnish half as good argument for the Loan as this merchants have contributed page advertisements. Certainly you ought to be able to get the co-operation of every merchant in town with window displays.

Just at this time all of the merchants will be wanting to have patriotic displays anyhow and it will be easy enough to couple those up with your attraction. A simple announcement card in a window devoted to patriotism and the Fourth Loan will do this. There is every likelihood that it may not have occurred to the Loan committee to get the co-operation of every merchant in the town, and you can do a little "bit" by making the suggestion. *Especially with the co-operation of the Loan committee it will be a poor sort of a business man that will not give his fullest co-operation.*

Of course, you will have Four-Minute Men at your theatre and a lot of this work you are going to do anyway, but you will get the punch all the way around by coupling up and making the exhibition of "Crashing Through to Berlin" a real occasion.

WHEN you take up the appeal to those who had relatives in the original draft or those who are affected by the new law, don't figure the interest merely in your own community, especially if you are in a smaller city. Consider that this will be of wider interest than other pictures that you have shown and that you will draw business from a wide territory.

You can probably get the list of those who have already been called to service and the names of their relatives from the county draft board. If that is not possible your local newspaper has probably published these names as the various men have been sent away to camp. Now it is worth while to prepare a special letter for this list. Start it off something like this:

"You who have relatives with the colors and fighting for our country will want to see what these boys and boys like them are doing. You will want to see how they are trained, how they are transported abroad, how they are given their finishing lessons in France and actual pictures of them fighting. You will see all of this in the seven-reel production of 'Crashing Through to Berlin' at the Empire theatre September 29." Then go ahead to tell something more about the picture, using simple statements of fact.

IF you are able to get the list of those who have registered in the new draft you should send a special letter to them, changing the introduction so as to get more intimate touch. Start it off:

"You who are subject to call for the service of Uncle Sam will want to see how you will be trained," etc., etc. Then go ahead and tell them what this picture shows and recall that it is a record for all time of the reasons why America has had to take part in the war against the Hun."

If you cannot get the list from the draft board you will be able to approximate a fairly correct list. And in this case it doesn't matter if you do make a mistake, for the person concerned will not be miffed. It is a well-known fact that the older men like to be mistaken for younger, and that the ambition of the boy below eighteen is to be considered a man. But don't make foolish, obvious mistakes, or your letter is apt to make the recipient consider it a fake.

Should there be a number of the men from your neighborhood called and sent away from camp at the time that you are exploiting the picture it would be well for you to couple up that fact prominently in your advertising. Certainly during this time the draft boards are going to be very busy and you are going to have some event to link right up with the picture.

In other words, every big happening on both this side of the ocean and the other is working right with you in the exploitation. Take advantage of all of them.

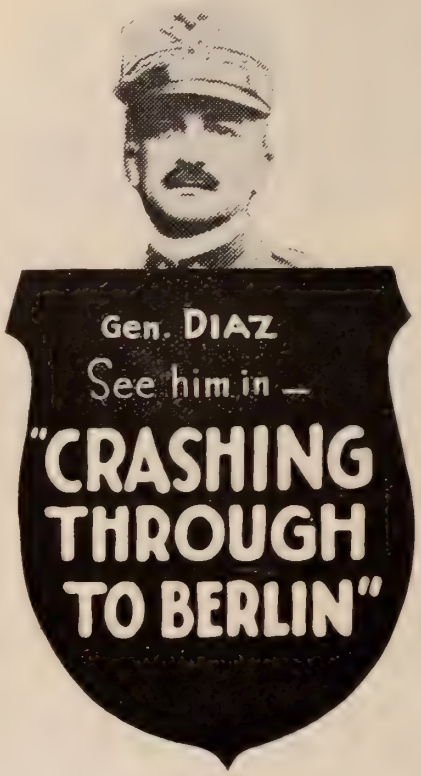
Get Wide Appeal Over and Couple with News

IF you have any considerable element of French, English or Italian people in your section you are afforded an especially strong line of advertising in special one-column cuts which are provided by Jewel Productions for exploiting "Crashing Through to Berlin."

These are pictures of Gen. Foch, Diaz and Haig, and they can be used either as they stand by including the name of the theatre and the dates of showing, or they can be made the tops of longer displays in which you can tell more about the picture, for as they stand they are in the nature of teaser advertising.

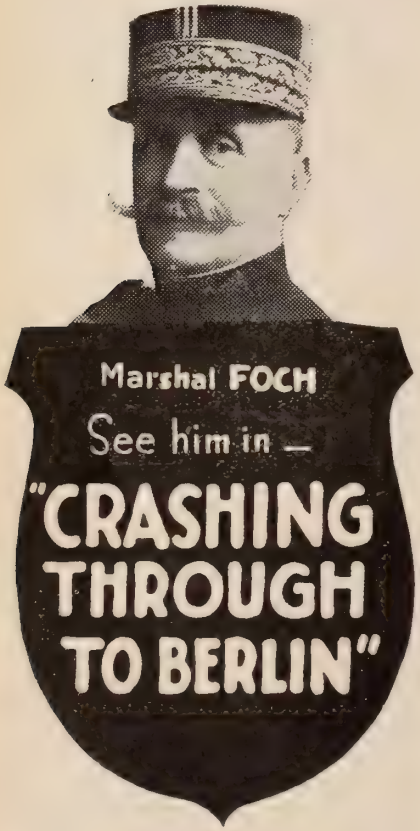
If there is a considerable element of either Italians or French in your community and there is a paper published in that language there, it is obvious that you should take space and make an especial appeal to those elements. *You are not only getting the people to the theatre, but you are doing a real service by showing those who may not fluently speak our tongue what we as well as they are doing to desroy the Hun.*

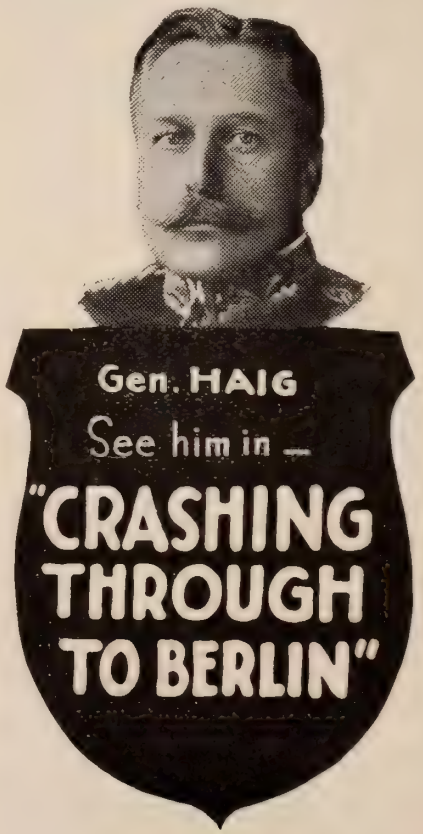
If there is no newspaper in that language get out circulars bearing the picture of the general of the nationality in question and have them circulated in sections where those people live, as it is generally impossible to get such mailing lists



This display will help pull business in an Italian section

THERE is another use for these cuts. We have mentioned elsewhere the desirability of keeping this picture connected up with the events day by day on the battle-field. If Gen. Diaz and the Italians should take the limelight you have a chance to use this picture and couple "Crashing Through to Berlin" up with the event that you are telling about. These four cuts of the generals, for Gen. Pershing is included, will probably aid you in getting some up-to-the-minute and invaluable advertising whose punch you might miss without them.





These ads will attract British and French and can be used in connecting up with the daily news

SCHOOL AID

Ask the Teachers to Help with This Picture

EXHIBITORS will do well to get in touch with all of the teachers of their section and explain to them fully the material that is contained in "Crashing Through to Berlin." A considerable portion of it is past history. It tells how the war started and pictures the events that are now only memories. This picture tells more clearly than any book the history of the war and why America is fighting.

There are few teachers who, offhand, could outline the story of the war to their classes. Show them that this picture actually does teach history, and it does more than that in imbuing the young with patriotism and pointing out to them what America is now doing to prevent the ruthlessness of the Hun ever being possible again.

Teachers should be glad to talk to their classes about this picture, and their co-operation will be very valuable. And it is not a case of simply "using" them to help get a crowd.

If you can give the teachers an advance showing of the film, so much the better.

Here is another plan that is likely to create interest of the school children and bring hundreds of them to your theatre. Arrange with the teachers, or the head of the school system, to offer a prize for the best essay on the history of the war up to date. Supply the prize money and let the school authorities make the decision. Then you can point out that the picture supplies that full history of the war.

Used alone in advance of the picture they supply a good form of advertising that might be used just before you start the biggest campaign immediately before the first showing of the production.

We have already mentioned elsewhere the many cuts supplied by Jewel and have illustrated a number of the advertisements. But as good as any advance exploitation is possible to be, *there are always things developing in such a picture as this where you can get hundreds of dollars' advantage out of some news event and you ought to see that you are equipped to get it.* The material is available for you.



Striking 24 sheet that has the battle punch. Other paper includes two 1 sheets, two 3 sheets, one 6 sheet, one-half sheet and a window card. Actual scenes, with a minimum of reading matter, so as to smash the patron in the eye is the policy followed in the preparation of this paper

Strong, Dignified Lobby Displays Are the Best

THERE are many possibilities open for lobby displays on "Crashing Through to Berlin," but the exhibitor should see to it that these are kept dignified. We are dealing here, and seriously, with the efforts that are being put forward by this nation and her Allies to crush the Hun. The cheap, flippant and anything of the generally accepted "stunt" order will not do you any good.

M. Kashin, that leader in lobby displays, attracted unusual attention to the picture by the display that he used during its run at the Broadway theatre. Photographs of it appeared on page 1531 of the September 7th issue of the MOTION PICTURE NEWS, together with a full account of the presentation of the picture at the Broadway.

Mr. Kashin's display might be called a historical review of the war, and he simply used cut outs of the figures who have occupied a prominent position on the Allied side. The front of the theatre was built up with a balcony effect and with the inscription "Diplomats who guide Democracy to victory." Inside the lobby there were similar figures placed, including the leading generals and admirals of the Allies.

THIS display is somewhat elaborate for the smaller house, but something of the same effect could be obtained by using framed pictures of the Allied generals in the lobby. These could be decorated with the national colors. Don't use too many of these pictures or you will get a crowded effect, but a few will attract much attention and draw the crowds.

Certainly the decorations for this lobby could be simply arranged by using the flags of the Allies suitably draped. Especially if you are showing this during the Fourth Liberty Loan this will attract all the more attention. You may want to cooperate with the committee by establishing a Liberty Loan booth in your lobby, and above this you could use a streamer saying: *"Buy Liberty Bonds and Help America Crash Through to Berlin."*

USE A WAR MAP

It Is Very Appropriate During This Picture

HERE is a splendid suggestion that has been used by Manager Sid Lawrence of the Majestic Gardens, Grand Rapids, Mich., and which can be applied successfully during a run of "Crashing Through to Berlin."

Mr. Lawrence has reproduced a large map of the western front and placed it prominently in his lobby. On this day after day he used various-colored tacks, representing the various nations, to show the gains being made by the Allies.

This could be carried further and the various battle lines shown. Be sure that the map is made sufficiently large so that the points can be seen and that the arrangements of the tacks is done properly.

This is a plan that will have people stopping in front of your theatre, not for one day, but during every day that there are developments on the western front. The arrangement is inexpensive.

If you can arrange real war relics of interest so that they will not clutter the lobby they will attract attention, provided they are really things worth seeing. But don't pile up a bunch of guns of the vintage of Davy Crockett or lug in a cannon that might have seen its best days at Gettysburg and expect such a display to bring you business.

HERE is a little suggestion that may add color to your lobby. In most sections of the country the newspapers have been printing pictures of the boys that have gone away to serve their nation. *If you can collect these—or, better still, actual photos of the men—and arrange them in an attractive frame, it will attract much attention.*

It will pay you, in this case, to have a good sign painter arrange them attractively with light borders around each one, so that the general appearance will be neat.

If you have photographs of the groups of local men marching away to fill their army's call, or one should be taken of men in the new draft—put these in the lobby. Better still, get the photo enlarged as much as possible and give it an attractive position where every one of the figures may be seen. (This is a good point to bear in mind in connection with the new draft. Any pictures that you can get of these men going away or in camp will be valuable in future exploitations.)

Keep the name of the picture in a strong display in front of the house. In "Smashing Through to Berlin" you have a title that will bring you business, so keep that title where everyone will see it.

Use all the flags that you want, *but keep your lobby display dignified and in keeping with the glorious task that the Allies have before them!*

TODAY YOUR TIP

Every Event Abroad Is Working for Your Publicity

WHILE there is a record-breaking line of publicity prepared by Jewel Productions available for the exhibitor, in all sizes and ready to use merely by adding the name of the theatre and the date of showing, the exhibitor should take advantage of the big events here and abroad in connection with the war.

It is impossible to foresee them with accuracy, but there are big things going to happen during the next weeks, and the exhibitors will have those big events to couple up closely with "Crashing Through to Berlin" because of the reason that the picture gives you a full history of the war right up to the minute and pictures actual events.

Instead of being handicapped by having actualities putting a fictitious story out of date, you have the events, whatever they are, making the public want to see what this production offers.

Keep your eye close on your newspapers and make the real news, the biggest news that the world has ever known, work for you.



With your own eyes, see it ruin Belgium, ravage France, wreck Russia—all shown in

CRASHING THROUGH TO BERLIN

The Whole Colossal Drama of the War.

YOU'LL see every great incident on all the big fighting fronts for four years past thru the eyes of a thousand cameras. You'll see the brave defense of the Belgians, the dogged British, our gallant French allies fighting on land, on sea, in the air. You'll see our boys, YOUR BOY, marching up to the Marne to smash the Hun. You'll see the world's only complete, consecutive pictorial history of the titanic conflict. DON'T MISS IT.

Specimen of one column ad.

AN ACTUAL RECORD

Keep That Fact Prominent in All Your Work

BE sure to keep prominently before the public that this is not a fantastic picture, but that it is an actual record. And be sure to point out that this is an actual record of all of the chief events of the war from the assassination at Sarajevo.

Point out that 100,000 feet of actual negative was chopped down to 7,000 feet to show the great events of the four years of the war and what is happening today. You don't need to use grandiloquent terms, when you can offer the public the actual record of the most dramatic years in the history of the world.

Keep away from anything faky in your advertising. There is no excuse for it, and you are weakening your appeal when you resort to it. This is no place for the "clever stunt." You have real, actual truth to rely upon for your selling points, and nothing else is needed.

But drive the big facts home and keep driving them. You have the chance of your life in advertising what you can produce.

Music Cue As Used During the Presentation at Broadway Theatre

HERE is the splendid musical score on "Crashing Through to Berlin," which was arranged by James C. Bradford, musical director of the Broadway theatre, New York, and played by the orchestra at that theatre under the leadership of Mr. Bradford. It is reproduced here at the courtesy of the Broadway management.

1—At screening, "Hail America"—Drum. 4/4 Allegro Maestoso.
2—T. Bismark, "L'Arlesienne"—Bizet. 4/4 Allegro Deciso (first sixteen measures of Prelude).
3—T. The Opportunity, "Funeral March"—Chopin. 4/4 March Funebra.
4—T. Austrian Foreign Office, "Coronation March"—Kretschmer. 4/4 March Maestoso.
5—T. Since Russia, Russian National Hymn. 4/4 Maestoso (change tempo to suit action).
6—T. Germany Demanded of France, "Marsellaise." 4/4 Maestoso.
7—T. To Strike at France, "Nibelungen"—Wagner. 4/4 Tempo di Marcia.
8—T. But Belgium—, "La Brabanconne"—Belgium Hymn. 4/4 Tempo di Marcia.
9—T. In the Field, "Le Villi"—Puccini. 2/4 Allegro non troppo.
10—T. Where the War was Made, "Cacilie"—Strauss. 4/4 Vivace.
11—T. To This Man, "La Brabanconne"—Belgium Hymn. 4/4 Tempo di Marcia.
12—T. While the German Lines, "Rule Britannia." 4/4 Maestoso.
13—T. On the Sea, "French National Defile"—Ganne. 2/4 Tempo di Marcia.
14—T. All of Great Britain's, "Maple Leaf"—Canadian Hymn. 4/4 Maestoso.
15—T. While in England, "A Wounded Friend"—Myddleton. 2/4 Con Spirito.
16—T. A Charge Like This, "The Campbells Are Coming"—Scotch. 6/8 Allegro.
17—T. Then Began the Hunnish Reign of Terror, "Les Adieux De Wotan Et L' Incantation Due Feu"—Wagner. 4/4 Molto Agitato.
18—T. Out of These Smouldering Ruins—, "Pomp and Circumstance"—Elgar. 2/4 Mooto Maestoso (Trio only—FF).
19—T. As the Ruins Cooled, "Polonaise Militaire"—Chopin. 3/4 Allegro con brio.
20—T. Turning of Tide—, "Prometheus"—Lizst. 2/4 Allegro molto appassionato.
21—T. But There Remained One Factor, "Partant Pour La Syrie"—French Air. 4/4 Moderato.
22—T. The Turning of the Tide, "Francesca Di Remini"—Tschaikowsky. 6/8 Allegro Vivo.
23—T. The Last the World Saw, "Il Guarany"—Gomez (Play first eight bars, go to Allegro vivace). 4/4 Andante grandioso.
24—T. All That Is Left, "Nocturne"—Chopin. 4/4 Moderato.
25—T. Then Came the Day, "Garabaldi"—Italian March. 2/4 Allegro.
26—T. German Hordes, "Coronation March"—Kretschmer. 4/4 March Maestoso.
27—T. They Shall Not Pass—, "Robespierre"—Litoff. 4/4 Allegro impetuoso.
28—T. The Hero of Verdun, Fanfare of Trumpets. 4/4 Moderato.
29—T. They Did Not Pass, "Mazzeppa"—Tschaikowsky. 4/4 Tempo di Marcia.
30—T. As Battle Scarred Europe. "Dixie." 2/4 Allegro.
31—T. As the Great Republic of West, "Russian March"—Olson. 2/4 Tempo di Marcia.
32—T. For the First Time, "The Hymn of New Russia"—Gretchaninof. 2/2 Allegro Maestoso.
33—T. On April 2, 1917, "Songs of the Nation"—Lampe. 4/4 Moderato.
34—T. The Spirit of America, "Semper Fidelis"—Sousa. 6/8 Tempo di Marcia.
35—T. Drafted Men Leave, "When You Come Back"—Frey. 2/4 Tempo di Marcia.
36—T. Men From Civil Life, "Gen. Mix Up, U. S. A."—Allen. 2/4 Allegro.
37—T. And So Great Soldier Machine, "Boy of Mine"—Caruso. 2/4 Allegro.
38—T. A Barrage was Laid, "Agitato No. 6"—Keifert. 4/4 Agitato.
39—T. In the Meantime, "Over There"—Cohan (Chorus). 2/4 Tempo di Marcia.
40—T. And So Appeared Old Glory, "You're a Grand Old Flag"—Cohan (Chorus). 2/4 Tempo di Marcia.
41—T. Meanwhile Preparation, "Irish Colors"—Rosey. 2/4 Ala Marcia.
42—T. America's Army, "Valse Fantastique"—Neville. 3/4 Tempo di Valse.
43—T. In France, "Joan of Arc"—Berlin (Chorus). 2/4 Allegro.
44—T. The Yanks Have Come—, "Yankee Doodle"—American Air. 2/4 Allegro.
45—T. Vive Les Americane, "National Emblem"—Bagley. 4/4 Tempo di Marcia.
46—T. Then Followed a Period, "Let's Bury the Hatchet"—Burkhardt. 2/4 Allegro.
47—T. On Frontier of Freedom, "Second Conn March"—Reeves. 6/8 Tempo di Marcia.
48—T. While in the Clouds, "Melodie"—Rachmaninoff. 4/4 Adagio Sostenuto.
49—T. While the Germans Had Builded, "Le Pere De La Victoire"—Ganne. 2/4 Con Spirito.
50—T. Machines With Dual Control, "Orgie of Spirits"—Ilynsky. 4/4 Allegro molto e con fuoco.
51—T. And When Thousands, "Dixie." 2/4 Allegro.
52—T. The End, "America." 3/4 Moderato.

In the Independent Field



Mabel Normand as "Mickey," in the W. H. Productions Feature of That Name

"Huns Within Our Gates" Has Novel Ad-Helps

The Arrow Film Corporation announces that the press book on "Huns Within Our Gates," starring Derwent Hall Caine and Mlle. Valkyrien, while containing approximately the same amount of material as the average press book, is novel in so far as its size is three and one-quarter inches in width by six and one-half inches long, wrich is about the size of a *Herald* folded over. Each page is devoted to a story or sample of an "ad," or cut, and is printed on but one side. This permits of the press book being easily carried in one's pocket, or when doubled over mailed in a small-size envelope.

The twenty-four sheet stand is also said to be unusual in so far as the main pictorial part of the sheet is printed in the centre so as to cover twelve sheets, leaving the six sheets on either side of the stand with other characters, so that an exchange if desirous of making use of a twelve sheet can easily discard the six sheets on either side of the centre of the twenty-four sheet stand.

Each piece of advertising matter issued in connection with this six-part production is made from a separate drawing, even including the slides.

Harry H. Thomas Joins United Theatres

Harry H. Thomas has joined the field force of United Picture Theatres of America. Mr. Thomas, with eight years of exhibitor experience, will be in special charge of field work in Long Island, Connecticut and New York State as far as North Albany.

Screencraft Aims at the Highest Standard

THE declaration that Screencraft Pictures is aiming at the highest film standard in its features is contained in an announcement from the company this week, in which a hint of the nature of the first production is given.

"Throughout the filming of the initial feature," says the announcement, "great care was taken to make it as nearly perfect as money and brains could possibly do. The same method will be followed in all other pictures to be made by this company, who plan to release at least twelve dramatic features annually.

"Screencraft's first offering is a photo-dramatic adaptation of a short-story masterpiece published in *Harper's Magazine*. It is from the pen of Edith Barnard Delano, a past master in the art of writing absorbing stories of present-day life. The screen version of the story was prepared by Eve Unsell, who has any number of successful scenarios to her credit.

"Messrs. Fleckles and Weinberg of the Screencraft corporation in their desire to do things right gave Director Frank Reicher a free hand. Mr. Reicher had absolute charge of the production, and every scene was made under his personal supervision. Those who have seen the picture screened assert that it is one of the finest things this competent director has done.

"When it came to stars the Screencraft officials left no stone unturned to get the right ones, the sort of players that would fit the parts and ones that would be well known to theatre goers. They engaged Mary Boland, who has made several successful screen appearances, and who was John Drew's leading lady for many seasons, and Lucy Cotton, who registered such a decided hit in the stage production of "Turn to the Right." These two well-liked players will be the co-stars of Screencraft's first production. Both of them will be seen in roles that offer them wide opportunities.

"Mr. Fleckles, who is a motion picture man of wide experience, has made arrangements with exchanges covering the entire country to handle Screencraft features. A full list will be published shortly."

United Picture Theatres Reports Increases

UNITED PICTURE THEATRES OF AMERICA, INC., whose declared policy is that of exhibitor-member co-operation in the securing of superfeature films, reports a remarkable increase of membership since the announcement that three stars in the persons of Dustin Farnum, Kitty Gordon, and most recently Florence Reed, are already at work upon superfeature productions for that organization.

The first of these productions now being released is the Harry A. Sherman production of Zane Grey's "The Light of Western Stars," the private showing of which at the recent Chicago convention is said to have elicited much laudatory comment, and its settings and strength of situations are said to be marking a new standard in motion picture rating. Further stars are said to be rising on the United horizon.

The essence of United co-operative plan is that every exhibitor-member, by the very share of membership, should be vitally interested in every United picture he exhibits, since, while he is perfectly free to exhibit other films, should he wish, thus obviating all charge of monopoly, he receives not only the additional profits afforded by the expected low cost of the United features, a low cost said to be made possible by the large number of United playing days and the dividing up of the cost among its members.

The exhibitor-member of United is also said to have a direct participation in the dividends accruing from United profits, membership carrying with it a share in the proprietary rights in each film he exhibits, added to which is the prospective profit accruing from sales in foreign countries.

The Kitty Gordon superfeatures are being produced in Los Angeles under the direction of Robert Brunton, while the Florence Reed series is being made in the East under the direction of John M. Stahl. The second Dustin Farnum production, now nearing completion, is Jackson Gregory's "The Wolf Breed."

J. J. Goodstein a Writer

The following jingle was composed by Joseph J. Goodstein, president of the Keystone Distributing Corporation of Philadelphia, and sent to the Arrow Film Comporation of New York:

"The Sunshine Princess" went on an "Accidental Honeymoon" with "Her Aviator," who was the cynosure of "The Eyes of the World" because of her connection with "The Million Dollar Mystery," which caused her to invoke "The Woman's Law" in the "Struggle Everlasting," in which she was engaged with the "Huns Within Our Gates," so that finally, when she pointed "The Finger of Justice" at her accusers she said "'My Husband's Friend" and "Harold Lockwood," together with "May Allison" will place things right when "J. Warren Kerrigan" recovers "Helen Badgeley," the Thanhouser kidlet.

All of the subjects referred to in the Arrow bulletin are included in the above.



The Directors of the First National Exhibitors' Circuit Visited the Rothacker Studio in Chicago During the Recent Convention. In the Picture Are Abe and Harry Warner, E. H. Hulsey, William Sievers, J. D. Williams, Count de Rocco, W. R. Rothacker, T. L. Tally, Harry Schwalbe, Robert Lieber, Emanuel Mandelbaum, John Hayes, George Trendle and Edgar Rice Burroughs

Robertson-Cole Company Notes Achievement

WITH a prestige and systematized representation in the foreign markets in every corner of the globe, long established by the house of Robertson-Cole in other lines, it is said that when this company decided to enter the film field, a little more than six months ago, they accomplished in this short space of time what it has taken other institutions years to establish.

W. H. Seeley, representing the company's film buying and export department, does not believe in announcing a transaction until it has been definitely closed and the contracts signed. To illustrate his point, he called attention to the following important deals closed by his office during the past week.

The three latest J. Warren Kerrigan productions, "A Dollar Bid," "Burglar for a Night," and "Prisoners of the Pines" have been chosen for Great Britain and Scandinavia, the latter territory through Chester Beecroft, and the subsequent five releases from the same producer will be distributed through the same channels upon their completion at the studios.

Pathe's special production, "Her Man," and the Brady special, "Stolen Orders," was also closed for Scandinavia through Chester Beecroft during the past week, simultaneously with the sale of the Great Britain rights for the first named.

One of the most colossal transactions of the week was the closing of "The Fringe of Society" for great Britain, all of South America, India, Burma, Ceylon, China, Japan, Egypt and Scandinavia.

The rights for the Griffith production, "Intolerance," was also sold for Egypt and Holland while the Wharton serial, "The Eagle's Eye" was closed for France, Chile, Peru, Bolivia and Ecuador.

Other important transactions for the week just closed include the sale of twelve Jester comedies for all of South America and Central America, France, Italy, Spain, Portugal, Japan, China, India, Burma and Ceylon.

The Lillian Walker production, "A Grain of Dust," has been sold for Great Britain and the following four special productions, "The Cast-Off," "Men," "The Finger of Justice" and "Raffles, the Amateur Cracksman," for Chile, Peru, Bolivia and Ecuador.

"Those Who Pay" has been sold for India, Burma, Ceylon, Greece and Egypt; "The Accidental Honeymoon" for Great Britain, and "The Lust of the Ages," another Lillian Walker production, for Argentina, Paraguay and Uruguay.

Select Releases Second Davies Feature

"The Burden of Proof," the second Marion Davies picture made by the Select Pictures Corp., and announced by that company as its first release in September, was shown to a favored few during the past week, and it is the opinion of the few aforesaid "favord few" that they had the pleasure of anticipating what is destined to be a universal photoplay treat.

Other artists in the cast are Eloise Clement, Mary Richards, John Merkyl, L. Rogers Lytton, Fred Hearn and Willard Cooley.

Horner Leaves Ebony

It was reported from Chicago last week that Bob Horner, the writer, has severed his affiliations with the Ebony Film Corporation, where he was serving as scenario editor and continuity writer. Mr. Horner, it is said, has joined the Colored-Players Film Company, a new organization, which intends to release through state rights.

Work Begins on "Shepherd of the Hills"

Active work on filming Harold Bell Wright's famous novel, "Shepherd of the Hills," has begun at the Verduga gardens near Glendale, according to announcement from Mr. Wright's studios this week. The scenario was prepared by Mr. Wright, and the subject will be filmed under his direction. His previous experience in this line, however, was gained when "The Eyes of the World," another book of his, was filmed under the direction of Donald Crisp. Louis Gottschalk is the art and technical director, while Homer Scott is the camaraman.

There is an interesting story connected with the selection of some of the outdoor scenes. Mr. Wright and five people went to the Ozark Mountains, where scenes in the story are laid, to locate the proper settings for the screen version. When the company arrived in the Ozarks, it is understood, the progress of civilization had crept over the hills so rapidly during the past few years that all the places haunted by Mr. Wright's characters had been converted into lumber camps or farming zones.

The company returned to Hollywood and work was begun in converting the Verdugo gardens and other foothill sections near Glendale into a miniature representation of the Ozarks.

Hackett's Second Picture Is "Ashes of Love"

"Ashes of Love," the latest production of the Graphic Film Corporation, had a private showing on the New York theatre roof during the past week and the demonstrative approval with which it was received by the large audience present, was taken to indicate that a big success is to be enjoyed by this producing company.

This is an Ivan Abramson production and it marks the return of James K. Hackett to the screen in the second picture he has ever appeared in. His first screen appearance happened a good many years ago, in a picturization of his famous play, "The Prisoner of Zenda."

Co-starring with Mr. Hackett in this production are Effie Shannon and Mabel Juliene Scott, while the cast of associate players includes Ruby de Remer, Paula Shay, Hugh Thompson, William B. Davidson, Dora Mills Adams, Thea Talbott and William Bechtel.

Affiliated Distributors Simplify Distributing

Affiliated Distributors' Corporation's recent announcement to the effect that its productions would be physically distributed by the exchanges of the Mutual Film Corporation is indicative of the Affiliated's policy to minimize overhead and cut down waste.

The preliminary arrangement, covering the progress of Affiliated's initial release, "Lafayette, We Come!" (Pershing, '17), indicates that the exhibitor-members have also accepted the Affiliated policy. It is said to afford increased opportunities for co-operation between exhibitor, producer and distributor.

Gaumont News and the Graphic

Gaumont News No. 25, released September 10, shows the christening of a new big American vessel by Countess di Cellere; damage inflicted upon the Chicago post-office by a bomb explosion; War Service Day at the Harvard Stadium; the celebration in the nation's capital of Lafayette Day and the victory of the Marne; the final good-byes and cheering messages which the Cabinet and prominent officials gave Y. M. C. A. officials leaving for overseas; Uncle Sam's call for women to be trained for wireless work, and the graduation of the first class of civilian sailors for our new merchant marine, etc.

Gaumont Graphic No. 25 is released September 13, and its principal subject shows what our boys are doing in France, and show the immense commissary buildings which are being constructed; the transportation of supplies; the camouflaging of a road to headquarters; the carrier pigeons; balloon squads; the man who invented the "tank"; pictures of Elsie Janis, the dainty motion picture and stage star; the final review by the Secretary of the Navy of 4,000 members of Gen. Butler's "Fighting Marines"; Uncle Sam's new "chow gun"; millions of pennies collected to provide milk for war babies, etc.

Wounded Gaumont Employee Returns from France

Realizing that England needed the services of all her sons, Bernard H. Bromhead, a British employee of the Gaumont Company at Flushing, N. Y., went to Canada in 1915 and enlisted as a private in the 148th Battalion. He was soon made a corporal, and after six months' training was sent to England, where he was drafted into the 42d Battalion, Royal Highlanders of Canada.

After many months of distinguished service in France, during which he was in several sanguinary battles, Mr. Bromhead was severely wounded during the fierce fighting on Paschendaele Ridge, in Flanders, on November 3, 1917, and taken to No. 12 General Hospital, at Rouen.

Although he practically regained his former good health, it was found that the bones of his left shoulder were so badly fractured that his return to fighting would be impossible. Therefore he was sent back to his point of enlistment in Canada, where he received an honorable discharge.

Lincoln-Cassinelli Cast for Perret Series

Perret Productions announce that they have completed the casting of the support for E. K. Lincoln and Dolores Cassinelli, who will be the featured players in the second of the series of patriotic productions to be produced by Leonce Perret.

Work on this production has already commenced at Lake Hopatcong, where the first scenes have been taken. The company is now at Russell Harbor, Great Neck, L. I., where the remaining scenes will be photographed.



Florence Reed Is Star of "Wives of Men," Produced by Pioneer

Plunkett-Carroll Engage Creighton Hale

In the cast that will appear in Plunkett and Carroll's super-production, "The Woman the Germans Shot," based on the shooting of the British Red Cross nurse, Edith Cavell, and written by Anthony Paul Kelly, will appear Creighton Hale, who will play opposite Julia Arthur.

Mr. Hale assumes the very important part of an English boy captured by the Germans during the invasion of Belgium.

Director John G. Afolfi is now on the finishing touches of the picture and he has surrounded these two players with the following splendid cast which includes, Jack Johnson, Paul Panzer, Giorgo Marjoni, Martin Faust, Fred Kohlgrin, besides a large number of extras.

Raver Selling Territories on "Master Crook"

Harry Raver announces the disposal of considerable territory for his newest production, "The Master Crook," a mystery play in which the protean artist Edmund Breese enacts the title role, with Alma Hanlon playing the principal female lead.

Among the exchanges who have recently closed contracts for the purchase of territory for "The Master Crook" are the First National Exchange of Pittsburgh, Yale Photoplay Company of Kansas City, Celebrated Players' Exchange of Chicago;, Standard Film Exchange of Cleveland, Cincinnati and Detroit, Modern Feature Photoplay Company of New York, Boston Photoplay Company of Boston, and the Independent Theatre Supply Company of Montreal.

W. H. Productions Announces Two More

W. H. Productions Company announce the release this week of two single reel comedies, entitled, "The Good-for-Nothing," former title, "His New Profession," featuring Charlie Chaplin, this being another one of the series of twenty-six single-reel Charlie Chaplin comedies; also "Batty Butts In," former title, "Fatty's Debut," which is one of the series of twenty-four single-reel Fatty Arbuckle comedies.

The box-office values of these productions are said to be establishing a record of box-office returns throughout the country.

Important Film Deals Made by Nathan Hirsh

In the recent purchases of "Still Alarm," "Accidental Honeymoon," and "Wives of Men," by the Pioneer Film Corporation, Nathan Hirsh, president, recalled some of his previous film purchases in the independent field.

In 1912 he bought the Cosmos Film Corporation. His purchase included the "Little Girl That He Forgot," "Lena Rivers," "Three Musketeers," and pictures of like caliber. From then on Mr. Hirsh rose as an "Independent," and purchased all New York state rights of the Great Northern Film Corporation until that concern went out of business.

Not satisfied with state rights, Mr. Hirsh then decided to have his fling as an independent producer and his first offer was little M. Gorman in the "Soul of a Child." The Civilization Company was then formed and that picture was bought for New York and New York State for $75,000, said to be the highest price ever known to have been paid for a feature.

This company was then re-organized as the Pioneer Film Corporation, which has since purchased for New York State the following features: "Redemption," "Mad Lovers," "Submarine Eye," "Today," "Cold Deck," "Garden of Allah," "Carmen of the Klondike," "Struggle Everlasting," "Still Alarm," "Accidental Honeymoon," and "Wives of Men."

The present policy of this company is to buy negatives for the world's rights and sell state and foreign rights.

"'Tis Tough to Be Tender" on October 7

Robert C. Bruce, the Educational's builder of Scenics, puts a novel twist to his latest one by making Marion K. Kohn, president of the Consolidated Film Corporation of San Francisco, Cal., the protagonist of the story. The title of this is "'Tis Tough to Be Tender," and it records a recent trip in which Kohn accompanied Bruce into the wilds of the Yosemite Valley. In a prerelease at the New York Rivoli week of September 15, applause for the magnificence of the Yosemite was punctuated with hearty laughter over the ludicrous mishaps of the way. The release to the regular Educational houses throughout the country takes place the week of October 7.

Hugo Frank Buys Rights to Arrow Film

The right to exhibit "Huns Within Our Gates" in Greater New York and Northern New Jersey has been purchased by Hugo Frank, head of the "Mothers of Liberty" Company, 145 West Forty-fifth street, New York, the production emanating from the Arrow Film Corporation, of which Dr. W. E. Schallenberger is president.

"Huns Within Our Gates," which has already been exploited, comes in six parts, and, while it is stamped as a war picture, there are said to be no conventional battle scenes.



Group of Exhibitors Visiting the Rothacker Plant in Chicago During the Recent Convention

Harry Rapf to Release Propaganda Picture

HARRY RAPF has practically completed a seven-reel feature depicting woman's rise in the affairs of the nation and most particularly the part that they are playing in the prosecution of the war. The picture is said to have the official sanction and backing of many women's organizations throughout the country.

Mr. Rapf states that the story was compiled by three of the foremost women writers in this country today, all active in the affairs of women's organizations and fully conversant with the work that is being carried on at present.

Rapf has made arrangements for a showing of the picture at one of the big Broadway houses and during its run the entire staff of the theatre will be composed of women, including women police, women firemen, etc. The ushers of the theatre will be garbed to represent the different industrial branches, which include ammunition workers, farmerettes, etc.

Instrumentalizes and Vocalizes "Mickey"

FOR what is said to be the first time in the history of the phonograph business, the Columbia Graphophone Company has been prevailed upon to depart from the usual rule of that company, putting instrumental and vocal selections on the same record. The incentive for this change is "Mickey."

In addition to this double-face record the Columbia Graphophone Company will release on September 20 a dance record of "Mickey" as played by the Earle Fuller Jazz Band. This record, in connection with the motion picture, will be given broadcast advertising in the Columbia Graphophone Company's monthly national newspaper campaigns.

It will, no doubt, also be of interest to the trade that the Aeolian Company are releasing their piano roll this coming month, and are putting out approximately one-half million pieces of literature on this subject.

The Vocalian Company, the phonograph record branch of the Aeolian Company., has also in preparation a double-face "Mickey" record to be released soon.

The Columbia Graphophone Company intend supplying over 20,000 dealers with a full window cut-out advertising both the picture and the record.

Loew Books "Wives of Men" for Seventy Days

Nathan Hirsh, president of the Pioneer Film Corporation, announces that "Wives of Men," starring Florence Reed, has been booked by Marcus Loew for all his theatres for a total of seventy days.

The exploitation of this picture at the Casino theatre, Broadway, New York City, is expected to prove of great value to all state rights purchasers. The present trade-paper campaign is also a most extensive one. Mr. Hirsh further desires to announce that elaborate posters have been made in all sizes and exhibitor helps.

"Fighting for Peace" Reaches Ohio

"Fighting for Eternal Peace" is a seven-reel picture which is to be released in Ohio, beginning September 15, by the M. S. Stocky Company of Cleveland. "We have just purchased the negatives for the picture," Mr. Stocky said, "and as soon as we have made a few changes in the context, we shall put it on the market." "Fighting for Eternal Peace" was made out West about two years ago, but it has never had a single print made. Betty Hart, one of the Universal stars, is featured in the picture.

Metro May Release "Over the Rhine"

"Over the Rhine," the new picture play in which Julian Eltinge has the leading role, will in all probability find its way to the exhibitor on the Metro program. At least this is the inference drawn from a hurried visit this week by Richard A. Rowland, president of Metro, with Fred J. Balshofer of the "Over the Rhine" company. The session was secret, but it is believed by those in close touch with Mr. Balshofer and Mr. Rowland that the conference related to the final release of the super production.

Mr. Eltinge is given an ambitious role in the picture. He takes the part of Jack Perry, a young American college man who was caught in Germany at the outbreak of the war. The story, it is said, gives an intimate expose of certain things which recently occurred in diplomatic circles and are now historical facts.

To do this picture Mr. Eltinge postponed a number of vaudeville engagements. His well known ability to impersonate feminine roles puts over a situation in the story, where he disguises as a woman, outwits the German secret service and finally secures entrance to the Kaiser's court.

Perret's Second Called "Stars of Glory"

The second of a series of Perret patriotic productions, which is now being produced by Leonce Perret, has been named "Stars of Glory" and will be the successor to "Lafayette, We Come!" (Pershing, '17), now being released by the Affiliated Distributors Corporation. E. K. Lincoln and Dolores Cassinelli will be co-starred.

The story will depict the heroic conduct of our forces at sea, and will be replete with exciting patriotic punches, yet withal will blend beautifully into a throbbing love story.

Mr. Perret has secured the cooperation of the Committee on Public Information, as well as various other governmental departments.



Montagu Love, Star in Features Produced by World Pictures

In and Out of West Coast Studios

By J. C. Jessen

Fox Studio Doings

Theda Bara, who has finished "The Siren's Song," an original story by Charles Kenyon, directed by J. Gordon Edwards, bade good-bye this week to the sunshine of Los Angeles and left for an indefinite stay in New York. Since coming west about eight months ago she has completed five releases, including the Fox super-production, "Salome." No plans were announced contemplating her early return to California.

J. Gordon Edwards, who has directed twenty-nine productions for William Fox, plans to leave next week for New York. It is understood that while in the East he will formulate plans for other super-productions in which Theda Bara will be starred.

The Fox studios in Hollywood were further depleted of stars this week when William Farnum packed his grip and left for New York. He has abandoned production at the western studios, it is announced, because of ill-health of Mrs. Farnum, who is in the East.

Al. Selig, personal manager and publicity representative of Theda Bara, will leave Hollywood next week for a tour of southern cities in the interest of "Salome," Miss Bara's super-picture just released. Before entering souther nterritory he will visit in Salt Lake and Denver, thence he will travel to Fort Worth, New Orleans, Atlanta, Richmond, Washington and New York.

Live Triangle Items

Olive Thomas, who recently returned to the Triangle studios from a visit with her sailor husband, Jack Pickford, who is stationed near New York, is enjoying a short vacation in San Francisco before work on her new picture is begun. It seems that Daniel Carson Goodman, editorial director, is attempting to straighten out some tangle in the new story selected for Miss Thomas, hence there is a delay in beginning. Miss Thomas will probably do some well known novel or stage success before "Carmen Ariza" is put into production, it is announced at the studios.

Taylor Holmes' latest vehicle is called "Success." At least this is the working title. Cliff Smith's twenty or more Triangle cowboys are working with Holmes on the new screen play. In the meantime his western director and his star, Roy Stewart, are on a vacation.

The title of Alma Rubens' latest picture is "Marriage, or Those Restless Ones." William Dowlan is the director. Supporting Miss Rubens are Jack Conwaq, Eugene Burr, Harvey Clark and J. Barney Sherry. Jack Conway is a former director of Miss Rubens.

That the women of the Allies are making almost equally as great sacrifices as the soldiers in the trenches is the main theme of a new story about to be filmed by Director W. Christy Cabanne, of the Triangle forces. The title of the script is "I'm Going to Be True." It will show the part the woman at home is called upon to play when she gives up the man she loves.

About Metro Players

Richard A. Rowland, president of the Metro Film Corporation, accompanied by Joseph W. Engel, treasurer, and James D. Rhodes, one of the principal stockholders of the company, arrived in Los Angeles last week. They are here for the purpose of looking into the question of providing facilities of eight or nine Metro companies to be brought to Los Angeles from the east this fall and winter, according to information given out at the local Metro studios. It is understood that Mr. Rowland is investigating the possibility of leasing additional studio facilities, and if he is unable to negotiate a deal of this character it is possible he will decide to enlarge the facilities of the Metro studios in Hollywood.

Some of the stars expected to come west are Mme. Nazimova, Ethel Barrymore, Emily Stevens, Viola Dana, Hale Hamilton, Olive Tell, Emmy Whelen and Edith Storey. It is also possible that Francis X. Bushman and Beverly Bayne may be included in the list.

Bert Lyttell has finished his new picture, "Making Good," of which he was the author. Two magazine stories have been picked as possible vehicles for his new picture. Both have been put into scenario form, and Lyttell is giving them both the once over before making up his mind which one will be used.

Ralph Robinson, in charge of publicity at Metro, has heard from his brother, Carlysle Robinson, formerly charge of Charlie Chaplin's publicity. Brother Carlysle is in the Officers' Training School at Little Rock, Ark., and he writes that he expects to land a commission by November 15.

May Allison and her entire company are filming some scenes of her picture, "Kate of Kentucky," at Pine Crest in the Big Bear Mountains, where she expects to get proper atmosphere for and background for "Moonshine" scenes which appear in the story.

Paramount-Artcraft

Douglas Fairbanks is making elaborate plans this week to begin work on a new picture. The title of his new Artcraft vehicle has not been announced. Neither has the nature of the subject been made public. Fairbanks is busily engaged on the preliminary arrangements before starting actual production work.

Bryant Washburn began work on a new film subject this week, which is as yet unnamed.

"The Squaw Man," being produced by Cecil B. DeMille with a modern version, will be completed this week.

Ethel Clayton, Paramount star, has just finished "The Mystery Girl," and she is now resting between pictures.

Wallace Reid, under the direction of James Cruze, has started work on a new picture. The working title has not been announced. Vivian Martin is also beginning a new production under the direction of George Melford.

Lila Lee, accompanied by Kenneth McGaffey, publicity director of the Famous Players-Lasky company, has been making personal appearances in Paramount-Artcraft houses in San Francisco. Reports from the northern city indicate that Miss Lee was generously received. She will soon begin rehearsals on a new subject.

Universal Newsettes

Helen Gibson is now making the fourth of her series of two-reel westerns at Universal City under the direction of Harry Harvey. "Wolves of the Range" is the tentative title of her latest effort. Lee Hall, formerly with Majestic-Reliance and Selig, is her new leading man. Leo Maloney takes the role of the villain. Louis Fitzroy, a retired army officer of many years' stage and screen experience, has an important part. The story was written by Alvin J. Neitz.

Eddie Polo announces that he will stage a special act before an audience of several thousand people when the Barnum & Bailey circus comes to Los Angeles. The scene will be made under the direction of J. P. McGowan, and is to be a part of Polo's serial, "The Lure of the Circus."

Andrew Robson, character actor, will head the supporting cast for Monroe Salisbury and Betty Compton in the new play, "Breathes There a Man," now being made by Director William Wolbert. Others in the cast include Norval McGregor, Robert Edmonds, Fred Wilson and F. Kelsey. and Beatrice Dominguez.

"Hoot" Gibson, husband of Helen Gib-

son, has joined the colors. He has enlisted with the tank corps. He was seen with Harry Carey in a number of pictures, and he played an important part in the Vitagraph serial, "The Woman in the Web."

Mae Murray returned this week to Universal City from Lake Tahoe, where under the direction of Robert Z. Leonard scenes were being filmed for her latest Universal special production, "Little Lady Bo-Peep." With her on location were Willard Louis, Ralph Graves, Gertrude Astor, Joseph W. Girard and Chief Dark Cloud.

Priscilla Dean and company of twenty players left this week for Bear Valley, where scenes in her new picture, "Dealing with Daphne," will be filmed under the direction of Jack Dillon.

"Hidden," a story written by Evelyn Campbell, has been purchased by Universal to be made into Mary McLaren's next vehicle. Rupert Julian will direct the picture, while Ida May Park, who has recently been directing Miss MacLaren in other releases, is taking a short vacation.

Charles Neville Buck's well known novel, "Destiny," will be made into Dorothy Phillips' next photodrama. The scenario is being prepared by Elliott Lawson. Rolan Sturgeon, director of "God's Country and the Woman," will handle the megaphone.

Vitagraph News Bits

Director-Star William Duncan is missing again from the Vitgraph studios in Hollywood, but no one is alarmed. W. S. Smith, Studio Manager, says that he doesn't know where Duncan is, but wherever he is, he's working like a "bear cat." Duncan has started work on a new fifteen episode serial, "The Man of Might," in which he will be supported by an all-star cast, including Edith Johnson and Joe Ryan.

The new Vitgraph stage at the Hollywood Studio was formally dedicated with the holding of a dance on the night of September 7. Tickets were one dollar a couple, and the proceeds were given to the Motion Picture War Service Association for the benefit of the Base Hospital which this association aims to build in Los Angeles. Marguerite Whistler, head of the property and wardrobe department of the Vitgraph plant, had the affair in charge and was assisted by other members of the Vitgraph Company.

Larry Semon, in his two-reel Big "V" Special Comedy, "Huns and Hyphens," has invented a new form of motive power for horseless vehicles. This ingenious Vitagraph comedian even has them laughing in his own home studio, and that is "going some" for a comedian.

In "Huns and Hyphens" Semon rides around in a miniature automobile, the riding around being done by lassoing the little car to any stray regular car that happens to be passing by. Semon says that if the gasolineless Sunday request gets out West he will be safe, but he admits that he might have to go fifty-fifty on the fines that will be imposed on the car ahead.

Rumor has it that when Director Paul Hurst returned to Vitagraph's Hollywood Studio with Antonio Moreno and Carol Holloway and the rest of "The Iron Test" serial company from their recent trip to Santa Cruz Islands, the whole troop (individually, of course) admitted that it was glad to be home. The trip to Santa Cruz Island was a pretty rough affair, as sea trips are, and while no one admits an attack of seasickness, Director Hurst has his suspicions about everybody except Director Hurst.

Some beautiful work is said to have been done by the serial company on Santa Cruz Island. Thrills a-plenty were staged in its beautiful settings.

Here and There

The Lois Weber production starring Frank Elliot and Mildred Harris, with the working title of "Home, Sweet Home," will be finished this week, according to announcement from the studios.

Phillips Smalley, who has been absent from Los Angeles about six weeks with his mother, who has been ill in New York, is expected to return soon to the Pacific Coast.

Baby Marie Osborne's new picture, "The Sawdust Doll," will be finished this week at the Diando sudios in Glendale. Plans for entering upon the production of a new subject for the little star have already been outlined, it is announced.

Fatty Arbuckle announces this week that his latest release, being produced under the working title of "The Sheriff," will be finished within a few days.

Two new comedy companies went to work this week at the L-Ko studios in Hollywood. Frank Griffin, formerly with Sennett Keystone company, is directing Babe Hardy, and Joe Le Brandt is directing a new company with Harry Mann, Merta Sterling and Eddie Berry. Other companies at work on the lot are Charley Parrot, directing Billy Armstrong and Peggy Prevost in "Hearts"; Jim Davis and his company, composed of Chi Hong, Partine Burkett and Rube Miller in "Playing Movies"; Craig Hutchison, directing Harry Griffin, May Emory, Eva Novak and Jim Donnelly in "Work or Fight." Noel Smith is producing a comedy, "Behind the Front," with Hughie Mack and Alice Howell.

Harry Sherman, of Sherman Productions Company, has purchased the motion picture rights to a story by Jackson Gregory, which is now on the press of Dodd, Mead & Company. The title of the book is "Six Foot Four." Negotiations are under way, Mr. Sherman announces, for other works by Mr. Gregory.

The propaganda picture called "Sic 'Em, Sam," in which Douglas Fairbanks plays the role of Democracy, was finished this week. It will be released about the time the Fourth Liberty Loan campaign begins. The story was written by Ed Reed, Liberty Loan leader of Detroit, and was directed by Albert Parker. James P. Hogan was technical director. Fairbanks plays Democracy, in which he engages in battle with Bull Montana as Prussianism. Tully Marshall appears in Propaganda and Sara Mason plays the role of National Liberty. Glen MacWilliams and Hugh McClung were the photographers. Cutting and preparing the picture for shipment to New York was begun immediately.

Hollywood Hookum

SEPT. 28, 1918 NEWS MORE NEWS

Theda Bara's gone East.

Kitty Gordon's in our midst.

Mickey Neilan's back amongst us.

Mary Pickford's still out of work.

Bill Hart's goin' East Liberty Loaning.

Half a dozen clouds came our way this week.

Charley Ray is going to remain Tom Ince's "wonder boy."

Ken McGaffey got a hair cut and went to Frisco last week.

Income tax is causing many to investigate and think twice.

Hank Mann's "over there" using his bashful eyes on the Huns.

And now we learn that Billie Rhodes has joined the order of "no doubling for me."

'Xtra! E. H. Allen prophesies the bank roll of the W. S. Hart Film Corporation will be sufficient to meet the pay roll this week.

Alma Ruben fought it off as long as she could, but this week fell prey to the gasoline germ. Yes, Alma has a new automobile.

Seena Owen has taken up domestic science. She went to Childs' Restaurant and learned how to flip pancackes, and then did it for "Branding Broadway."

Mae Murray had a very quiet trip to Lake Tahoe, the only thriller she encountered was an opportunity to go out and fight a great big forest fire.

Since appearing in "Bread," Mary MacDonald MacLaren has become much interested in domestic science, and is said to have offered five dollars for the best recipe for Victory bread.

Taylor Holmes wants to find a nice tame bear that will eat out of his hand and not be inspired to do any manicuring, all of which is required for scenes in his coming picture "Success."

Juanita Hansen has a new clause for a player's contract. She insists her next contract will provide that she is not to die or be killed in any film, indicating thereby she has no love for flowers.

Bill Beaudine, now that he has been forced to lay aside his Panama, almost the size of a Barnum big top, has added tortoise shells to his disguise. Everybody knows Bill with or without the make-up.

Lynn Reynolds is authority for the statement that Tom Mix did not break his record by permitting a horse to throw him. Tom's limping was caused by a sprained ankle. He jumped off the horse.

Harry Fuhr has arrived in Los Angeles for a stay of several weeks with his illustrious brother, Charley, and a very brilliant social season in the professional and ultra-professional set is anticipated.

Alan Holubar claims his cameraman, Fred Granville, is the king bee tea drinker of the colony. Yes sir, Fred can drink one cup right after another, and in his hum town is decidedly popular between three and five.

Universal players have stood for the titles given productions by the New York office, and all are sincerely hoping that in addition to "Come Through," "Smashing Through," and "Crashing Through to Berlin," is no indication that they will use "You're through."

Bill Parsons made a lot of enemies by not having enough dolls to give to all the kiddies, he having underestimated the number who would be present at a recent function where he presided, and so we publish this just to let Bill know there are a few in this world who do not admire his comedy.

A new dog story has been told, if not created, by a press agent. It is all about Bill, who every morning jumps the Chaplin studio gate to rush up the road and greet Charlie. Bill was with the troop in the projection room, and when Charlie came whizzing up in his automobile on the screen, Bill dashed for him, but the image disappeared. On came the foreign copy image, a duplicate of the first, and this time Bill went right through the tonneau, screen and all. It cost the studio $150 for a new silver sheet, and Bill's hospital bill required several of Charlie's Bond coupons.

Features—Current and Coming

Bluebird Photoplays

Sept. 9. The Brazen Beauty (Priscilla Dean) 5
Sept. 23. A Society Sensation (Carmel Myers) 5
Sept. 30. The Velvet Hand (Fritzi Brunette) 5
Oct. 7. The Lure of Luxury (Ruth Clifford) 5

Famous Players-Lasky Corp.

Aug. 12. The Great Love (Griffith's).....
Aug. 12. Fedora (Pauline Frederick).....
Aug. 19. Riddle Gawne (William S. Hart)..
Aug. 19. In Pursuit of Polly (Billie Burke)..
Aug.26. Green Eyes (Dorothy Dalton).....
Aug. 26. Till I Come Back to You (De Mille's) .....
Aug. 26. The Marriage Ring (Enid Bennett).
Sept. 1. On the Quiet (J. Barrymore).....
Sept. 1. Hearts of the Wild (E. Ferguson)..
Sept. 1. The Source (Wallace Reid).....
Sept. 8. The Girl Who Came Back (E. Clayton) .....
Sept. 8. The Hun Within (Special).....
Sept. 8. The Cruise of the Make-Believes (Lila Lee) .....
Sept. 15. He Comes Up Smiling (Doug. Fairbanks) .....
Sept. 15. Out of a Clear Sky (M. Clark)....
Sept. 15. Vive La France (D. Dalton).....

SUCCESS SERIES (Reissues)

Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark) .....
Sept. 15. The Girl of the Golden West (Special) .....
Sept. 22. Zaza (Pauline Frederick).....
Sept. 29. Carmen (Geraldine Farrar).....

First National Exhibitors' Circuit, Inc.

Ambassador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Oct. 15. Why I would Not Marry.....
Oct. 15. 18 to 45.....

SPECIAL FEATURES

Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....
Aug. 11. The Bird of Prey (Gladys Brockwell) .....
Aug.18. The Liar (Virginia Pearson).....
Aug.23. Lawless Love (Jewel Carmen).....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
Oct.27. The Rainbow Trail (Wm. Farnum)..
Nov.10. The She Devil (Theda Bara).....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 15. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Oct. 20. Fame and Fortune (Tom Mix).....
Nov. 3. The Strange Woman (Gldays Brockwell) .....
Nov. 17. I'll Say So (George Walsh).....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Oct. 27. Virginia Pearson in "Buchanan's Wife" .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....5 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Oct. 21. A Perfect 36 (Mabel Normand)....5 C
Oct. 28. Thirty a Week (Tom Moore)....5 C D

GOLDWYN SPECIALS

Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Aug. 19. A Law Unto Herself (Glaum)..... —
Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Aug. 26. Petticoats and Politics (Anita King) ..... —
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Oct. 28. Three X Gordon (Kerrigan)..... —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5

Pathe Exchange, Inc.

Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Oct. 6. The Border Raiders (Larkin-Diando) 5

Select Pictures

Aug. 18. Her Only Way (Norma Talmadge). 6
Aug. 25. Sauce for the Goose (Constance Talmadge) 5
Sept. 9. The Burden of Proof (Marion Davies) 5
Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Sept. 1. Untamed (Roy Stewart)..... 5
Sept. 1. The Mask (Claire Anderson)..... 5
Sept. 8. Secret Code (Gloria Swanson)..... 5
Sept. 8. Mystic Faces (Jack Abbe)..... 5
Sept. 15. The Atom (Pauline Stark)..... 5
Sept. 22. Desert Law (Jack Richardson).... 5
Sept. 29. The Gray Parasol (Claire Anderson) 5
Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Oct. 20. Reckoning Day (Bella Bennett).... 5
Oct. 27. Love's Pay Day (Rosemary Theby). 5

Universal Productions

Aug. 12. A Woman's Fool (Harry Carey).. 5
Aug. 26. Bread (Mary McLaren)..... 6
Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6

Vitagraph V-L-S-E

Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon)..... 5
Sept. 23. The Girl of Today (Corinne Griffith) 5
Sept. 30. A Diplomatic Mission (Earle Williams) 5
Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Oct. 21. Everybody's Girl (Alice Joyce)..... 5
Oct. 28. Miss Ambition (Corinne Griffith).... 5

World Pictures

Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daw.

Christie Film Company

One-Reel Comedy Issued Weekly
In and Out.
Betty's Adventure.
By Orange Aid.
All Dressed Up.
Red Crossed.
Here Comes the Groom.
Somebody's Baby.
Regular Patsy.
Love and Gold Bricks.
Their Breezy Affair
Kids.
Efficiency.
Just Like Dad.
This Way Out.
Where is Your Husband?

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES
The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2062)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy.Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy.Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS

One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES
(O HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....1 C-D

RANCHO SERIES

In the Shadow of the Rockies.....1 D
Where the Sun Sets Red.....1 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Oct. 21. A Pair of Pink Pajamas.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C
Sept. 17. All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Monday, September 23, 1918

Official War Review No. 13.....
The Far Flung Battle Line (French Picture) .....1 reel
The Great Water Peril (Toto-Seymour-Johnson) Rolin .....1 C
A Hollandized Caribee (Dutch West Indies) Travel .....1 reel

Monday, September 30, 1918

Official War Review No. 14.....
Getaway Kate (Chadwick-Gzell) Astra.....2 D
Swing Your Partners (Lloyd-Daniels-Pollard) Rolin .....1 C
The Far Flung Battle Line (British Picture) .....1 reel
St. Kitts, The Mother Colony (Travel-Post Film) .....1 reel

Monday, October 6, 1918

Official War Review No. 15.
No Place Like Jail (Stan Larel) Rolin.....1 C
Antigua, British West Indies (Travel-Post Film) .....1 reel
The Far Flung Battle Line (French Colonial Troops) .....1 reel
Triumph of Transportation (Leggett-Gruen) .....1 reel Ed.

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—Parted from His Bride (Kerrigan) .....1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
"Fighting for Freedom," Episode o. 1, "Admiral Beatty's Fleet in Action" (one reel).

Monday, October 7

NESTOR—His Royal Nibs (Comedy Cast).1 C

Wednesday, October 9

CENTURY—Untamed Ladies (Alice Howell).2 C

WESTERN AND RAILROAD DRAMAS

Aug. 3. The Human Target (Kingsley Benedict, Claire Du Brey) .....3 D
Aug. 10. The Trail of No Return (Neal Hart, Eileen Sedgwick).....2 D
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D

UNIVERSAL ANIMATED WEEKLY

Sept. 4. Number 40.
Sept. 11. Number 41.
Sept. 18. Number 42.
Sept. 25. Number 43.
Oct. 2. Number 44.
Oct. 9. Number 45.

UNIVERSAL SCREEN MAGAZINE

Sept. 7. Number 87.
Sept. 14. Number 88.
Sept. 21. Number 89.
Sept. 28. Number 90.
Oct. 5. Number 91.
Oct. 12. Number 92.

UNIVERSAL CURRENT EVENTS

Sept. 7. Number 69.
Sept. 14. Number 70.
Sept. 21. Number 71.
Sept. 28. Number 72.
Oct. 5. Number 73.
Oct. 12. Number 74.

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....

SERIALS

"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2060)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

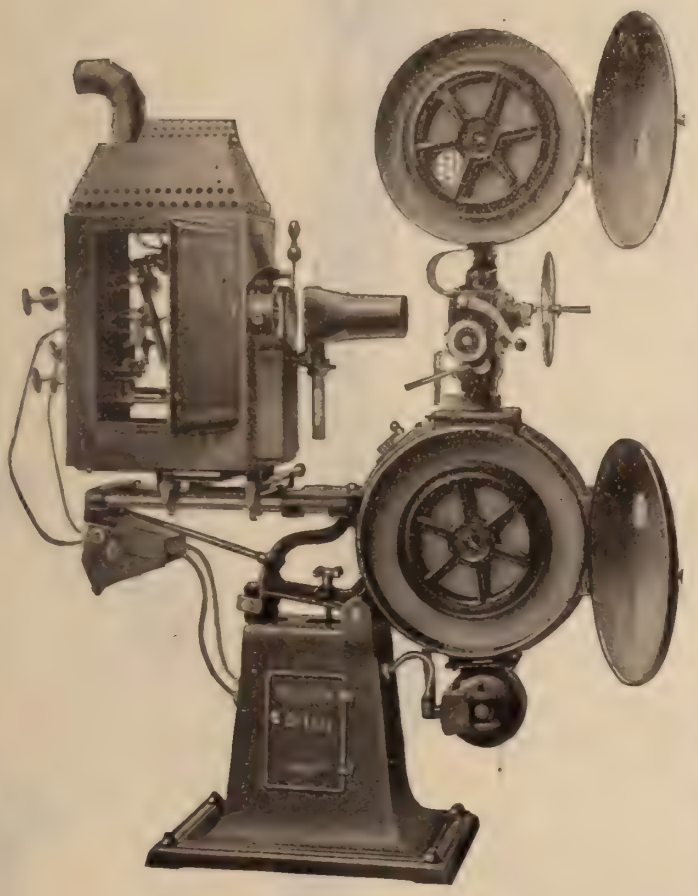
Western Import Co.

Mickey (Mabel Normand).

Equipment Service

UNCLE SAM'S BIG WORD TODAY

"CONSERVATION"



Are you doing your bit by buying equipment that gives perfect results and made to insure long life?
Did you ever hear of a MOTIOGRAPH gear wearing out?
Or a slide disc showing wear?
NO—Even dealers, in towns where 60% of the projectors are MOTIOGRAPH, don't carry these parts in stock. WHY?—The users don't need them.

A saving of steel is just what Uncle Sam wants to help WIN THE WAR. Over 500 MOTIOGRAPHS used in United States Cantonments. Many of them have now been used over a year and not 1% sent to factory for inspection or repair.

A logical reason why MOTIOGRAPHS were selected.

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They, too, investigated.

You don't take a chance on Motiograph—they have been thoroughly tried by such theatres as "New California," San Francisco; "The Howard," Chicago; "New Dayton," Dayton, Ohio; "The Duplex," Detroit, and many others.

(Write for Motiograph De Luxe Booklet)

THE ENTERPRISE OPTICAL MANUFACTURING COMPANY
561 West Randolph Street Chicago, Illinois

Projection Music Laboratory Studio Theatre

WESTINGHOUSE MAZDA LAMP

for Motion Picture Projection

Every progressive motion picture exhibitor is continually on the alert for developments that will promote the comfort of his patrons, improve the tone of his house, or better the quality of his attractions or the showing of them.

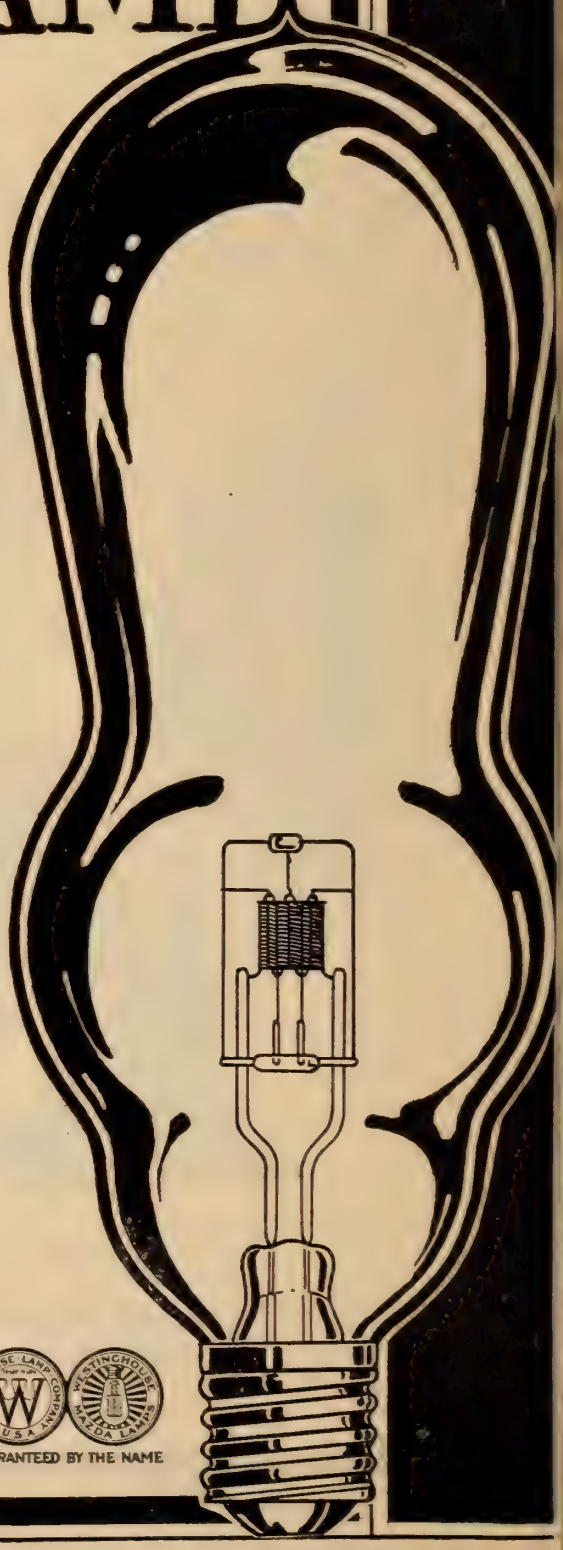
The longest step that has yet been taken in all three of these general directions is the adapting of the WESTINGHOUSE MAZDA LAMP for the projection of motion pictures.

It is safe to predict that this lamp is destined to become, in the near future, the standard light source for motion picture projection.

Not only is it far more economical than the arc light, but it is easier and simpler to operate and produces better pictures.

It gives a soft, smooth light which is just as agreeable to the eyes of those sitting near the screen as to those in the rear of the theatre.

Don't fail to see this lamp at our exhibit at the Motion Picture Show to be held at Madison Square Garden, October 5th to 13th.



Westinghouse Lamp Company

165 Broadway, New York, N. Y.

Sales Offices and Warehouses Throughout the Country

FOR CANADA—Canadian Westinghouse Company, Limited, Hamilton, Ontario.

GUARANTEED BY THE NAME

CINEMA CAMERA CLUB OF CALIFORNIA, INC.
EXCHANGE BLDG. LOS ANGELES
MAIN 7634

Sept. 5th 1918

r. Wm. A. Johnston
ditor Motion Picture News
29 Seventh Ave.
ew York. N. Y.



Dear Mr. Johnston :-

I have been requested by members of the above organization if it is possible for you to mail the club the articles on Cinematography which have been appearing in the columns of the News in the past.

We have found the articles very helpfull to us and would like to have them in the club rooms for refrences.

Trusting to hear from you in the near future I am,

Very truly yours,

Victor Miller

Secretary.

EK/VM

he above letter is gratifying as it proves to us that our service ideas are appreciated. The fact that our Camera Department is helpl to those taking care of this branch of our industry proves to us that we are on the right track. We trust that the Camera men will further and will take advantage of this department for the interchange of their individual ideas. We would suggest that they write any suggestions which they may have in the form of articles on questions, which we can publish or answer in the Department.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

Computation of Screen Intensity

Mr. R. W. Joyce, Portland, Oregon, writes as follows: "Was much interested in a recent article in your Projection columns, where the light losses in the lens system of a projection machine were figured out. Information of this kind is interesting, and for my part I wish there was more like it published. In the article in the NEWS of August 17 the light lost in the lens system only is stated, but could you not tell us how the amount of light reaching the screen is figured?"

In reply: We stopped at the revolving shutter in our previous calculations on projection illumination because we wished to avoid the use of mathematical formulae, which appear to be unpopular with some of our readers.

What was set forth on the previous occasion therefore only represents the efficiency with which the light source of a projector is utilized by the optical system and the 4.80 per cent of the radiation from the source which was represented as getting past the revolving shutter (*under very favorable circumstances*) represents the transmission coefficient of the projector optical system, or, more strictly stated, of the projector, since the revolving shutter is partly responsible for the reduction of the light.

The intensity reaching the screen may be expressed by simple mathematical relationships which, however, involve the transmission coefficients of the various components of the projector optical system.

It will prove useful, therefore, to set forth these coefficients (*as previously found*) in the form of a convenient reference table. As before, the light source considered is the D. C. arc crater, and for the purpose of compiling the table, its brilliancy is taken as unity. We have, therefore, the following percentage transmissions at various places in the projector optical system,

Transmitted by the condenser system—
25.75 per cent of light from source.
Transmitted by film picture at aperture—
50 per cent of preceding.
Transmitted by objective—
75 per cent of preceding.
Transmitted through revolving shutter—
50 per cent of preceding.

Now the intensity, I, of the illumination projected upon the screen by an optical lantern (*stereopticon or motion picture projector*) is given by the expression:

$$I = \frac{a^2 \times B \times c}{v^2}$$

where

a = The diameter of the entrance-pupil of the projection objective or, roughly stated, the diameter of the front component of the objective.
B = Brightness per unit area of the source.
v = The length of the throw, *i.e.*, the image distance.
c = The transmission coefficient of the projection objective and revolving shutter. This is a constant for a given objective and shutter.

For the benefit of the more elementary readers a few words may not be amiss regarding the significance of the terms in the above expression, and the values which are assigned to them in working it out.

The numerator, $a^2 \times B \times c$, represents light flux projected to the screen and it is easy to see that the volume of flux so projected must be that part of the light source (*required to be at the focus of the objective*), of brightness B, which can pass through the opening, or aperture, a^2, of the projection objective. But as some of this light is lost in passing through the objective and the revolving shutter, the product of $a^2 \times B$ has further to be multiplied by the transmission co-efficient, c, of the objective and the revolving shutter. This coefficient has a numerical value of about .25 assuming 25 per cent loss in traversing the objective and 50 per cent cut off by the revolving shutter, as explained in detail in our previous article.

This product, $a^2 \times B \times c$ has now to be divided by the sq of the length of the throw, represented by v^2. The throw image distance, v, must be squared in compliance with the ph metric law of inverse squares.

A further point requires explanation and that is the value t assigned to the term B, which represents the brightness per area of the source in our expression.

As the expression is based on optical as well as photom considerations, it will only hold good if the light source is position conjugate to the screen, which means that if the objec is in place and focussed for projecting pictures the value o must be determined at the location of the film picture, *i.e.*, at projection aperture, and must be taken as the brightness *tr mitted through the film picture*, which then passes to the objec Thus the illuminated film picture at the aperture may be sidered as a secondary light source whose brightness B (*in the above expression*) will only be about 12.85 per cent of of the original source (*arc crater*).

The foregoing expression for screen intensity shows how calculated result is arrived at in general, but we will also s how the same may be applied to the determination of the sc brightness in lumens, which as we know, are the modern of illumination measurement. We therefore proceed to de some further terms which will be required. From elemen optical considerations we have:

$$\frac{v}{F} = M \text{ (The magnification of the screen picture).}$$

and

$$\frac{F}{a} = A \text{ (The effective aperture).}$$

where, as before,

v = The length of the throw, or image distance.
a = The free aperture of the objective.

and

F = The equivalent focus of the objective.

These derivations are readily apparent when it is recalled the magnification, M, of an optical image is given by the quo of the image-distance (*in this case the throw, v*) divided by object-distance (*in this case the focal length, F, of the objec representing the distance to the film picture or object*), the effective aperture, A, is the quotient of the diameter of entrance-pupil, a, (*the free diameter of front component is enough for present considerations*) into the focal length, F, o objective. Every camera user is acquainted with the signific of these expressions.

Proceeding again to the measurement of screen illuminatio modern units which involve the *areas* of the illuminant and illuminated surface, our expression for the screen intensit will now read:

$$I = \frac{B \times c}{M^2 A^2},$$

where all the terms have their previously assigned meanings.

It is only a few steps now to an expression which will, worked out, give a result direct in lumens, for if we put:

P = The area of the screen picture

and

p = " " " " film picture

we can write our expression in the form:

$$I \times P = \frac{B \times p \times c}{A^2}$$

Now, as it has recently been shown (Projection Departr August 24, page 1275) that a lumen may be conceived of as volume of light represented by a cone of unit dimensions w cross-section is in a certain ratio to its height (*or length*) apparent that I × P in the above equation represents the lun

in the light cone projected to the screen, hence the screen iens are given by:

$$L = \frac{B \times p \times c}{A^2},$$

ere the various terms have the meanings previously assigned.

NOTE—*In each of the preceding expressions the same units of gth, area and intensity should be used in the terms representing se respective quantities*).

t remains to point out that the screen intensities found from above expressions only hold good for perpendicular incidence the light, *i.e.*, at the center of the screen, because a well known tells us that in the case of oblique incidence of the light rays illumination falls off in proportion to the fourth power of the ine of the angle of incidence which the rays make with the mal to the screen; that is:

$$I = I \cos^4 \phi,$$

ere ϕ is the angle of incidence with respect to the normal. hus it is seen that the illumination at the edges of the projected ure is not so intense as at the center, and the falling off, *i.e.*, values of $I \cos^4 \phi$ for the various angles of incidence have been ulated (see Camera Department of NEWS, December 29, 1917. e 4607). As, however, the angular extent of the projected ure is usually very moderate, being seldom in excess of 10 rees (*at which figure the marginal intensity is 90 per cent of t in the center*) the loss due to obliquity of incidence can be lected, except in the case of relatively short focus objectives, en the intensity at the margins of the image is noticeably less n that at the center.

further cause of decreased intensity at the margins of the jected picture arises in the fact that the extreme edges are served by the entire effective aperture of the objective, but s vignetting action is also so slight in most cases as to be left of consideration, and may be further decreased by the use modern types of projection objectives, and by proper adjustnt of the projector optical system.

ed Cross Institute Has School of Motion Picture Operating for Cripples

VE have always taken the stand that motion picture operating is a regular trade, or profession, and as such can only be pperly learned by actual apprenticeship, whereby its requirents and details are learned under actual operating conditions, d at the expenditure of sufficient time on the part of the student insure his gaining complete mastery of both the theoretical and e practical phases of the work.

Naturally, in view of this attitude, we have never looked with vor upon the schools of motion picture operating which have me into existence from time to time, because in the past no hool of motion picture projection has offered a course of inuction which would be comparable to the experience gained by prenticeship in a theatre, and because, furthermore, the various hools have been solely started with a view to trading upon the sceptibilities of many people who entertain the idea that posins in all branches of the motion picture industry are highly munerative.

The sole aim of these various schools of motion picture operatg, therefore, has been to teach their pupils how to pass the nicipal operators' license examination, rather than how to skillly and properly project motion pictures, for which latter the hools have neither adequate equipment nor competent instructors. Although we have in the past been obliged to condemn these erator schools on countless occasions, this course has not been ompted by a narrow viewpoint in the matter, and we are pleased set forth in the following our impressions of a school of otion picture operating recently visited by us, which does not long in the category with the ordinary schools.

This is the school, or class, in motion picture operating, inaugted about two months ago, and maintained by the Red Cross stitute at 331 Fourth avenue, New York City, where cripples are ved from lives of idleness by teaching them useful trades—us making them independent and self-respecting members of e community.

This worthy work of rehabilitating crippled youths and men was ndertaken experimentally by the Red Cross Institute with the view assisting the large number of soldiers who will undoubtedly turn from Europe in a more or less disabled condition, and hile the influx of war cripples has not as yet become noticeably large, the Institute is giving their plan a thorough tryout by maintaining classes composed of crippled civilians, who are taught printing, mechanical drafting, oxy-acetylene welding, the manufacture of artificial limbs, jewelry making and motion picture operating. The practical instruction in these various trades is carried out on an extensive scale in rooms, or shops, well equipped with modern machinery, and a trip through the Institute will prove an eye-opener to the average able-bodied civilian. As, however, the work of the Institute is fully described in its various booklets and is receiving notice in the public prints, we will proceed to describe the section in which we are here primarily interested—the class in motion picture operating.



A Corner of Projection Class-Room Red Cross Institute

The class is instructed by James R. Cameron, who combines extensive experience with the patience so necessary in successful teaching, and the class-room is on the third floor of the Institute building. A corner of the room is shown in the illustration, from which it will be noted that there is an extensive array of the necessary operating equipment. This is being rapidly added to, through the kindness of the equipment dealers and film producers, and includes amongst other items: complete Power and Simplex projectors, Acme portable projector, Hallberg economizer, Powers inductor, Hallberg motor-generator, Hallberg four-in-one regulator, a complete distribution board (*shown in the photo*) fitted with voltmeters, ammeters, and a variety of wiring systems. To the extreme right in the photo will be noticed a corner of the asbestos booth installed in the class room, which is completely equipped with operating appliances. The Simplex projector is installed in this booth, and as the class room looks out on a large assembly hall below, a good sized picture may be projected across this room to the opposite wall.

Since the accompanying photo was taken Mr. Cameron has added many puzzling connections and complicated circuits to the distributing switchboard, which must all be unravelled by his pupils in the course of their tuition, while they are frequently called upon to go over a circuit from the cellar up, to locate a short-circuit "planted" by the instructor.

Electricity does not form the major portion of the instruction given by Mr. Cameron, who has endeavored to present a well rounded course, giving due consideration to the optical and mechanical phases of projection as well, and including the necessary safety precautions which an operator must always bear in mind.

It will be contended by many, and perhaps with some justification, that the operating-room of a theatre is not a place to be entrusted to the charge of a cripple. We have known instances where a one-armed man has made good as a projectionist, and not a few instances have been heard of where leg-cripples presided over the projection in theatres. An arm-cripple is manifestly at a disadvantage when attempting to project motion pictures, but it appears that a leg-cripple whose powers of locomotion are not seriously impaired, or who is provided with artificial limbs, should be capable of assuming the work of an operator, and it is this sort of disabled men who are taught motion picture projection at the Red Cross Institute.

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PERFECTED PROJECTION

THE mechanism of the DeVry Portable Motion Picture Projector is so wonderfully simple as to commend itself instantly to the amateur operator, while it combines all the necessary qualities of perfected projection to delight the appreciation of the professional.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. Used also in all Y. M. C. A. work, on transports, at home and "over there."

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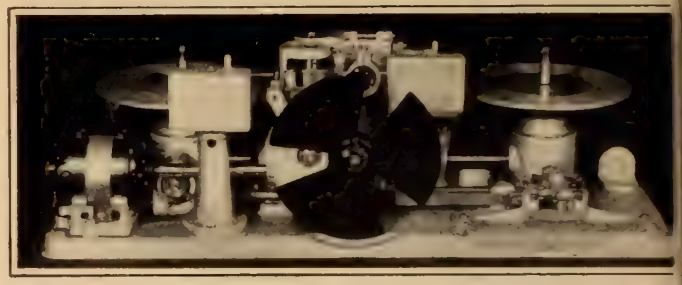
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109½ North Wells Street Chicago, U. S. A.

As it is not the purpose of the school to make money, instruction is carried on in a natural manner and without unc haste; thus the pupils are learning under conditions fairly co parable to real apprenticeship. That Mr. Cameron is achiev results is now becoming apparent, for those of his pupils who h taken the preliminary (*written*) examination for their license h succeeded in passing and some have doubtless been gran licenses ere now.

The Institute is able to secure positions for those who obt their license to operate, and it will prove interesting to study h these men get along in the field of practical projection.

The Attractograph

A NEW type of motion picture machine for office, conventi show window and terminal station has been brought out the Attractograph Company, Inc., 220 West 42nd street, New Yo City. This machine displays pictures which can be readily se in broad daylight, as well as at night and its operation is entir automatic. After the reel is projected it is automatically wound and then displayed again, so that after the machine is ranged and started it will continuously operate for an indefin period without auy further attention. The outfit consists of t separate parts, the moving picture machine and a miniature th atre in which the pictures are displayed. The moving picture m chine is operated by a standard type universal Westinghou motor, which will operate on either direct or alternating curre Two horizontal discs carry the film which passes in one directi for projection and in the opposite direction for rewinding.



Projecting Mechanism of Attractograph

A 250-watt Mazda stereopticon lamp, with concentrated filamer furnishes the light, which is automatically extinguished when t machine stops and also during the process of rewinding. The m chine is equipped with two automatic safety switches, which a provided in case the film breaks, in which event the machine sto and the light goes out, if this occurs while projecting. In ca the film breaks while rewinding, the machine simply stops, t light being out. All parts of the machine are made from an al minum composition, so that it weighs but thirty-five pounds. The is a dust-proof and sound-proof cover provided which acts as carrier for the machine, as well as a cover.

The projector is placed about a foot from the miniature th atre, so that the light enters an aperture in the base; here strikes a mirror set at an angle of 45 degrees, and is reflect upwards on to a screen, set on what would be termed a stag Another 45-degree mirror reflects an image of the screen ou wards, making the picture appear to the audience to come fro a screen on the rear wall of the theatre. Standard non-i flammable films in lengths of 50 to 500 feet can be exhibited. Th outfit draws 2½ amperes and is approved by the National Boa of Fire Underwriters.

Power Co. Has Impressive Honor Roll

UPON the walls of the Nicholas Power Company at 90 Go street there hangs a remarkable picture to which they poi with pride.

It is a pen and ink sketch, 28 x 40 inches, done in five color and the ability of the artist, James Stillman, purchasing age of the company, would put many a professional craftsman the blush.

It is the Honor Roll of the Nicholas Power Company, Inco porated, and beneath the sixteen flags of the Allies are engrosse the names of those 61 employees who have gone to the front.

Even in these days of large Honor Rolls and impressive servi flags this is a distinctly fine showing.

New Wage Scale of Local 306 Meeting Approval of Theatres

IT not infrequently happens that when a labor organization increases the compensation which its members must receive from employers, such increase does not meet with the employers' approval.

However, the recent wage increase for its members, put into effect by Local 306 I. A. T. S. E. and M. P. M. O., of New York City, has been willingly paid by most all local theatres employing union operators, as it has been apparent to the managers that the increased cost of living made a higher compensation for the operator imperative.

The attitude of the theatre managers, in New York and vicinity, toward the new wage scale of Local 306 is well summed up in the following notation, appended by M. J. Gerson of Whitestone, L. I. to the notice of the increase sent out by the organization, and mailed to the Recording Secretary. Mr. Gerson said:

"Your new schedule received and same will be O. K. Some of us are even paying more. It is a good move and I approve of it."

Recent Simplex Installations in Pennsylvania

THE Hollis-Smith Company, 1201 Liberty avenue, Pittsburgh, Pa., exclusive distributors for the Simplex projector in the states of West Virginia and western Pennsylvania, has reported to the Simplex Company forty-four sales of Simplex projectors made within the last four weeks.

The installations included machines placed in the Grand Amusement Co., Johnstown, Pa.; Pastime theatre, Lewiston, Pa.; Olympic theatre, Latrobe, Pa.; Bellevue theatre, Bellevue, Pa.; Temple theatre of the Harry Davis Enterprises, Pittsburgh, Pa.; Sagamore theatre, Sagamore, Pa.; Avelon theatre, Avelon, Pa., and the Lowrie theatre, Troy Hill, Pittsburgh, Pa.

In addition to the machines sold to these theatres, the Hollis-Smith Company has installed during this period several Simplex projectors in schools, churches and Government munitions plants.



National Anti-Misframe League

Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Membership cards are now ready and are being sent out as fast as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill out the blank and mail to this office, button and membership card will be forwarded.

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Home address .....

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NOTE: SILVERTIPS ARE FOR DIRECT CURRENT ONLY

FOR ALTERNATING CURRENT PROJECTION USE

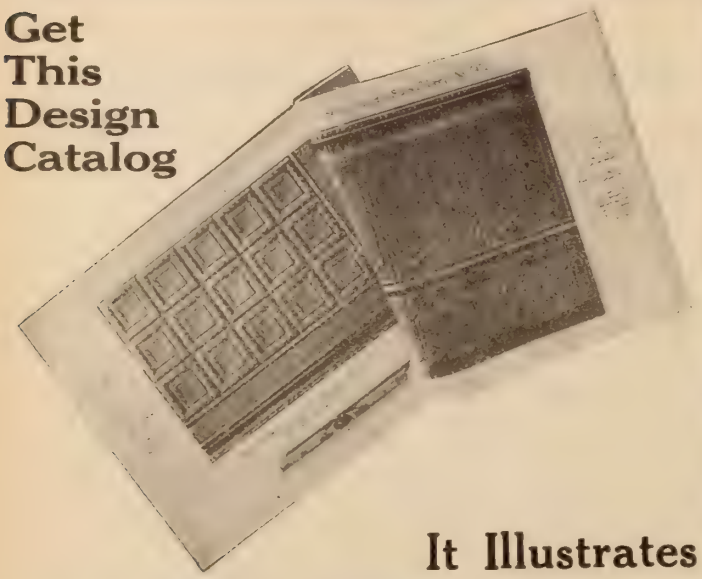
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Camera Laboratory — Picture Making — Studio Technique

The Sun-Light Arc, a Super Light-Source for Cinematography

RECENT years have seen great developments in high-power searchlights, and a studio arc lamp for cinematography, designed along similar lines, has been perfected within the last two years.

This is the Sun-Light Arc, made by the Sun-Light Arc Company, Inc., of 218 West 48th street, New York, which is shown in the accompanying illustration. This powerful light source was kindly demonstrated for us by Mr. J. J. Harmer, of the Sun-Light Company, and an account of its capabilities may prove of interest to our readers.



The Sun-Light Arc

Like its prototype, the modern high-power searchlight, the Sun-Light lamp utilizes the carbon arc, and one of its most important features is the mechanism for feeding the carbons. In the Sun-Light lamp the carbons are fed automatically, and the lamp will burn for about one hour without feeding the carbons or any other attention, after which the carbons are entirely consumed and must of course be renewed.

It is requisite that a light source used for cinematography be absolutely steady burning and free from flickering, a difficult requirement to fulfil in an arc, but which is accomplished in the Sun-Light lamp in the following manner: The upper, or positive carbon, bearing the light-giving crater is caused to rotate slowly and steadily by a mechanism attached to the carbon holder, so that a perfect and symmetrical crater is maintained at all times. The upper carbon is also fed downward automatically, and the negative carbon fed upwards, by independent mechanisms.

This monster light-source is alleged to furnish an illumination of 100,000 candlepower per lamp, and each arc operates at 150 amperes of direct current. An idea of the power of these Sun-Light Arcs is gained when Mr. Harmer exhibits, in the demonstration studio of the Sun-Light Company, a motion picture made in the grand ball-room of the Hotel Astor with the aid of only two Sun-Light lamps. This motion picture is fully exposed and shows splendid detail in every scene, and when the size of the grand ballroom is considered, the power of the Sun-Light Arc becomes readily apparent. On another occasion successful motion pictures were also made of the Motion Picture Directors Association ball, at the Hotel Biltmore, where only one Sun-Light Arc was used. Both this film and the one made in the Astor ballroom are free from the confusing multiplicity of shadows which are sometimes apparent when a large number of separate light sources are used in lighting a scene.

Just recently these powerful light sources have been used in the Metropolitan and the Manhattan Opera Houses, in filming the ensemble scenes for the picture in which Enrico Caruso is to appear. At the Metropolitan Opera House three Sun-Light Arcs were used, while two were employed in the work at the Manhattan.

The Sun-Light lamp is also a powerful illuminator when photographing outdoor scenes at night, and by the addition of a parabolic mirror behind the arc an intense parallel beam may be projected a distance of many miles. Mr. Harmer has an interesting photograph showing the giant Woolworth Building, New York City, fully illuminated by a parallel beam projected from a location in Brooklyn a mile and a half distant. The beam is substantially parallel due to the use of the parabolic reflector, and the lighted towers of other neighboring skyscrapers rear themselves above the outline of the path of light.

The Sun-Light Arc is mounted on a rigid tripod of metal tubing, as shown in the illustration, and its weight is about 180 lbs. The Sun-Light Company do not sell the lamps outright but rent them by the day or week accompanied by an operator to install the lamp and control its performance. A smaller lamp of about 50,000 candlepower will shortly be available for industrial work, which will also be exploited on a rental basis.

X-Ray- and Micro-Cinematography

Mr. H. N. Wilkins, Astoria, L. I., inquires: "Which, if any, of the books on cinematography give details of the methods of making the interesting X-ray and microscopical film subjects one sometimes sees? I am interested in learning all particulars of this class of work."

In reply: Interesting as the results of scientific research are, when recorded and exhibited cinematographically, there does not seem to be any systematic attempt to produce this class of pictures in the United States, although we must be thankful for the occasional film of this character which comes along.

The French, on the other hand, have extensively demonstrated the possibilities of cinematography as a means of recording scientific experiments, and the history of motion pictures shows that the French were scientists in this work from the start, as evidenced by the pioneer experiments of Marey.

It is to the French text-books on cinematography that the correspondent must look for information on the production of the X-ray and the microscopical film subjects, although even in those most thorough works the subjects now under consideration have received all too scant a description. In Ducom's "La Cinematographie Scientifique et Industriel," Paris, 1911, there are some pages devoted to micro-cinematography, but X-ray work in connection with the motion picture camera appears to have escaped the attention of the French writers in spite of the splendid showing of their movie producers along this line.

In view of the general scarcity of published information on the methods of X-ray and micro-cinematography, the following brief outline of the necessary procedure may be of some interest and service to the readers. Either class of work could be made the subject of an extended article, but on the present occasion we can but glance at the more important details of the respective procedures.

In X-ray cinematography the object to be depicted (*usually some part of the human body*) is rayed in substantially the customary manner, but as the X-rays will not be refracted by a camera objective to form a satisfactory image, a fluorescent, or intensifying, screen is used to intercept the rays passing through the object being studied, and the image projected upon this intensifying screen is then photographed by a cine camera focused thereon. It is in substantially this manner that the successful X-ray motion pictures have been made, but the method is in no wise as simple as the above would lead one to infer, because special precautions have to be taken at every stage.

As wood is transparent to X-radiation, the camera must be en-

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cased in lead to prevent the fogging of the negative film stock, and it is also customary to have a partition covered with sheet-lead between the camera and the tube from which the X-rays emanate, the subject being also on that side of the partition and the intensifying screen (*upon which the camera is focused*) being located in an opening in its center.

While the camera casing is in a measure transparent to X-rays, the photographic objective is quite opaque to radiation of such short wave-length, when judged by the usual standards of photographic intensity, or rapidity, and an objective made of quartz is required in this class of work, in combination with the most rapid negative film obtainable. Even then sufficient exposure in the negative images can hardly be secured at the usual cine taking rate of 16 pictures per second, and such films are most all photographed at a greatly reduced speed. To protect the subject from excessive action of the X-rays, which, as is well known, can cause serious and irremediable burns, the French workers connect the tube circuit with a circuit-breaker controlled by the camera crank, which shuts off the radiant while the camera shutter is passing the objective.

Micro-cinematography is carried out in identically the same way as ordinary photo-micrography, although more difficult of successful accomplishment on account of the small dimensions of the cine image, which requires painstaking focussing, indeed, in the case of high power work.

While both horizontal and vertical cameras are extensively used in ordinary micro-photography, the vertical arrangement seems to be preferred by most workers in micro-cinematography.

The draw-tube of the microscope is connected to the lens-opening in the camera front, the photographic objective having been removed. For most classes of work the eye-piece, or ocular, of the microscope serves as the objective and projects the magnified image onto the film at the exposure plane of the camera. A projection eye-piece is perhaps to be preferred in all classes of micro-photography where an eye-piece is used to project the image onto the sensitive photographic surface, but fine work can, and has been, done with the ordinary oculars. For some classes of work the magnified image is projected to the exposure aperture of the camera without the intervention of an eye-piece.

It is a most necessary convenience for the cine camera used in micro work to be provided with a small bellows attached to the front-board around the lens opening. This bellows has its own front-board, to which the draw-tube of the microscope is attached, and should be capable of extension by rack and pinion. By adjusting the distance between the microscope and the exposure plane in this way the image on the film is brought to the desired size, after which the final focusing is accomplished by the fine adjustment of the microscope.

To shorten exposures the illumination must be critical, *i. e.*, an image of the illuminant must be focused upon the specimen on the stage, or as nearly so as is consistent with an evenly illuminated field. Wide-angled cones of light and objectives of high N. A. give the best results when photographing minute structures, for when narrow cones are used diffraction bands are liable to surround small details in the image, and false markings, not present in the original object, are also liable to appear. While a wide-angled cone from the condenser sometimes floods a microscopic specimen with light to the extent of obliterating details in the image, this is generally counteracted in micro-photography by the use of contrast color filters, which have to be used in a great many cases in order to give contrast to the resultant photograph. To get the full benefit of color filters panchromatic negative film has generally to be used, but even with the available film stock of this variety it is difficult to secure good micro-movies of some objects, owing to insufficient contrast, and a slower, more contrasty negative stock (*preferably color sensitive*) would be desirable.

Microscopists are well aware that by the use of special apparatus in conjunction with the usual microscope particles much smaller than the theoretical resolving limit of half a wave-length may be observed and photographed. We have applied the Siedentopf-Zsigmondy method of narrow slit, dark-field, illumination to the photography of ultramicroscopic particles in colloidal solutions with the motion picture camera, and with proper appliances there seems no limit to the smallness of a particle which can still be photographed, provided it reflects enough light to impress the photographic film. If, however, these ultramicroscopic particles are to be seen as individual particles they must be separated from one another in the solution by a distance of at least a half wave-length of the observing light.

Business Offerings

FOR QUICK SALE: 350 ft. Prestwich 75 mm. Cooke lens—6 magazines, spot dissolve and all attachments for trick work. No. 1 Williamson Printer complete with motor, etc. Complete outfit slightly used. Cost $700.00. Price $350.00. Act quick. Canady & Gleichman, Stillman Theatre Building, Cleveland, Ohio.

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Alternating or Direct Current Complete with variable speed lever. Immediate delivery.
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and speed controllers for 6A, including switch and cover, 110 V., 220 V. A. C. and D. C. Guaranteed perfect, $40.00. A few used mechanisms 6A at bargain.
The Stern Manufacturing Company
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Frederick W. Sweet Dies

FREDERICK W. SWEET, late traveling representative of the Nicholas Power Company, Inc., died at his home in Winthrop, Mass., on Sunday, September 1, after a lingering illness.

He was for many years identified with the Nicholas Power Company and, as their traveling representative, he was well and favorably known throughout the country. His long experience gave him a broad and comprehensive knowledge of the motion picture machine business which rendered his services of great value.

Fox Buys Six Simplex Machines

THE Fox Film Corporation has bought six Simplex projectors from the Precision Machine Company, Inc., 317 East Thirty-fourth street, New York, N. Y., for installation in the American Theatre, Clinton avenue, Newark, N. J.; the Liberty theatre, 1123 Elizabeth avenue, Elizabeth, N. J., and the Folly theatre, Graham avenue and Debevoise street, Brooklyn, N. Y.

This order makes forty Simplex machines bought by the Fox Film Corporation for its offices, laboratories and theatres on the Atlantic coast.

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See our page ad in the October 12 issue of the MOTION PICTURE NEWS

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How can an advertiser continue advertising? By giving YOU value.

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Motion Picture Theatre Organs and Their Use

THERE has appeared in our various magazines for the past five years, article after article on Music and the Picture, but most of them have been devoted to musical presentation, and what different leaders consider right and wrong in motion picture playing. However, my article is going to be on the Organ as it is being used, in connection with pictures.

As this article is for the benefit of the exhibitor and organist, I hope that what I might say, will help to put on a higher plane, organ music in connection with motion pictures.

The other day the writer visited five theatres where the organ is being used (some of these houses were also using orchestras), and I never really knew till I made this visit, how much asleep some people are. That goes for both the exhibitor and the organist. While I only spent about an hour in each house, it was enough to know that things were not as they should be.

To begin with, I must admit that ninety per cent. of our theatre organists are what we call one legged. For the benefit of the exhibitor, a one-legged organist is one that whangs away on low C and G with his or her left leg, while the right one is forever on the crescendo pedal, and whose pedal keys are as good as new from the middle register up. You exhibitors who have organs in your theatres, just go and look at the pedal keyboard, and I'll venture to say that while there are, as a rule, thirty or more keys —you will find about sixteen or seventeen of them as new and unscratched as they were the day they left the factory. Yet that doesn't mean you have a poor organist, for I've heard many one-legged organists who can play all around a legitimate two-limbed enthusiast, but it does mean that your organist is not bringing out all there is in the organ, and from a business standpoint you are entitled to all there is there.

In one of the theatres visited, I sat directly back of the player, and for one-half hour she didn't touch a stop, although there were seventeen of them—but just simply had one pedal stop down which was coupled to the swell, two down on the great (Dulciana and Viola), four down on the swell (stopped diapason, flute, viol de orchestra, vox humana and the beloved tremolo). Think of it, for thirty minutes that combination. But, oh, she didn't forget there was a crescendo pedal, and her pet right foot just stuck to that, which squeeked up and down about every four or five measures of whatever she was playing. And what was more she didn't turn a page of music the whole time I was there, and I know she wasn't playing from the piece in front of her.

Now, organists, is that treating your employer fair? And is it giving the public value for the money they spent in coming in? Absolutely no, and you know it, but you don't stop to think. Do you suppose for one minute that your manager could run the same pictures week after week and stay in business? And yet you play the same tunes year in and year out, and collect your salary at the end of the week with a smile on your face. Highway robbery and nothing else. I claim the organist should take as much pains in scoring a picture as the orchestra leader, yet I know of exhibitors who will screen a picture for their leader, while the regular and relief organists are peacefully sleeping at home, where as matter of fact they should have been sitting right alongside of the musical director, taking cues just the same as he does. There is no reason why the organist shouldn't play the picture even better than the orchestra, for in the first place, a good modern organ is a complete orchestra in itself, and if you know your organ you can do things an orchestra could never think of doing.

In our theatre we screen the picture two days ahead of showing date. Present at this screening are the musical director—regular and relief organists. The orchestra leader takes down the cues, and the relief organist sits right with him and takes down the same cues, each scene is timed and each situation properly scored until a picked title for the organ comes, then I take up the cues and score each situation while the relief organist follows me, and in that way, when the first show is put on two days later, every thing runs just as smooth as if it were the last day of the showing. The organists must have their music laid out just as the orchestra—none of this lights out, a couple of stops down, foot on the crescendo pedal, one eye on the picture, and the other on some friend in the front row, left foot hitting and missing, tremolo on all the time—none of that will pass at our theatre, and it should be that way at all theatres where organists are employed.

Now organists wake up. First, buy some music, not only that, but keep on buying some. Get something new each week, so when the public pays their good money to come in, they will know that you are trying to please them as well as your employer. Cut out this forever wandering from one piece to another, headed for no place and never getting there. Lay out your program, just as though you were the leader of a thirty-piece orchestra, and have your first show run as smooth as your last. Keep your organ light on and your head with you, and use both to advantage. Get variety in your organ playing by using different stops, show your employer and also the public just what the organ really can do. Try to use the unison off once in a while, juggle your couplers, experiment, and you will find out you can do things you never dreamed of doing. And a word to exhibitors—keep after your organists, tell them you want something different, something new for a change. Get them to wash the glue from off their right foot and try to persuade them to separate from a dollar or two each week for new music. Wake up and find out that good music is half your show, and you will be surprised how quick the public will find it out.

JULIUS K. JOHNSON,
Organist and Manager New Garrick Theatre, Minneapolis, Minn.

EDITOR'S COMMENT

We have read the above article by Julius K. Johnson with great interest, and can only say that he has struck the "nail on the head." We practically agree with him in every point of issue, but fail to see why the organist or, musician in fact, should be blamed in every instance. We know many exhibitors who engaged good, live organists who after several weeks have given up in despair, and practically resigned themselves to musical doggeral, the reasons for this being two handicaps; first, their small wages, and, secondly, no allowance for the purchase of music. Mr. Johnson's target is the musician, while we are going to criticize the exhibitor.

The exhibitor who thinks it is not necessary to follow the picture or pictures with the proper musical accompaniment is far behind the times, and we are sorry to say that during our last ten years of experience as musical editor and musical director, we have met many who are using the best pictures in their theatres and not making any effort to obtain the proper musical programs. Many exhibitors, if they haven't a "Rialto" or "Rivoli" with an orchestra of at least forty men, often express this opinion, "What's the use, we'll never get there anyway." At the same time, during our long years of experience in arranging music for the film, we have had occasion to come in contact with numerous exhibitors who have only an organ, and must admit that the one-man orchestra, if played by a professional operator, is the only means by which an exhibitor can obtain the best musical results, if his name is not S. L. Rothapfel and he is not surrounded by a symphony orchestra.

The great musical problem which confronts the exhibitors of today should be a matter of serious consideration, but instead of considering the situation, the exhibitors have gone ahead without the least bit of thought and employed cheap piano players, or even worse, cheap organists, while those employing good organists

have in most cases failed to provide them with a sufficient salary to buy enough music of the right kind. A great many exhibitors are also in the habit of decreasing their musical equipments as soon as they notice diminishing box-office receipts. Very few of them realize that by increasing such musical appurtenances, there would be such inflation in their box-office receipts that not only would it cover the expense of their increase, but also leave them much more liberal profit.

Mr. Exhibitor: we wish you to bear one fact in mind, that it is not we, as Musical Editor of this paper who condemns your ideas as far as music is concerned. It is your patron, your ticket-buyer who does the same thing. It is up to you to help your musicians, to see that your music is, if not a predominating influence, at least an important factor of your performance. By doing so, you will in a very short time notice the difference in the attitude of your audience when music is played which is adapted to the photoplay. You can easily afford to give the people not only good pictures, but in fact double value for their money, a good photoplay and a fine concert.

We congratulate Mr. Johnson on his splendid ideas of performing his duties, and are sure it will be to the greatest advantage of not only the musical profession, but also the exhibitors in general, if everybody would try to improve musical conditions in the motion picture theatres.

EDITORS.

Review of Latest Compositions

1—"Savannah," a thrilling, wiggling one-step. It has an unusually catchy melody, a remarkable swing for dancing and some up-to-date work, bells and railroad effects. (Belwin, Inc., 701 Seventh avenue, New York)

2—"Razzberries," Jazz one-step. This is a real riot. It's one of the Victor Co.'s famous "best sellers." By Frank Banta, Jr. (Richmond, 151 W. 45th street, New York.)

3—"A Foxy Cure for the Blues" (Also known as "Harry Fox Trot"). Full of surprises. As featured in Joe Howard's new Broadway production, "In and Out" as the "Shimmie" dance. Recorded on every phonograph and piano roll. (Richmond.)

4—"Valse Divine," a most impressive waltz on popular classic melodies such as "Oh, Paradise," from "L'Africaine," by Meyerbeer; "A La Bien Aimee," by Schuett;" "Parla Waltz," by Arditi; "Kamennoi Ostrow," by Rubinstein, and "Humoreske," by Dvorak. (Belwin, Inc.)

5—"The Battle Song of Liberty." Tremendously popular "Over There" and everywhere. Set to the music of the famous Harvard College Football March, "Our Director." Words by Jack Yellen. (Walter Jacobs, 8 Bosworth street, Boston, Mass.)

6—"Peter Gink," one-step, adapted from "Peer Gynt," Suite 1 by Grieg, is positively the greatest novelty number yet reeled off by George L. Cobb, the most prodigious writer of popular music of the present day. (Walter Jacobs.)

7—"Military Tactics," for concerts, theatrical use, hotels, dancing, political, regimental and social gatherings. The skill that the famous March writer, Mr. Rosey, has shown in creating this new March sensation is beyond criticism; it's simply marvelous. "Military Tactics" will hereafter be known as the representative favorite for patriotic music, every theme of it being truly American.—(Belwin, Inc.)

8—"Red Rose," waltz, by Charley Straight. Positively the most haunting melody since "Merry Widow"—(Ted Browne Music Co., 329 W. Madison street, Chicago, Ill.)

9—"Sweet Memories," a great new waltz by the well-known writer, Chas. L. Johnson. (Forster Music Pub., Inc., 736 So. Michigan avenue, Chicago.)

10—"The Whirling Dervishes," by Rollinson. A desert episode in a wild style and galop tempo. Good for any wild scene, excitement, etc., in the silent drama. (Oliver Ditson, 178 Tremont street, Boston.)

11—"Among the Roses," reverie by M. L. Lake. A composition destined to become a nation's favorite. A melody which will thrill, inspire and charm even the coldest audience. (Carl Fischer, Cooper Sq., New York.)

12—"Oh, How I Hate to Get Up in the Morning," one-step. Irving Berlin's Bugle Song that has made such a hit in that Broadway Success, "Yip! Yip! Yaphank!" Waterson, Berlin & Snyder Co., Strand Theatre Bldg., New York.)

13—"A Selection of Favorite Melodies," a medley arrangement of excerpts from famous and standard works such as "Summernight's Dream," by Suppe; "Naila," by Delibes; "Gioconda," by Ponchielli; "Aragonaise, by Massenet; "To Spring," by Gounod, and "Whispering Flowers," by Blon, etc. (Belwin, Inc.)

LATEST MUSIC CUES

"THE BURDEN OF PROOF"

(Select-Marion Davies)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "On the Banks of the Wabash, Far Away" (Ballad) by Dresser

Plotting Theme: "The Crafty Spy" (a Mysterious Tone Picture) by Gaston Borch

1—Love Theme (1 minute and 55 seconds), until—T: "Robert Ames prominent."

2—"Al Fresco" (Moderato), by Etienne (40 seconds), until—T: "The Ames mansion."

3—Continue to action (30 seconds), until—T: "George Blair a power."

4—"Military Tactics" (American Bugle March), by Rosey (1 minute and 30 seconds), until—T: "Yes, I need a little vacation."

Note: pp during interior; ff during exterior scenes.

5—Continue pp and slow (30 seconds), until—T: "Elaine, daughter of——"

6—"Impish Elves" (Allegretto Intermezzo), by Borch (1 minute and 35 seconds), until—T: "Elaine's mother, Mrs. Brook."

7—Love Theme (1 minute and 30 seconds), until—T: "Her own heart's choice."

8—Continue ff (1 minute and 10 seconds), until—T: Doctor Charles Camp."

Note: Watch for railroad effects.

9—"Melody" (Andante Moderato), by Gluck (3 minutes and 10 seconds), until—T: "I am not to be disturbed."

10—Plotting Theme (1 minute and 40 seconds), until—S: Elaine and Ames on bench in garden.

11—Love Theme (30 seconds), until—S: Flashback to interior of office.

12—Repeat Plotting Theme (1 minute and 25 seconds), until—T: "Where a thousand eyes."

13—"Dramatic Fantasia" (Maestoso), by Bach (1 minute and 10 seconds), until—T: "If I am wanted."

14—Continue pp (20 seconds), until—T: "While at the Capitol."

15—"Valse Moderne," by Rosey (3 minutes and 30 seconds), until—T: "You guessed she promised."

16—Love Theme (1 minute), until—T: "Jack bids Elaine."

17—"Love Song," by Abbott Lee (2 minutes and 25 seconds), until—T: "Back in the whirl."

18—"L'Adieu" (Moderato), by Karganoff (1 minute and 45 seconds), until—T: "Doing her bit."

19—"America" (National Song) (45 seconds), until—S: Soldiers marching.

20—"Red, White and Blue," followed by "Dixie" (1 minute and 20 seconds), until—S: Soon after the young couple.

21—Plotting Theme (1 minute and 25 seconds), until—T: "On the eve of their departure."

22—"Lento Allegro" (from Symphonette Suite), by Berge (2 minutes and 10 seconds), until—S: After girls leave Elaine.

23—Love Theme (1 minute and 55 seconds), until—T: "Pardon me, I must make——"

24—"Reve D'Amour" (Melodious Allegretto), by Zemecnik (3 minutes and 20 seconds), until—T: "Be certain to place."

25—Plotting Theme (1 minute and 40 seconds), until—T: "Your suggestion was wise."

26—"Sinister Theme" (Moderato Mysterioso), by Levy (1 minute and 35 seconds), until—T: "The long delayed return."

27—"Le Retour" (Allegretto Mysterioso), by Bizet (4 minutes and 35 seconds), until—T: "This incident shows."

28—Plotting Theme (2 minutes and 15 seconds), until—T: "In the nick of time."

29—"Dramatic Tension No. 1," by Levy (4 minutes), until—T: "Dont act rashly."

30—"Cavatine" (Dramatic Moderato), by Bohm (4 minutes and 10 seconds), until—S: Elaine on balcony.

31—Love Theme (1 minute), until—T: "Jack Mills betrayed."

32—"Heart Wounds" (Dramatic), by Grieg (2 minutes and 20 seconds), until—T: "Whether you are guilty."

33—"Dramatic Recitative," by Levy (1 minute and 50 seconds), until—S: Elaine on balcony.

34—Love Theme (45 seconds), until—S: Interior of office.

35—Repeat "Dramatic Recitative" (1 minute and 25 seconds), until—T: "I've set a little trap."

36—Plotting Theme (2 minutes and 50 seconds), until—S: Elaine in room.

37—Love Theme (1 minute and 20 seconds), until—T: "Elaine, darling, it is all clear."

38—"Broken Melody" (Dramatic), by Van Biene (1 minute and 40 seconds), until—T: "What you have done to me."

39—"America" (National Song), pp (25 seconds), until—T: "Why would I not give?"

40—Love Theme (45 seconds), until * * * * * THE END.

Note: Play Cue No. 40 pp until final scene—then ff until Theme is finished.

Complete Plan Book begins on page 2079

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

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The Belgian
The Burden of Proof
Carmen of the Klondike
Cecilia of the Pink Roses
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The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Fedora
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
How Could you Jean?
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
The Kingdom of Youth
The Knife
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Men
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Out of a Clear Sky
Over There
On Trial
One Hour
One Law for Both
Feck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Silent Woman
The Spy
The Studio Girl
The Silent Man
The Slacker
Suspicion
Thais
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
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Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES
Continued from Preceding Page

"THE SILENT WOMAN"

(Metro-Edith Storey)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Peacefulness" (Characteristic Andante Moderato) by Gaston Borch

1—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 45 seconds), at screening.
2—"Melody in F" (Andante Moderato), by Rubinstein (2 minutes and 15 seconds), until—T: "Mee want Nan."
3—"Scherzetto" (Symphonette Suite), by Berge (3 minutes and 45 seconds), until—T: "Nan Renault only a clerk."
4—"Peacefulness" (Characteristic Moderato Andante) (Theme), by Borch (2 minutes), until—T: "Thanks, I'll save it for my."
5—"Venetian Love Dance" (Moderato Rubato), by Rich (1 minute and 15 seconds), until—S: When Nan leaves store.
6—"Silent Sorrows" (Andante Pathetique), by Borch (3 minutes and 30 seconds), until—S: When Nan Dismounts from horse (doorbell).
7—"Dramatic Tension," by Levy (2 minutes and 15 seconds), until—S: When Mrs. Lowery ascends stairs.
8—"Dramatic Agitato," by Hough (2 minutes and 15 seconds), until—S: When Mrs. Lowery throws rose.
9—"A La Mode" (Popular One-Step), by Rosey (1 minute and 30 seconds), until T: "Sometime later matrimonial—" (horses' hoofs).
10—Theme (1 minute and 45 seconds), until—T: "I'm going back to New York."
11—"Vanity Caprice" (Allegro Ma Non Troppo), by Jackson (3 minutes and 30 seconds), until—T: "Dr. Robson a close friend."
12—"Cupid's Frolic" (Moderato Intermezzo), by Miles (3 minutes and 15 seconds), until—T: "The Doctor is right."
13—Theme (3 minutes), until—T: "It's for the boy's sake."
14—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes), until—T: "A quiet wedding and a home."
15—"Heavy Mysterioso," by Levy (1 minute and 45 seconds), until—S: When Aunt Laura leaves.
16—"Dramatic Tension No. 67," by Shepherd (2 minutes), until—S: When child enters.
17—"Valse Divine" (Characteristic Valse Moderato), by Rosey (3 minutes and 45 seconds), until—T: "Trying to hide in a round."
18—"Dream Chimes" (Andante Moderato), by Wyatt (1 minute and 15 seconds), until—T: "Jove, who would have."
19—"Andante Dramatic," by Herbert (3 minutes), until—T: "You haven't treated me."
20—"Yester-Love" (Andantino Intermezzo), by Borch (3 minutes and 15 seconds), until—T: "Haunted by the shadow of—."
21—"Dramatic Andante" (Characteristic), by Berge (4 minutes), until—S: When Nan picks up letter.
22—"Furioso No. 60," by Shepherd (2 minutes and 45 seconds), until—S: At Beresford's home.
23—Theme (2 minutes), until—T: "He's not worthy it"—until the END.

"THE KINGDOM OF YOUTH"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "The Golden Youth" (Characteristic Valse Lento) by George Rosey

1—"Water Lilies" (4/4 Andante Moderato), by St. Clair (4 minutes and 10 seconds), until—T: "I just saw a sailor."
2—"Dramatic Recitative," by Levy (3 minutes and 5 seconds) until—T: "And like all young."
3—"Comedy Allegro," by Berge (2 minutes and 10 seconds), until—T: "Before the eyes."
4—Theme (2 minutes and 15 seconds), until—T: "Ruth's Aunt Sophronia."
5—"Valse Divine" (Valse Lente), by Rosey (3 minutes and 15 seconds), until—T: "Young woman, are you so free?"
6—"Trombone Sneeze" (Comic Allegretto), by Sorenson (55 seconds), until—T: "I am married little bird."
7—"Silence" (just produce bird effects) (15 seconds), until—T: "Parting."
8—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—T: "Mrs. Ella Rice, the widow."
9—"Visions" (Moderato Intermezzo), by Buse (2 minutes), until—S: Mail wagon arrives.
10—Theme (1 minute and 40 seconds), until—S: Mrs. Rice playing piano.
11—Vocal Solo (with piano accompaniment to action) (1 minute and 5 seconds), until—T: "Oh, Jimmy, tell me everything!"
12—"Sparklets" (6/8 Moderato), by Miles (1 minute and 35 seconds), until—T: "Now let it be understood."
13—"The Vampire" (Dramatic), by Levy (1 minute), until—T: "And after a week has passed."
14—Continue pp (35 seconds), until—T: "Weeks go by."
15—"Impish Elves" (Winsome Intermezzo), by Borch (4 minutes and 10 seconds), until—T: "My dear child, don't you."
16—Theme (2 minutes and 55 seconds), until—T: "And later it was all."
17—"Valse Moderne" (Valse Lente), by Rosey (2 minutes and 30 seconds), until—T: "I don't think you should."

(Continued on next page)

(Continued from preceding page)

18—"Intermezzo" (Moderato), by Huerter (3 minutes and 5 seconds), until—T: "Ruth determines that."
19—"Capricious Annette" (Allegretto Caprice), by Borch (2 minutes and 5 seconds), until—T: "I know you're scheming."
20—"Dramatic Andante" (Characteristic), by Borch (1 minute and 25 seconds), until—S: Interior of garage.
21—"Half-Reel Hurry" (for general use), by Levy (2 minutes and 40 seconds), until—T: "You did that."
22—Continue pp (1 minute and 5 seconds), until—S: Madge reading a book.
23—Continue ppp and very slow (35 seconds), until—S: On deck of yacht.
24—Theme (2 minutes and 5 seconds), until * * * * THE END.

"SUSPICION"

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "May Dreams" (Andantino Romance) by Gaston Borch

Sinister (Spy) Theme: "Sinister Theme" (Andante Molto e Misterioso) by Vely

1—"Valse Moderne" (Valse Lente), by George Rosey (2 minutes and 5 seconds), until—T: "Washington, the brain of the world war."
2—"Review March," by Berge (1 minute and 30 seconds), until—T: "Get me the Secret Service."
3—"Piano Solo" (improvise to action) (50 seconds), until—S: Automobile on driveway.
4—"Tacet" (20 seconds), until—S: Girl at piano.
5—"Piano Solo" (improvise to action) (40 seconds), until—S: Girl leaves piano.
6—Love Theme (3 minutes and 50 seconds), until—T: "Evening the time for music."
7—Violin and piano duet to action (1 minute), until—S: Violin player stops.
8—Violin solo to action (composition for beginner) (1 minute and 15 seconds), until—S: Girl stops playing violin.
9—"Golden Youth" (Valse Lente), by George Rosey (2 minutes and 35 seconds), until—T: "A nest of spies."
10—Sinister (Spy) Theme (1 minute and 25 seconds), until—S: Interior of the Forrest Apartment.
11—"Babillage" (Allegretto), by Castillo (3 minutes and 45 seconds), until—T: "By Jove, some people."
12—"Turbulence" (Allegro Agitato), by Borch (1 minute and 5 seconds), until—S: Interior of rooms.
13—"Dramatic Tension," by Levy (3 minutes), until—T: "I would prefer to speak."
14—"Melody," by Friml (6 minutes and 15 seconds), until—T: "Maybe it's the study."
15—Sinister (Spy) Theme (1 minute and 25 seconds), until—S: Interior of reception room.
16—"There Waves the Flag" (patriotic song), by Borch (50 seconds), until—S: Leonard playing a violin solo.
Note: Play as vocal solo with violin and piano accompaniment.
17—"Violin Solo" to action (35 seconds), until—S: Guests applauding.
18—"Valse Divine" (Valse Lente), by George Rosey (1 minute and 50 seconds), until—S: Leonard and Mrs. Forrest in garden.
19—"A La Mode" (French One Step), by George Rosey (1 minute and 40 seconds), until—T: "Hasn't it been a wonderful night."
20—Love Theme (4 minutes and 15 seconds), until—T: "Were you dreaming?"
21—"Pathetic Andante," by Vely (3 minutes and 10 seconds), until—T: "To serve Germany."
22—Sinister (Spy) Theme (3 minutes and 15 seconds), until—T: "Who was in your room?"
Note: Watch shots.
23—"Dramatic Recitative," by Levy (3 minutes and 50 seconds), until—S: Doctor Forrest wounded in chair.
Note: "FF during fight—watching shots."
24—"Heart Wounds" (Dramatic Pathetic), by Grieg (4 minutes and 10 seconds), until—T: "A new day."
25—Love Theme (4 minutes and 50 seconds), until—T: "You have destroyed——"
26—"Erotik" (Dramatic), by Grieg (2 minutes and 35 seconds), until—S: Mrs. Forrest on floor.
27—"Tragic Theme," by Vely (2 minutes), until—T: "No, she is out of danger."
28—Love Theme (2 minutes and 5 seconds), until—T: "I was detailed to guard."
29—Sinister (Spy) Theme (1 minute and 25 seconds), until—S: Mrs. Forrest in bed.
30—Love Theme FF (1 minute and 25 seconds), until—T: "Goodby, I will be——"
31—Eight Bars "America" Only (15 seconds), until—T: "The second anniversary."
32—"Impish Elves" (Light Intermezzo), by Borch (1 minute and 5 seconds), until—* * * * * THE END.

"OUT OF A CLEAR SKY"

(Paramount-Marguerite Clark)

Theme: "May Dreams" (Moderato Romance) by Gaston Borch

1—"Hurry" (for railroad scenes), by Minot (1 minute and 5 seconds), at screening.
S: Railroad effects.
T: "On one of the Pullmans."
2—Continue pp (20 seconds), until—T: "In the same car."
3—"Heavy Mysterioso," by Levy (2 minutes and 35 seconds), until—T: "Bob Lawrence—."
S: Railroad effects.
S: Effects of water-falls.
4—"Le Retour" (Mysterious Allegro), by Bizet (2 minutes and 5 seconds), until—T: "And because she so."
S: Young man whistling for dog.
S: Railroad effects.
5—Continue to action (1 minute and 10 seconds), until—S: Railroad on bridge.
6—Theme (3 minutes and 20 seconds), until—S: Young man and girl dismount from horse.
T: "On the trail."
T: "Supper is ready."
7—"Dramatic Narrative," by Pement (1 minute and 45 seconds), until—T: "Look here, little girl."
T: "It is that in Belgium."
8—"Pathetic Andante," by Vely (1 minute and 50 seconds), until—T: "When came the time."
9—"Bombasto March," by Farrar (35 seconds), until—T: "Then came the Germans."
T: "My uncle proved."
10—"L'Adieu" (Dramatic), by Karganoff (1 minute and 5 seconds), until—T: "As if I were a pawn."
S: Germans marching.
S: Effect ad. lib. small drum.
11—Continue to action (55 seconds), until—T: "My father was killed."
12—"Battle Agitato No. 48" (pp), by Shepherd (45 seconds), until—S: In trench.
S: Watch shot.
13—"Broken Melody" (Dramatic), by Van Biene (1 minute and 40 seconds), until—S: Flashback to interior of palace.
T: "I hate you."
14—"Dramatic Recitative," by Levy (1 minute and 35 seconds), until—T: "Then Mees Jane."
S: Watch shot.
T: "Give me the knife."
15—"Furioso" (pp. or ff. to action), by Levy (1 minute and 5 seconds), until—S: Sunset and sunrise.
T: "Don't be afraid."
16—"Melody" (Moderato), by Huerter (3 minutes and 10 seconds), until T: "Morning."
T: "Damn the old chain."
T: "You're mighty wet."
17—Silence (20 seconds), until—S: young man on horse.
NOTE: Just produce storm effect and watch for explosions.
18—"After Sunset" (4/4 Moderato), by Pryor (4 minutes and 30 seconds), until—T: "We just got out."
T: "The reason why Mamie."
S: Baby crying (produce effect).
S: Girl and boy near bed.
19—Theme (2 minutes and 20 seconds), until—S: Bob knocking on door.
T: "I was afraid."
20—"Valse Moderne" (Valse Lento), by Rosey (3 minutes and 15 seconds), until—T: "Granny White."
S: Baby crying (produce effects).
T: "He is a child."
21—Theme (2 minutes and 5 seconds), until—T: "Now little girl."
T: "I am going to lead."
22—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 30 seconds), until—T: "Confidences, the next morning."
T: "There is not a."
23—Continue to action (2 minutes and 10 seconds), until—T: "You mean he needs."
T: "I had not before known."
24—"L'Adieu" (12/8 Dramatic), by Favarger (25 seconds), until—T: "A bit of her dress."
25—Continue to action (4 minutes and 50 seconds), until—T: "An apt pupil."
T: "Bob told me to warn you."
S: Watch girl sneeze.
T: "Desdemona has such."
26—"Dramatic Tension," by Levy (2 minutes and 5 seconds), until—T: "It's not too late."
T: "Do not grieve."
27—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 50 seconds), until—T: "In the days that followed."
S: Dog barking.
S: Cat meowing.
28—Theme (2 minutes and 10 seconds), until—T: "In my country."
T: "You are breaking my heart."
29—"Golden Youth" (Valse Lente), by Rosey (3 minutes and 10 seconds), until—T: "Miss Jane returns."
S: Railroad bell (watch railroad effects).
S: Close-up of letter.
S: Railroad effects.
30—Theme (35 seconds), until—T: "Some men are so stupid."
S: Train leaves.—Until the END.

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Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Under the Direction of Peter Milne

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

" A Woman's Experience "

(Bacon-Backer Film Corp.—Six Reels. State Rights)

EXCHANGEMEN and exhibitors better be sure to look this over for a more promising state rights feature has not been put on the market in some time. It is an adaptation of a play by Paul M. Potter, entitled "Agnes," and presents one of the strongest domestic dramas based on the eternal triangle that has been seen in some time. The story builds with accumulative interest to an intense climax. The wife, the body of a dead man concealed behind a screen, interviews her husband regarding his financial worries, the while successful in keeping from him the knowledge of the present tragedy. The plot concerns the adventures of the married couple in New York, and how they learned the value of peace and quiet in the country as compared with the steady rush and roar, the nerve-racking wear of the great city.

The cast is exceptional. Every one of the players does great work. Mary Boland, once John Drew's leading woman, acts the part of the wife with skill. Sam Hardy, well known on the stage, does great work as the husband. Robert Cain, a popular villain, gives a polished performance, and Corinne Uzzell does the best acting of her career as a woman of the world.

The production which Perry Vekroff has given the picture is most appropriate. He also made the scenario, and did intelligent work in this department also. The settings and photographic work will come as a revelation.—*Peter Milne.*

" The Embarrassment of Riches," with Lillian Walker

(Lillian Walker-Hodkinson—Sept. 23. Directed by Edward Dillon)

IN spite of the fact that the situations in this offering have been put into pictures at innumerable times in the past—settlement workers vs. political crooks—it will please, because it deals more with the happy side of life and has been handled intelligently. It contains some human element, a little suspense and a thrill or two towards the end (when the police raid the gambling house). The action keeps at fairly steady pace.

The story concerns the heroine, a factory girl who is suddenly made rich through an inheritance. This does not turn her head. She seeks happiness in alleviating the sufferings of the less fortunate. Eventually she meets the man of her heart.

The picture is of the light type, the kind that are in demand just now. It is not big, but will offer your patrons clean and wholesome entertainment.—*P. S. Harrison.*

Additional Advance Reviews on page 2093

" Orange Blossoms "

With Mildred Harris

(Jewel—6 Reels. Release Date Not Yet Announced. Directed by Lois Weber)

THERE is some class to this production. You will find genuine art in it. Really one couldn't expect anything less from Miss Weber after a display of such directorial capabilities as shown in "For Husbands Only."

"Orange Blossoms" is the kind of a picture that unfolds itself in a smooth way and grips and holds you before you become conscious of the fact. The plot may not rightly be called original, but it introduces an unexpected twist that places it on that class.

The hero allures the heroine, a girl of poor circumstances, by the display of splendor. With the vision of the drudgery of her life before her eyes, she is tempted to follow the easy path, but at that moment the place is raided by the police. Horror stricken, she escapes. In the end Orange Blossoms bind them to life-long happiness.

Mildred Harris, as well as Lewis Cody, again display rare artistic talents. The interior scenes are remarkable for their splendor. Evidently the private home of some wealthy person had been used for the purpose. It will tickle the hearts of your women patrons. There is one situation in the picture that is suggestive, the hero asks the heroine to deviate from her virtuous path. But it is only hinted at, no brute force being used, and as they marry in the end, it may get by even with overcritical audiences.—*P. S. Harrison.*

" The Border Raiders "

(Pathe—Oct. 6—5 reels. Directed by Stuart Patton)

THIS attraction will please a great number of picture-goers, mostly those who are not so critical, because it is of a nature that usually has universal appeal—opium smuggling by Chinamen as well as whites, with Government Secret Service men after them. Had the continuity been better, however, it would have pleased a larger number.

The locale of the story is given as the Mexican border, and the time, after the Mexican war.

The Chinese den is realistic and the characters convincing.

A few thrills, suspense and some heart interest (the faithful cowboys stick to the heroine until she is out of trouble), will be found in several of the situations.

This offering will have a stronger appeal with audiences that like the melodrama.—*P. S. Harrison.*

The Complete Plan Book

Appears Every Week—Fifty-two Times a Year—Covers Every Feature Released

"THE YELLOW DOG"—JEWEL

"Pleasing and Amusing," Says Harrison

THIS picture was reviewed on page 1911, the advance section of last week's issue.

I wish to state again that this attraction will please not because it is a patriotic subject alone, but also because it contains many of the elements that are necessary in a picture that is expected to do its part towards amusing picturegoers.

The energetic nature of young America is set in motion towards foiling the schemes of German propaganda, who always worked in the dark even before our government declared war against Germany.

The title is catchy and if the picture is backed up by proper publicity no reason in the world why it shouldn't draw.

It is a clean offering.—Released Oct. 15.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

"Nosey" White.....Antrim Short
Alexander Cummings.....Frank Clark
Karl Schneider.....Will Machin
Albert Walker.....Arthur Hoyt
Jones.....Frank Hayes
Babbitt.....Frederic Starr
Kate Cummings.....Clara Horton
Mrs. Blakely.....Ruby La Fayette
Tom Blakely.....Ralph Graves
His Sweetheart.....Lily Clark
Max Kummich.....Fred Kelsey

Directed by Colin Campbell, Scenario by Elliott J. Clawson, Story by Henry Irving Dodge.

Story appeared in Saturday Evening Post issue of May 4; published in book form by Harper and Brothers.

THE STORY

The story of "The Yellow Dog" deals with present-day social conditions in any average American town—in the picture the town is Danforth. One of the leading citizens of Danforth is Albert Walker, a typical American, tolerant of the average weaknesses of the human race but utterly disgusted with the lack of patriotism displayed by so many of his friends of the village. This attitude on the part of the townsfolk takes definite shape in the expressions of doubt voiced by many of the people, the circulation of foolish rumors regarding our war activities, etc.

But Walker shortly notices that these attacks on the Government are growing into more than just mere thoughtlessness. He suddenly comes to the realization that the Doubting Thomases are the direct result of carefully laid German propaganda. Thoroughly aroused he denounces all the defamers of the United States as "Yellow Dogs." To make efficient his plan he organizes all the patriotic boys of the neighborhood—there are no "Yellow Pups"—and lectures them one evening on a definitely laid plan of action. He proposes that whenever one of the boys hears a "Yellow Dog" speak, he hand him a card telling him just what sort of a sneak he is, at the same time demand "How Do You Know?"

The boys take enthusiastically to the idea and commence a widespread campaign with the result that soon the town is purged of "Yellow Dogs." But more than that. The plan, so humbly begun, frustrates a plot to blow up shipyards on the eve of the launching of a fleet of vessels. A dangerous spy is unmasked and brought to justice. "The Yellow Dog" disappears forever from Danforth.

AD TALK

It is not often that the management of the _____ theatre deliberately books a picture with a "message." Messages, particularly those heralded as great moral lessons, are often distasteful. However, on _____ of _____ week we will make an exception to the rule. We have no hesitation in stepping right out and saying that "The Yellow Dog," our attraction for those days, is a "message"—moreover, it is a message that every citizen of _____ should see and profit by.

All of which leads up to the fact that "The Yellow Dog" is an attack against those Doubting Thomases within the limits of our country who go about saying, "Did you hear that there are great big casualty lists which are being withheld?" "We can never get a decision on the field in this war," "France and England want to make peace but the United States won't let them," and kindred lines. You know this sort of a fellow don't you? There are far too many of them. Well, in "The Yellow Dog" he gets *his*.

Mind you, we don't mean that these fellows are traitors—not intentionally so, at any rate. Perhaps they mean well—but they don't know how to go about it. Well, a little town called Danforth rid itself of this bunch of doubters in shipshape, just as soon as it got wise to the fact that the rumors were all circulated by agents who received their pay from the Central Powers. It will do your heart good to see how Danforth cured its doubters. And just take a tip and see if you can't work it on the fellow who comes up to you and whines: "There was a transport torpedoed last week which we never heard about in the papers." Get up and tell him that your Uncle Sam isn't afraid to look disaster square in the face—if there is one to look at. "The Yellow Dog" will give you the inspiration to help along the fight at home—with a vengeance.

CATCH LINES

If there is a Yellow Dog on your block ask him "How do you know?" the next time he starts complaining against the Government. He won't be able to answer you.

There won't be any Yellow Dogs in this town after "The Yellow Dog" has been shown.

The Society for Prevention of Cruelty to Animals says not to tie cans to the tails of helpless dogs. But there is *one* dog you can tie a can to any time you want. He's the Yellow Dog.

Don't forget that the calamity howler within is every bit as harmful as the enemy without. Get rid of him.

If a Yellow Dog chances to witness "The Yellow Dog" he'll come out *white*.

A yellow streak is the meanest thing in the world. Wipe all of them out.

You owe it to the United States of America to kick every Yellow Dog in the seat of his troubles whenever he starts to yelp.

The boys in the trenches have proven there

(Continued on page 2090)



Striking 24-Sheet Furnished With "The Yellow Dog"—Other Paper is of Similar "Money-Pulling" Design

"WHEN A WOMAN SINS"—FOX

Theda Bara in the "Vamp" Role Her Followers Want

IF you happen to be located in a wicked city inhabited by very, very bad people, this picture will make them see the light. Sinners will weep and be glad to reform.

It is a combination of a vampire play and a sermon. The heroine is introduced as a very young girl, yet in her 'teens, who is called to nurse a feeble old man. The latter is shown as unable to suffer the presence of old women. He would rather see young blood caring for him.

His son, a minister, falls in love with her, but he soon casts her off because he apprehends her giving the old man an innocent kiss. She then gets angry and becomes a great actress and a vampire.

Throughout the play she is shown now as a vampire then as a penitent. In one of her wicked spells she causes the minister's cousin to commit suicide. In the end she forsakes broadstreet and weds the minister.

The star is handicapped by a poor story. None of the scenes are vulgar, but it shows father and son in love with the same woman.—Released Sept. 1st.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Lillian Marchard, Later Poppea.....Theda Bara
Mortimer West.....Joseph Swickard
Michael West.....Albert Roscoe
Dr. Stone.....Ogden Crane
Augustus Van Brooks.....Alfred Fremont
Reggie West.....Jack Rollens
Mrs. West.....Genevieve Blinn
Direction by J. Gordon Edwards.
Scenario by E. Lloyd Sheldon.
Story by Betta Breuil.
Photographed by John W. Boyle.

AD TALK

Theda Bara, a screen star who has a perfect right to the descriptive "Incomparable," returns to the screen of the ——— theatre on ——— of ——— week in her latest Fox picture entitled "When a Woman Sins." In this production Miss Bara carries a role the type of which has proven vastly popular. She portrays a young woman whose innocent actions are mistaken by the man she loves as bits of evidence to damn her. In her sorrow she enters into the night life of the city with a reckless abandon that soon earns for her a notorious name. But despite this superficial attitude of inane frivolity, her heart bleeds. She still loves the man who scorned her and in one way or another attempts to win back his affections.

How she accomplishes this makes a story truly intensely dramatic, and one which builds to a denouement of terrific force. The management of the ——— theatre is sure that admirers of Miss Bara and her excellently developed art will find in "When a Woman Sins" a picture patterned exactly to their liking.

Like all the productions in which Miss Bara has appeared, this picture is endowed with a lavish setting, well befitting the type of story presented. The direction was in the capable hands of J. Gordon Edwards, Miss Bara's director on all her successes of the past two years. E. Lloyd Sheldon, who has written a number of her pictures and is so well conversant with the style of material required, prepared the scenario from an original story by Betta Breuil. Albert Roscoe is seen opposite the star.

THE STORY

Lily Marchard is the nurse of old Mortimer West, a man who has wrecked his life with excesses. Michael, West's son, a divinity student, returns home to visit his father and falls in love with the beautiful Lily. The doctor warns Lily that West has little longer to live and that any severe shock will prove fatal. With this in mind Lily brings herself to endure his loathsome caresses, lest antagonism toward him prove too much. In reality, however, she is deeply in love with Michael.

One night full of the joy of living she dances on the lawn only scantily clad. A greedy spectator is West. When she retires to her room he follows her and attempts to take her in his arms. Horrified, she struggles with him and in this situation Michael discovers them. He denounces Lily. The shock proves too much for West and he dies. Michael accuses her of causing his death and orders her from the house.

Disillusioned she plunges into the gay life and becomes known as Poppea, a dancer. She attracts Reggie West, Michael's cousin, who soon becomes mad about her. Michael visits her to plead the boy's cause. And later comes his mother. Moved, Poppea agrees to send the boy away if Michael will visit her. On his arrival she tries to lure him back to her and eventually he capitulates. Reggie standing across the street sees their shadows on the window shade and kills himself. Loathing comes over Michael again and he leaves Poppea.

Weary of life Poppea gives a wild revel at the height of which she climbs to the table and announces she will auction herself off to the highest bidder. This frightful joke in sway she is about to drink a glass of poison when a pot of lilies is handed her, and in the flowers is a message of forgiveness and love from Michael, who realizes now he misjudged her in the beginning.

CATCH LINES

Theda Bara's latest and most pretentious production.

The lack of faith in a young divinity student led the woman to the verge of destruction—his faith regained, she was saved.

Theda Bara's latest role in which she depicts the regeneration of a modern vampire.

(Continued on page 2082)



"WHEN A WOMAN SINS"—WILLIAM FOX PRODUCTION

Electros and Mats of This Cut at Fox Exchanges

"BONNIE ANNIE LAURIE"—FOX

THIS picture will please picturegoers. Although the story is very pathetic, it is not the kind that will make people unhappy. It will affect the emotions in somewhat the same manner as "Missing," produced recently for the Paramount program by J. Stuart Blackton. It will move even a hard-hearted person.

Barring the title, which is also the name given to the heroine, nothing else is borrowed from the song of the same name.

The basic idea of the plot is true love. The heroine's betrothed leaves for the trenches. She nurses back to life a shipwrecked man with whom she falls in love. Eventually, however, she marries her first love.

The Scottish atmosphere has been reproduced faithfully. It is gratifying that the picture is free from any suggestiveness; therefore, it will offer a satisfactory entertainment to all audiences.—Released Sept. 1st.—Length, 5 reels.—*P. S. Harrison.*

CAST

Annie Laurie.....Peggy Hyland
Sandy Laurie.....Henry Hallam
Captain McGregor.....William Bailey
Lieutenant Hathaway.....Sidney Mason
Andy McGregor.....Dan Mason
Nan, the nurse.....Marion Singer
Written by Hamilton Thompson.
Staged by Harry Millarde.

CATCH LINES

A picture inspired by the beautiful song of Robert Burns.

Peggy Hyland in her latest Fox picture.

A human and appealing story of the war that doesn't preach or point a moral.

A story of rivals for the hand of a Scotch lassie—who first meet on the wastes of No Man's Land.

Not a patriotic preachment but an appeal to the hearts of all true patriots.

It will make you shed tears—not of sorrow but of gladness.

The land made immortal in Robert Burns' song faithfully shown on the screen.

Love of country came before love of home with Bonnie Annie Laurie.

When it comes to a question of duty to home or country which swings the scales? See "Bonnie Annie Laurie" and how a Scotch lassie decided.

AD TALK

Something new in the way of war pictures will be offered on the screen of the ——— theatre on ——— of ——— week when the latest Fox feature starring Peggy Hyland entitled "Bonnie Annie Laurie" is shown. The scenes of this production are laid in Scotland and France—the battlefields of France—and the story concerns a Scotch lassie, her admirer from her home village and her devoted lover from the United States. Chance places the girl in a position where she is obliged to choose between the two men. And whichever way she chooses she knows full well she will break a heart. It is this appealing situation which forms the crux of the action of "Bonnie Annie Laurie"—it is a dramatic moment that will bring tears to the eyes—tears of pity and admiration.

The picture has been excellently handled from every standpoint. Not alone is the atmosphere of Scotland faithfully reproduced on the screen but Director Harry Millarde has gained some strikingly realistic effects of the battlefields of France. Miss Hyland does beautiful work in the title role and receives adequate support from her two leading men, William Bailey and Sidney Mason.

The story of "Bonnie Annie Laurie" was inspired by the memorable poem of Robert Burns. While of course the story cannot be traced through the lines of the verses, it was the picture painted of the girl, Bonnie Annie Laurie, that gave the author, Hamilton Thompson, the will and the inspiration to conceive the plot of the play. And it is a picture which, in every way, does justice to the cause of its inspiration. It is not just a "hurrah" war picture, but a human, vital story—really a chapter from life.

THE STORY

In Scotland Sandy Laurie has long desired that his daughter, Bonnie Annie, marry Donald McGregor and so when the latter receives his orders to leave for the front she is betrothed to him. McGregor is commissioned a Captain and is soon fighting on the battlefields of France.

It is some time later that Annie rescues an unconscious man from the sea and nurses him back to health. Sandy, foolishly strict in the matter of Annie's conduct, orders the man from the house as soon as his health will permit. But real love has come to Annie and so she follows him, overtaking him in a lonely hut where he lies ill with fever. There is a storm that night and the stranger, delirious, wanders away and Annie cannot find him. She returns home but is cast out by her father who believes that she has betrayed her vow to McGregor.

The stranger wanders to London finally where he hears a band playing the national anthem of the United States. It is this which restores his memory. He is Lieutenant Hathaway of the United States Army and had been lost when the Tuscania went to the bottom of the sea. He proceeds to the trenches and is billeted with the same company in which is Captain McGregor. After a charge he assists the Captain back to the trenches and is severely wounded. McGregor is blinded.

There in the hospital is Annie as a Red Cross nurse. She is torn by her love for the one and her pity for the other but eventually she decides to keep her vow to McGregor, blind and helpless. So they are married while the American goes back to the trenches.

ADVERTISING AIDS

PAPER:—Two 1-sheets; two 3-sheets; one 6-sheet.
LOBBY DISPLAY PHOTOGRAPHS: — Ten 8 x 10; ten 11 x 14; three 22 x 28 (colored).
SCENE CUTS:—Five two-column; six one-column. All cuts are attractive, many showing Miss Hyland in poses in Scotch kilts, etc.
ADVERTISING CUTS:—Include one and two-column display and type advertisements.
Cuts are furnished at small cost. Mats of all cuts obtainable free of charge at Fox branches.
SLIDES, MUSIC CUE.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in Motion Picture News August 24 issue, page 1162; September 14 issue, pages 1642 and 1643.

SUGGESTIONS

The title of the picture offers opportunities for a novel line of advertising and publicity exploitation. Robert Burns' poem which inspired the author to write the picture can easily be found and probably the newspapers would print it. Dwell on the fact that while it is a story of the Great War, it is thoroughly human and appealing and that it leaves all the "hurrah" stuff out.

(Continued from page 2081)

In despair she stood mid the half-drunken throng of admirers and announced her intention of auctioning herself off to the highest bidder. And the bids were high, for Poppea was a much sought after woman. But gold was not the purchasing price—it was a pot of lilies.

The shallowness of the underworld life of fast society compared with the light of true love.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet. All this paper reflects the title of the picture to a startling degree. The scenes have real pulling power and give a glimpse of the picture that passers-by will be certain to notice.
PHOTOS:—Twelve 8 x 10 black and white; twelve 11 x 14 black and white; three 22 x 28 colored.
CUTS AND MATS:—Five one-column cuts and mats; three two-column cuts and mats. Two of the single columns show Miss Bara in striking poses. The other three are well selected scenes from the production. The two-column cuts contain scenes that will be effective in newspaper display.
ADVERTISING LAYOUTS:—Three one-column; four two-column (display); three two-column; nine one-column (type). The display advertisements all contain scenes or star poses and are excellent for this type of production. A particularly effective one-column (display) contains no picture, but a large interogation point with a small amount of interest-awakening reading matter.
MUSIC CUES AND SLIDES.



Type of Star Cut Supplies Which Will Suggest Character of Production

"PECK'S BAD GIRL"—GOLDWYN

Mabel Normand in Subject That Exhibitors Have Demanded

EXHIBITORS who have been demanding that the Goldwyn company reintroduce Mabel Normand to her old comedy tricks will be partially satisfied in this her latest production with that company. "Peck's Bad Girl" gives her a number of opportunities to play havoc with the entire cast. She causes a run on the town bank and demoralizes the village fire department in true old Kentucky style.

The film also possesses a slight thread of romance and a share of melodrama by which the climax is brought about.

While it can not be said that Miss Normand has completely returned to her once popular sphere (a sphere which is still popular from all reports), "Peck's Bad Girl" is the nearest thing to it she has done since becoming a Goldwyn star. The production, which includes a complete set of a village main street, is adequate.—Released Sept. 9.—Length, 5 reels.—*Peter Milne.*

THE CAST

Mabel Penelope Peck.....Mabel Normand
Dick.....Earle Foxe
Hortense Martinot.....Corinne Barker
Miss Olivia..... Blanche Davenport
Adam Raskell.....Ryley Hatch
Willie Raskell.....Leslie Hunt
Peck.....E. M. Favor
Pearson..... ....Edwin Sturgis
Walker.....Joseph Granby

By Tex Charwate.
Directed by Charles Giblyn.
Photographed by Louis Physioc.

AD TALK

Mabel Normand, the idol of many fans, comes to the ——— theatre on ——— of ——— week in her latest Goldwyn picture, entitled "Peck's Bad Girl," written specially to exploit her talents, by Tex Charwate. This film is notable, in that it marks Miss Normand's return to the type of picture which made her famous under Mack Sennett's management. She is to be seen as the harum-scarem tom-boy-girl of the town, who thinks nothing of arguing with the bank president and putting the village fire department out of order. Nor does she stop at capturing a trio of crooks who arrive in the village to purloin gold from the vaults of the bank. However, we proceed too fast. That is the end of the picture.

In the beginning, Peck's bad girl drags her father to town in a futile effort to secure nine dollars due him from the president of the bank. Their pleadings all for naught, our tom-boy-girl takes revenge on the president by pasting a sign up over the bank door to the effect that the noble institution is, in plain language, "busted." A run starts, and to quiet it, or rather, to make matters considerably worse, the village fire department is called out. However, instead of dispersing the mob the fire department succeeds in dispersing itself, owing to interference from one party or another. The hose breaks loose and havoc reigns.

But it is futile to elaborate on the many comical points of "Peck's Bad Girl." Suffice it to say that Miss Normand has never had a feature comedy that could compare with this Goldwyn picture. It is the type that her admirers have been asking for for quite a while. That the Goldwyn Company has produced it is a great credit to the concern itself as well as a compliment to the choice of the fans. Earle Foxe is the leading man and the supporting cast is fine from beginning to end.

THE STORY

Penelope Peck is the village scamp of Yaptank. Her father is a no-account and lets his daughter run wild. On a certain day he goes to the town bank with his daughter to demand the nine dollars due him for services rendered as night watchman. Penelope helps her father out in his demands. But it is useless. For revenge, the girl paints a sign telling of the fact that the bank has gone on the rocks. A run on the old pile is soon started and pandemonium reigns. The fire department is called out and becomes completely demoralized, owing to mob interference. Yaptank never saw such a day.

There comes to the town one, Hortense, who opens a modiste's shop and there also comes to the town one, Dick, who opens a jewelry store. Dick and Peck's bad girl meet and there is something resembling love at first sight as a result. Penelope is made perfectly happy when she secures the position of model to Hortense. Penelope is made happy, yes. But Hortense and the customers have rather a strenuous time of it. The model appears in a low cut evening gown, showing a broad expanse of woolen undershirt beneath, which is hardly the correct thing for models to do.

Then there come others to town. Two gentlemen of smooth tongue but rough exterior who proceed to find out from the bank president when his largest shipment of money is due. This done, they enter Hortense's shop and proceed to dig through into the bank. It might have come off well for the gentlemen of the underworld had not Peck's bad girl interfered. She happened to be in the store and by using her wits and her strength, succeeds in making the two gentlemen captives and also, incidentally, Hortense, who, it develops, was in on the little game. As for Dick, he is a detective, and seeing that Peck's girl, who is not bad at all, is so clever, he decides to go into partnership.

CATCH LINES

Mabel Normand returns to the type of picture in which she first gained popularity and fame.

Mabel Normand in her latest and best Goldwyn picture.

It's a Goldwyn which is, generally speaking, enough said. This one, however, has Mabel Normand as its star. Which is a plenty.

The town bank and the town fire department wrecked by the prank of a tom-boy-girl.

The judge of the Yaptank court was dignified enough until Peck's bad girl came along. After her case he felt like resigning and going to the old gentlemen's home.

Mabel Normand, the shining light of many an old Keystone comedy, in a picture that transports one back to those hilarious days.

Goldwyn's best production featuring Mabel Normand.

If it is comedy you want, and most people do want it these days, don't miss Mabel Normand in Peck's Bad Girl."

A comedy-melodrama, the best tonic in the world for tired nerves.

Written by Tex Charwate, author of "The Turn of the Wheel," with Geraldine Farrar.

ADVERTISING AIDS

PAPER:—One, three, six and twenty-four sheets and rotogravures in one-sheet size include scenes of production and photographs of star. Stock twenty-four sheet procurable. Also twenty-four sheet advertising this special production.

PHOTOS:—Sets of stills are provided in three sizes: 8 x 10, 11 x 14, 23 x 28, all attractively colored.

CUTS AND MATS FOR NEWSPAPER PUBLICITY AND ADVERTISING:—Ad cuts include two one-column and two two-column of different sizes. The small one-column contains display lettering. The others have Mabel Normand in poses characteristic of the production.

Publicity cuts include two one-column star cuts, one two-column star cut (pose), one two-column cut of Miss Normand in comical scene and one two-column of Miss Normand and Earle Foxe.

SLIDES AND MUSIC CUE.

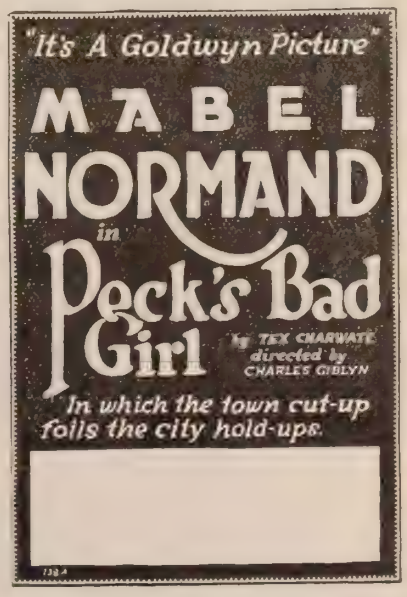
SUGGESTIONS

Feature Mabel Normand and dwell on the fact that in "Peck's Bad Girl" she returns to the type of picture in which she gained her fame and popularity. Chicago critics on seeing the production acclaimed it great, and added that "Goldwyn had 'found' Mabel Normand." It went well during a week's run at one of the largest of the Chicago houses. With this in mind the exhibitor may well consider the feature one which may be boosted as Mabel Normand's best Goldwyn.

If "The Turn of the Wheel," with Geraldine Farrar, has been played it would be well to mention the fact that this is by the same author, Tex Charwate. The subjects are of a totally different nature. For advertisements the exhibitors will find some clever ones in the Goldwyn press sheet. Many of the first run exhibitors have taken to the practice of clipping the Goldwyn ads in the trade papers and using them in their own dailies. Foreseeing this Goldwyn has electros and mats on hand, in regular newspaper screen, for distribution to exhibitors who wish to use them in this way. It is a good idea, as these advertisements are attractively worded and gotten up.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in MOTION PICTURE NEWS September 21 issue, page 1778.



Cuts Similar to the Above Furnished in One and Two-Column Sizes. The Two-Column Are Display Ads Illustrated, and Are Gotten Up in Attractive Style—Mabel Normand's name and Picture Always Prominent

"SPORTING LIFE"—MAURICE TOURNEUR

"Sporting Life," Maurice Tourneur Productions

THIS offering may well be considered a Film Classic. It will take its place among the leading productions that helped to make history for the Motion Picture Art. It contains all the dramatic elements that make a picture stand out like an oasis in a desert.

To begin with it is full of powerful situations, in the language of the exhibitor called "Punches." For instance, the drugging of the prize-fighter in the ring, just before the fight starts; the hero's appointment of himself as a substitute, a thing no one expects, and when everybody thinks the fight is to be declared off as a logical consequence; the kidnaping of the hero on the eve of the horse races as the result of a conspiracy, in order to have his horse "Scratched"; the fight in the ferry-boat and the rescuing of the hero; his arrival in the track on time; the jockey's outwitting of the guards, jumping on the horse and participating in the races, and many others.

The most interesting thing of all, however, is the unfolding of two independent, major situations,—the prize-fight and the fight in the lonely house for the recovery of the race horse—at the same time, showing scenes now of the one, then of the other.

The signalling of the horse, by striking his foot on the floor, thus making his presence known, looks thoroughly human.

There is one situation that is suggestive.—The prize fighter wrongs the girl.—But, as he marries her in the end, I am sure it will get by with any audience.

Release plans not yet announced.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

John Earl of Woodstock.....Ralph Graves
Joe Lee.....Warner Richmond
Miles Cavanagh.....Charles Eldridge
Malet de Carteret.....Charles Craig
Straker .....Henry West
Norah Cavanagh.....Constance Binney
Kitty Cavanagh .....Fair Binney
Olive de Carteret.....Willette Kershawe

Scenario by Winthrop Kelley.
Directed by Maurice Tourneur.
Distributed by Hiller and Wilk.

AD TALK

Next week the ———— theatre has booked the special attraction "Sporting Life," a pretentious production based on the famous Drury Lane melodrama of the same name. This picture is significant in more ways than one. To begin with it is considered to be the biggest melodrama that ever came forth from that vast storehouse of melodramas—Drury Lane. With its wonderful replica of the greatest sporting event in the world, the English Derby, its thrilling scenes in the National Sporting Club of London, the home of all the big prize fights on the other side of the water and with its exciting action, with villainy pitted against fine heroics, it can well be classed among the big features of the day.

It is said that at the first New York showing of the picture the audience applauded the hero and hissed the villain with vigor. And that is going some! Most people like to relegate such conduct back to the days of the ten, twenty, thirt', but here was an audience in a big Broadway house so swept away that the emotions completely took possession of the brain! A picture that can furnish such a great amount of enjoyment in times as these is indeed worth coming far to see and because of this the management of the ———— theatre has booked the picture for an extended run.

The film was produced under the direction of Maurice Tourneur, one of the big directors of the day. He will be remembered for his fine work on "The Blue Bird," "Prunella," "The Poor Little Rich Girl" and other prominent pictures. These were all productions of an entirely different type and it will be interesting for his admirers to watch his career in this, his newer field. We can promise them no disappointment and earnestly request that they come early during the week for large crowds are anticipated.

THE STORY

The young Earl of Woodstock is greatly in debt but has two plans by which to make a fortune and regain his financial standing. His one hope is placed in Joe Lee, a gypsy boxer whom he is backing, his other and greater, in his horse, Lady Love, who is entered to run in the great Derby. De Carteret, the sworn enemy of Woodstock, determines to frustrate both chances. He forces his wife Olive to attempt to make Joe Lee break training. The fighter, however, is loyal to Kitty Cavanagh, the youngest daughter of the earl's head trainer. Kitty has loved the gypsy not wisely but well and when Olive starts practicing her charms on Joe Lee she runs away. Unsuccessful in her attempts to attract him, Olive arranges to have Lee drugged in the ring.

On the night of the fight Woodstock's string of horses is being transferred through London from one station to another. De Carteret plans to steal the horse. Kitty has attempted suicide and Cavanagh and his elder daughter Norah, whom Woodstock lives, are summoned to her bedside. Cavanagh learns of the plot to drug Lee and hurries to the ring. Norah superintends the transfer of the horses. Cavanagh frustrates the plot and takes the place of Lee's traitorous second. But just before the announcements he discovers that Lee is responsible for Kitty's sorrow. As a consequence he drugs him himself.

Woodstock, however, jumps into the ring and fights the fight himself, winning after a hard and lucky battle. De Carteret's men have succeeded in stealing Lady Love but Norah proves the better at trickery and regains the valued horse. De Carteret makes another attempt to spoil Woodstock's chances by kidnapping him but Joe Lee comes to the rescue this time and the earl gets to the races in time to enter his horse and see her win. All ends happily for Woodstock and Norah are married while Joe Lee speedily makes amends for his injustice to Kitty.

CATCH LINES

Maurice Tourneur's masterly production of the famous Drury Lane melodrama.

Drury Lane was the home of British melodrama and "Sporting Life" was the greatest attraction produced there.

Maurice Tourneur, producer of the artistic masterpiece "The Blue Bird," scores again in the field of big melodrama with "Sporting Life."

Faithful reproductions of the English turf classic, the Derby, and of the National Sporting Club where all the big bouts of London are held.

A melodrama so well done that it makes you forget the passing of years and takes you back to the time when you cheered the hero and hissed the villain—and you can't help so expressing yourself when you see this modern production.

That particular thrill that can only be produced by the clang of the bell—the start of the horses around the track—and the neck-and-neck finish has been communicated to this great melodrama!

Maurice Tourneur's first independent production with an exceptional cast.

ADVERTISING AIDS

PAPER:—Two 1-sheets; two 3-sheets; one 6-sheet; one 24-sheet. Effective scenes taken from the production will also be furnished by the Kraus Manufacturing company. These are procurable in 30 x 40 size with easel back at $12.50 each; size 40 x 60 with easel back are $22.50 each. The casing in each instance is extra.

LOBBY DISPLAYS:—Eight 8 x 10; eight 11 x 14; two 22 x 28.

NEWSPAPER CUTS:—Two 1-column; two 2-column; two 2½-column; two 3-column; one 4-column.

HERALDS AND PLATES FOR HERALDS.

SLIDES:—Two styles.

(Except for the Lithographs all advertising matter can be obtained direct from Kraus. Lithos are procurable from the Alpha Lithographing Co.)

SUGGESTIONS

In advertising this production be sure to emphasize the fact that it is a picturization of the great Drury Lane melodrama of the same name; that it contains faithful reproductions of the English Derby, an international classic, and that the scenes in the ring are modelled after the National Sporting Club in London. It can be heralded as a pretentious production which it truly is. Let people know that it is crammed with thrills and the high lights that are only possessed in a Drury Lane melodrama.

The fact that it is Maurice Tourneur's first independent production is also of considerable interest. Heretofore his name has been attached to totally different types of pictures such as "The Blue Bird," "Prunella," "The Poor Little Rich Girl," and others. Stories regarding his versatility and his true knowledge of dramatic technique which enables him to go from one extreme to the other should make interesting reading.



Cuts Like the Above of the Producer Furnished by Kraus at a Charge of Thirty-five Cents Each. There Are a Wide Variety of Scene Cuts. Proof Sheets of Cuts Will be Sent on Request

"THE BETTER HALF"—SELECT

Alice Brady Stars in a Dual Role

"THE BETTER HALF" is an adaptation from a novel entitled "Michael Thwaite's Wife," which disclosed a type of fiction increasingly popular with the novel reading public of today. It makes what is generally termed an average picture telling how the more virtuous of twins took her sister's place by her husband's bedside when he was recovering from a blow that seriously endangered his sight. Alice Brady takes the dual role in the picture and though she plays with sincerity and well defines the two characters, no performance, however good, is quite able to overcome the handicap created by the double exposure and "doubling" work that must of necessity be introduced.

Furthermore "The Better Half" seldom shows a real vital spark. The scenario appears well builded and progresses steadily, but the situations of the story never quite inspire. David Powell and Crauford Kent give the star sterling support. The adaptation was made by Louis Sherwin, dramatic critic of the New York Globe.—Released in September.—Length, 5 reels.—*Peter Milne.*

THE CAST

Louise.....
Trixie.....
.....ALICE BRADY
Michael Thwaite.....David Powell
Hendrick Thurston.....Crauford Kent
Judge Thorley, the twins' uncle....W. T. Carlton
Mrs. Cortlandt, their aunt...Isabelle O'Madigan
Doctor.....Richard Allen

Scenario by Louis Sherwin.
From Miriam Michelson's novel, "Michael Thwaite's Wife."
Directed by J. S. Robertson.
Photography by H. L. Broening.

AD TALK

Alice Brady, Select's talented dramatic actress, is to be seen on the screen of the ———— theatre next ———— in "The Better Half," an adaptation of Miriam Michelson's novel, "Michael Thwaite's Wife." Under the expert handling of the producers this novel has been made into a picture of force and power. Michael Thwaite is wedded to the more selfish and extravagant of twin sisters. Married life palls on her. She leaves her husband the very night he is struck down and rendered temporarily blind by thugs. And lest the shock cause a permanent affliction, Louise, the wife's twin, takes her place by his bedside.

Here, indeed, is a situation as strong and as replete with dramatic possibilities as it is unusual. To disclose the denouement at which the picture arrives would be to spoil the picture for our patrons, so all are urged to be present on either ———— of ———— week. Miss Brady is called upon to play the dual role of the twin sisters. This is difficult work under any circumstances, but the situations in "The Better Half" call for some brilliant work in order to give them the proper strength and force. It is unnecessary to add that the star rises to every opportunity and scores yet another clever performance—or dual performance.

Miss Brady is supported by an exceptional cast headed by David Powell, one of the most polished leading men on either stage or screen. Crauford Kent is the heavy, and gives a fine performance, while others are W. T. Carlton, Isabelle O'Madigan and Richard Allen. Louis Sherwin, dramatic critic on the new York "Globe," and one of the ablest men in his profession, prepared the novel for screen use, while the direction was in charge of J. S. Robertson.

THE STORY

Michael Thwaite marries Trixie, the more extravagant and selfish of twin sisters. Success comes to him in his chosen profession only after hard application to his work, which often leaves his wife quite alone. She seeks company in a fast set, a leader of which is Hendrick Thurston. One night after a supper party in Thurston's rooms, Trixie returns home to find Michael awaiting her. In anger he tells her never to go near Thurston again, as his reputation is none too good. Trixie quarrels with him. She retires to her room to pack some things and leave. Just a little later Michael comes to her room, intending to patch up the quarrel, but she has gone.

She seeks refuge with her sister, Louise, a nurse in a downtown hospital. When Louise hears the story she immediately 'phones Michael, telling him to come for his wife. On his way down he is attacked by thugs and struck heavily over the eyes. He is carried to the hospital stunned. Trixie is not there. Despite Louise's entreaties she has gone to Thurston. So to save Michael from a shock, Louise takes her place. Posing as Trixie she nurses him in his long illness, through which he remains blind.

In South America Thurston deserts Trixie. Helpless, she returns to New York to claim her old position. Discovering the circumstances and realizing that she is unworthy she takes her life. That very day the bandages are removed from Michael's eyes. He is the only one who immediately sees that Louise is not Trixie. At first he upbraids her, but then he hears the whole story, and, knowing that all was done for the best, he hastens to make amends. And later when time has dimmed the past, Louise makes Michael happy as his wife.

CATCH LINES

Alice Brady at her "double" best in a dual role.

Miss Brady recently returned to the New York stage in "Forever After," a popular success, which many credit to the star's long training on the screen.

Alice Brady in a dual role in which she portrays the extravagant, selfish, reckless woman and her sister—the exact opposite.

When Trixie deserted her husband, Louise, her twin sister, took her place by his sick-bed. Was she right in concealing the truth from him?

Alice Brady, the popular star of screen and stage in her latest photodramatic success, "The Better Half."

A remarkable story concerning the predicament of a woman who took her twin sister's place after she had deserted her husband!

ADVERTISING AIDS

PAPER:—One 1-sheet (scene of production); one 1-sheet (star, personal, for this production); one 3-sheet (scene of production); one 3-sheet (star, personal, for this production); one 6-sheet and one 24-sheet, each containing scene of production.

Select also has ready for order new stock star one-sheets of Miss Brady, executed in six colors.

CUTS (ELECTROS):—Two 1-column (production); two 2-column (production); one 3-column (production); one half-column (star); one 1-column (star); one 2-column (star).

In addition to these cuts on the production Select has a new set of coarse screen electros of Miss Brady, executed on a new pattern. These are included in the new line of accessories furnished by Select for advertising the new star series.

PHOTOS:—Nine 8 x 10 black and white scenes and title card; seven 11 x 14 colored scenes

(Continued on page 2087)



Two-Column Cut of Miss Brady and Mr. Powell Furnished by Select Exchanges in Electro Form at Small Cost.

"MR. LOGAN--U. S. A."—FOX

Harrison Says It Should Prove Satisfactory

THIS picture will prove very satisfactory, especially to Tom Mix fans. Its entertaining values are not derived from the story, which has been put into picture many times in the past, but from the different stunts the hero introduces, some of which are novel.

For instance, the hero is brought to jail with his hands tied behind his back. After locking him up, the sheriff unties him through the bars. The hero then uses the rope in lassoing the gun of the sheriff, hanging on his side, while at his desk, thus turning the tables on him.

The star exhibits such other daring tricks as riding his horse up and down the stairs, jumping him on to a motor truck, from the porch in the first story of the house, then on the ground, and many others, including some dare-devil horse riding.

The only fault one could find with it is that it contains too many subtitles, which in turn consist of too many words. It is a pity some producers have not yet realized the advantage of few and short subtitles.

It is a spy subject in which some Germans try to cause a strike in a mine. It is thoroughly clean.—Released Sept. 8.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jimmy Logan.....Tom Mix
Suzanne Morton.....Kathleen Connors
Uncle Billy Morton.....Dick La Reno
Jim Crosby.....Charles Le Moyne
Olsen.....Jack W. Dill
Meier, alias J. Alexander Gage.....Val Paul
Dolly Dugan.....Maude Emery
Written and staged by Lynn Reynolds.

AD TALK

An exciting story of the activities of a member of the American Secret Service on the Southern border of the United States will be presented at the ——— theatre on ——— of ——— next week when the Fox Victor picture, "Mr. Logan, U. S. A.," is exposed to the public gaze. This picture has as its star Tom Mix, one of the most daring, if not the most daring of all stunt actors. He has become dear to the patrons of the screen by his many characterizations of fearless people of the West and North, but in "Mr. Logan, "U. S. A.," he performs new and amazing feats of daring.

The story of this picture which was written and transferred to the screen by Lynn Reynolds, a director of considerable note, and no little ability, concerns a supposed drifter who lands in a little New Mexican town giving his name as Jim Logan. The principal reason for the town's existence is the fact that there is a large tungsten mine situated there. And tungsten is a valuable war product. How Jim Logan frustrates a German-paid agitator sent to the scene of action to bring on a strike and how, for the time being, he sacrifices his love for a girl, in order to fulfil his duties to his country, make a photoplay teeming with action and thrills.

Mix, as has been said, does stunt after stunt. The average man would quake at the thought of being only asked to do them. Mr. Reynolds, whose abilities are best shown when he essays the picture dealing with outdoor life, has fashioned the photoplay admirably and patrons of the ——— theatre will, as a result, be assured of a class A1 entertainment.

THE STORY

In New Mexico one of the large tungsten mines is owned and operated by William Morton, affectionately known by his associates and employees as Uncle Billy Morton. At the outbreak of the war he increases his activities as this metal is of great value to the Government for war purposes. Uncle Billy lives near the shaft of the mine with his niece, Suzanne. When things at the mine are humming a man giving his name as Gage arrives in the town. He is in reality an agent of the German government, come with the purpose of instigating a strike among the miners. His accomplice turns out to be the superintendent of the mine.

About the same time Jim Logan comes to town. He shortly wins Suzanne's gratitude and admiration by shooting a gila monster as it is about to strike at her and then rescuing her from a perilous position on the side of a cliff, where in her nervous fright she fell.

Gage is successful in persuading the miners to call a strike, but Logan succeeds in frustrating his plot for the present by breaking up the meeting. To discredit him with Suzanne, Gage circulates stories about his relations with a chorus girl in the public place by the name of Dolly Dugan. Uncle Billy is beset by four of the plotters and is rescued by Logan. But Gage again plays against him. On a trumped up charge Logan is arrested by the sheriff. Dolly aids in his escape.

Gage kidnaps Suzanne and lays plans to blow up the mine. But Logan at last gains the upper hand. He routs the strikers with the assistance of some mule skinners and their animals and captures Gage and Suzanne after a long pursuit. Not until then does he disclose the fact that he and Dolly are Secret Service operatives and so, of course, all ends happily.

SUGGESTIONS

Play Tom Mix up as a stunt actor. He is known as absolutely fearless. Few if any of his stunts are faked. And you can go the limit on this production for it has thills and fast action galore. Play up the fact that it is a rousing story of a Secret Service operative who for the moment sacrificed his interest in the girl he loved in order to fulfill his duties to his country. You certainly can not plug any Tom Mix picture too hard from the stunt angle. And "Mr. Logan U. S. A." is by no means an exception to this rule.

CATCH LINES

Tom Mix, greatest dare-devil of the screen, in his latest and best Fox picture.

If you hanker for thrilling stunts, for fine red-blooded action, for pretty romance—all enacted in the great outdoors of the Southwest—don't miss "Mr. Logan, U. S. A." Tom Mix is the star!

If you dislike thrill upon thrill, action that makes your blood tingle, romance that gives you the glad feeling around the heart—if you dislike all this then DON'T come to the ——— theatre when "Mr. Logan, U. S. A.," is shown.

(Continued on page 2088)



TOM MIX *in* MR. LOGAN U·S·A· WILLIAM FOX PRODUCTION

One, Two and Three-Column Cuts Like the Above Are Available

"THE GIRL OF TO-DAY—VITAGRAPH

Corinne Griffith, Spies, Patriotism and Thrills!

VITAGRAPH also steps to the fore with a spy melodrama in "The Girl of Today," which features the fascinating Corinne Griffith. The picture was made last winter and includes many snow scenes which make an excellent setting for the action.

The New York State Constabulary assisted in making the production and an insight into the fine work done by this and similar bodies of men throughout the country is given.

The story is keyed at a fast pace which, in passing, is the only key for a spy melodrama. There are many thrills, rousing speeches and German Kultur comes in for an amount of exposition and fine, patriotic panning. There should be real hisses at the German spy and real plaudits for the American heroine, the hero and all their assistants.

Corinne Griffith is, as usual, completely captivating. She is sincere and capable in her work besides.

Marc MacDermott is a suave and villainous spy, while Webster Campbell is the long suffering hero.

—Released Sept. 23.—Length, 5 reels.—*Peter Milne.*

THE CAST

Leslie Seldon.....Corinne Griffith
Dr. Wolff.....Marc MacDermott
Morris Wynn.....C. A. Stevenson
Jack Wynn.....Webster Campbell
Mrs. Wynn.....Ida Darling
By Robert W. Chambers, Directed by John Robertson.

AD TALK

Corinne Griffith, who is generally considered the prettiest girl on the screen today, comes to the ———— theatre on ———— of ———— week in her latest Vitagraph picture, "The Girl of Today." There is no actress better qualified to assume the title role in such a picture than Miss Griffith. She is the typical "girl of today." She possesses youth, beauty, vivaciousness, and a personality that is winning to the extreme. Patrons of the ———— theatre who have enjoyed her previous Vitagraph productions such as "The Menace," "Who Goes There!" and "Love Watches," in which she won the unanimous praise of newspaper and trade critics will certainly have an additional treat in store for them when they lay eyes on "The Girl of Today."

This, her latest picture, is a spy melodrama in which the New York State Constabulary assisted in making. A troup of men were loaned the Vitagraph Company specially for this production and if they perform their duties as efficiently in real life as they do in this picture the absolute safety of the Empire State is forever assured. The manner in which Leslie Seldon (Miss Griffith) succeeds in rounding up a band of German spies who had planned to cripple the great city of New York and how she saves the life of the young man she loves makes vastly stirring pictorial entertainment.

The picture abounds in a number of attractive snow scenes while glimpses of certain water works which supply the city of New York the year round, bridges, and sections of the Barge Canal, lend the picture additional interest. Webster Campbell is seen as the hero opposite Miss Griffith while Marc MacDermott appears thoroughly despicable as the head of the German spies.

THE STORY

Leslie Seldon, the adopted daughter of the Wynns, is in love with Jack Wynn, the son of the house, but her love begins to wane when, after the outbreak of the war, he does not don a uniform. She even goes so far as to receive marked attentions from Dr. Wolff, a distinguished citizen, despite the fact that Jack warns her that he is a German spy. A series of explosions in war factories takes place and Jack traces one of them to the doctor's door. His parents and Leslie do not take this information seriously when he eagerly imparts it to them.

Jack finally visits Wolff and accuses him point blank of being a spy. At first Wolff laughs at him but then seeing that the boy knows what he is talking about makes him a captive. He writes a note to the Wynns purporting to come from Jack saying that he has disappeared in order to evade the draft. Leslie is loathe to believe this of Jack and begins to think that the boy's suspicions regarding Wolff must have had some ground.

As a consequence she gets him to invite her and Mrs. Wynn to his home. She succeeds in installing a detectaphone in one of the rooms, while a member of the State Constabulary takes the other end to a house near by. Later Leslie's suspicions are confirmed. She hears Wolff discuss a gigantic plot to render New York City helpless by blowing up the water works, the barge canal and several bridges. The Constabulary, however, prevents such a disaster by hustling right on the job.

Later Wolff is shot just as he is about to kill Jack. The boy rescued, his honor vindicated, he enlists in the army of his country and bids Leslie a fond farewell.

CATCH LINES

Corinne Griffith, the most beautiful girl on the screen, in her latest Vitagraph picture.

How a young American girl foiled a group of German plotters and so saved the city of New York from a terrible calamity.

She thought her sweetheart was a slacker but he proved himself a real hero.

An expose of Hun frightfulness.

We think Carinne Griffith the prettiest girl on the screen today—Come and see whether you agree with us.

The story of how an American girl, in search of her vanished fiance. unearths a gigantic German spy plot to cripple the city of New York.

Her faith in her sweetheart was so great that when she received a note purporting to come from him saying he had disappeared to avoid the draft she refused to take it as true.

Corinne Griffith, a girl who combines beauty and brains, and who, as a result, is an excellent screen personality.

How an entire band of German spies was foiled by the discoveries of a single girl.

ADVERTISING AIDS

PAPER:—One 1-sheet; one 3-sheet; one 6-sheet.
PHOTOS:—Two 22 x 28 colored; eight 11 x 12 black and white and a title card. Set of 5 x 7 black and white photographs of scenes obtainable for cut reproduction. There are also 8 x 10 photographs of Miss Griffith suitable for framing.
CUTS:—Include either 2-column or 1-column pen sketch of Miss Griffith, one-column scene cut and two-column scene cut.
MUSIC CUE.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in Motion Picture News Sept. 21 issue, page 1775.

SUGGESTIONS

Play Corinne Griffith up as she is a sure bet. With the photographs and portraits of her supplied by the Vitagraph exchanges a most attractive lobby display can be gotten up. Any superlatives describing her beauty and charm will be quite in order.

The picture is a spy melodrama and if your patrons eat such stuff up go the limit on it for the story is a good thriller. Tell them of the manner in which a young American girl saved the city of New York from disaster at the hands of the Hun. If, however, you think your patrons are tired of the war stuff play up Miss Griffith and say nothing of the picture's character.

"flats" colored scenes; one 22 x 28 star portrait, colored, upright (stock).

Select exchanges have also been supplied with new star portraits in black and white. There are several original and stunning poses of Miss Brady.

SLIDES:—A handsome slide advertising "Her Better Half"; also stock star lantern slides (included in new Select service).
MUSIC CUE SHEET.

(Continued from page 2085)

SUGGESTIONS

Excellent press matter is contained in the issue of "Select Pictures Magazine" devoted to the exploitation of this offering. It contains a well written and novel interview with the star, a long story on the production, and several "shorts," all of which could be made use of.

In advertising it might be well to play up the fact that Miss Brady has returned to the New York stage this season (not meaning to give up picture work, however), and that she has scored a success. Many critics contribute this to her screen work, an angle which would interest.

The picture contains nothing in the least offensive, and advertising should be directed to all. The synopsis will give an idea as to how catchy, interest-awakening advertisements could be prepared.



CORINNE GRIFFITH
In Vitagraph Blue Ribbon Feature
"THE GIRL OF TO-DAY"
Coarse Screen Cut Supplied for Newspaper Use

"JUST FOR TONIGHT"—GOLDWYN

A Romantic Comedy for Goldwyn's New Star

TOM MOORE'S first starring venture for Goldwyn is a pleasing romantic comedy, nothing in the least extraordinary but one which should satisfy everyone. It contains a lot of smart, novel incidents which Charles Logue always seems to introduce in pictures bearing his authorship, while the titles are so written as to liven up things considerably. Many of them will probably bring response in the way of hearty laughter.

The film is ideally set, the scenes, the majority of which are exteriors, being attractive shots on some country estate. They are well photographed in the bargain.

There is no reason why Tom Moore shouldn't be made into a good drawing card. He has a fetching, clean personality, is good looking and thoroughly conversant with all the tricks of the camera.—Released Sept. 16.—Length, 5 reels.—*Peter Milne.*

THE CAST

Theodore Whitney, Jr.....Tom Moore
Betty Blake.....Lucy Fox
Crandall.....Henry Sedley
Major Blackburn.....Henry Hallam
Theodore Whitney, Sr.....Robert Broderick
Lady Roxenham.....Ethel Grey Terry
Detective Chase.....Edwin Sturgis
Butler.....Phil Ryley
Mrs. Blackburn.....Maude Turner Gordon

By Charles A. Logue.
Directed by Charles Giblyn.
Photographed by Lloyd Lewis.

AD TALK

The ——— theatre will present a romantic comedy, "Just for Tonight," on ——— of ——— week. Special interest is attached to the exhibition of this feature owing to the fact that it marks the debut of Tom Moore as a Goldwyn star. During the past year Mr. Moore has played leads to Madge Kennedy and other members of the Goldwyn constellation and those acquainted with the history of the screen know full well that he was one of the first prominent actors in the picture art. "Just for Tonight," however, is his first appearance as a star with the Goldwyn company. The reason for his elevation to the ranks of stardom was due to the fact that theatre patrons throughout the country, including many of the regular visitors to the ——— theatre, practically demanded it. The results will be awaited with interest.

Suffice it to say now regarding "Just for Tonight" that it is a romantic comedy of the highest type, written specially for the star by Charles Logue, author of "The Service Star." It relates the fascinating adventures of one Theodore Whitney, Jr., who takes a fancy to a young girl he passes while motoring. He tries long and hard to be properly introduced to her but failing time after time, finally resorts to the practice of a little clever deceit. Just what this clever deceit is, it is not our pleasure to tell you at the present writing. But if you hanker for a smile and a laugh—many of them rather—just drop 'round to the ——— theatre on any day of the showing and you will be sure to be pleased.

And by the way, Mr. Moore's leading lady, a newcomer to the screen by the name of Lucy Fox, is a true charmer. You don't blame Theodore Whitney, Jr. in the least for his mad pursuit of her.

THE STORY

Theodore Whitney, Jr. is the only son of a wealthy broker. Theodore Whitney, Sr. is worried—extremely worried—as a certain block of stock he once held is now worth many times the amount paid for it. This stock certificate is hanging on the wall of an inn, appropriately framed in mourning. Whitney has employed a detective to locate it and when it is at last found he sends Theodore, Jr. to buy it at the lowest possible figure.

But stock certificates are far from Theodore, Jr.'s mind. He is quite madly in love with a young girl whose real name is Betty Blake but who poses before him as Mary Smith. Theodore's acquaintanceship with her is limited to a few passing glimpses in an automobile and a joint session with a speed cop. But Whitney's detective opens a way for the gallant lover. This fellow is scheduled to enter the home of Major Blackburn, Betty's uncle, as an English nobleman, the reason being that thieves have worried the Major's friends and they believe a detective must be present.

So Theodore, being a man of infinite resourcefulness, pays the detective to drop the case while he proceeds to pose as the nobleman—Lord Roxenham. And here are complications! Though Theodore is delighted basking in the presence of Betty, he is quite thoroughly astonished when a Lady Roxenham puts in an appearance. Then, havoc! Betty will have nothing to do with him. All his words of love make him out a vile hypocrite. But then Theodore proves himself a good detective after all. He discovers that the supposed Lady Roxenham is none other than one of the gang of crooks who had planned to rob the Major. And it appears that Betty had bought the stock certificate so dear to Whitney's heart—so what could be better than this happy climax to affairs.

CATCH LINES

Tom Moore, Goldwyn's new star, in an ideal romantic comedy.

He was a plain American who introduced himself into a strange family as Lord Roxenham in order to be near the girl he loved. But he never bargained on Lady Roxenham appearing. Here he was an unmarried man, violently in love with a sweet, young thing—and then a wife claiming him.

Tom Moore has supported others so long that Goldwyn decided he could well support himself—and he does in "Just for Tonight," his first starring picture.

"Just for Tonight" sounds delightfully romantic, sort of makes you think of the moon and the stars and such things doesn't it? And the picture is just that sort of a picture. Such romances are all too scarce these days.

SUGGESTIONS

As this is Tom Moore's first starring venture in Goldwyn pictures it is well to proclaim it as extensively as possible. The fact that he has built up a large following during the past year as leading man for Madge Kennedy and other Goldwyn stars has placed him well in the hearts of the fans. If you showed Goldwyn pictures last year don't overlook this angle on the advertising.

"Just for Tonight" can be advertised as a clean, highly satisfying romantic comedy. It is not inflicted with any war or spy stuff as are many of the pictures of today and this is something of a welcome change. Play up this fact if desirable. The chances are that it will appeal.

Tom Moore is a clean cut, manly, good looking, likable actor who never betrays the fact that he is acting. His debut as a star was brought about practically by request of exhibitors, so don't forget his popularity.

ADVERTISING AIDS

PAPER:—One, three, six and twenty-four sheets and rotogravures in one-sheet size include scenes of production and photographs of star. Stock twenty-four sheets with space for advertising this special picture also procurable.

PHOTOS:—Sets of "Stills" are provided in three sizes—8 x 10, 11 x 14 and 23 x 28, all attractively colored.

CUTS AND MATS FOR NEWSPAPER PUBLICITY AND ADVERTISING:—Ad cuts include two one-column and two two-column of different sizes. Each has scene from production in which Moore is prominent. They are well gotten up with spaces left for name of theatre and balance of program.

Publicity cuts include one one-column star cut of Moore; one one-column scene cut of Moore and Miss Fox, one two-column scene cut of Moore and Miss Fox and one two-column scene cut of Moore holding a character up at the point of a gun. A large two-column star cut is also supplied.

SLIDES AND MUSIC CUE.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in MOTION PICTURE NEWS August 24 issue page 1143; September 14 issue, page 1623; September 21 issue, page 1779.

(Continued from page 2086)

Tom Mix gives more thrills as a Secret Service operative working for the United States against the enemy of the day.

ADVERTISING AIDS

PAPER:—Two 1-sheets; two 3-sheets; one 6 sheet; one 24-sheet.

LOBBY DISPLAY PHOTOGRAPHS:—Ten 8 x 10 black and white; ten 11 x 14 black and white; three 22 x 28 colored.

SCENE CUTS:—Four 1-column (25c. each) six 2-column (40c. each). All scene cuts show stirring character of production, the two-column being melodramatic in character the one-columns showing Mix in poses and scenes.

ADVERTISING CUTS:—One, two and three column ad cuts in display and type composition are tastefully worded and in many instances decorated with stirring scenes from the production.

SLIDES, MATS OF ALL CUTS, MUSIC CUE



Attractive One and Two-Column Ad Cuts Like the Above Furnished on This Production

"A WOMAN OF IMPULSE"—PARAMOUNT

An Average Story That Doesn't Give the Star a Chance

THIS is only an average picture. The story is very weak. It offers the star an opportunity to display her beauty and grace, but it contains hardly any situations that will get as far as the heart strings.

The star unquestionably possesses emotional abilities, but she has never yet been furnished with the proper medium to display them. Too much attention is paid to the artistic end of the production at the expense of the chief factors that make a picture entertaining.

The heroine in this melodrama, a woman blessed with a rare voice, marries a nobleman who is jealous of her and suspicious of every innocent move she makes.

The story is not entirely clean, since the villain has unlawful relations with his mother's Creole servant. There is no offensive scene shown, however. The Creole murders him in the end.

There may be trouble for exhibitors situated below the Mason-Dixon line on account of the misuse of the name "Creole" as applying to a mullato. Besides, the violation of this mullato by a white man is not a very pleasing situation.—Released Sept. 29.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

"La Vecci," a Prima Donna.....Lina Cavalieri
Nina, Her Sister.....Gertrude Robinson
Count Nerval, a Spanish Nobleman,
Raymond Bloomer
Phillip.....Robert Cain
Mme. Gardiner.....Ida Waterman
Dr. Paul Spencer.....Leslie Austern
Mr. Stuart.....J. Clarence Handysides
Mrs. Stuart.....Mrs. Matilda Brundage
Cleo.....Corinne Uzzell
Author: Louis K. Anspacher.
Adapter: Eve Unsell.
Director: Edward Jose.

AD TALK

Mme. Lina Cavalieri, one of the noted opera singers of the present day, will be the star to be seen at the ——— theatre next ——— in "A Woman of Impulse." This is a Paramount picture and owing to its many unusual features will doubtless prove exceptional, even with the fine record of achievements of this producing company in mind. "A Woman of Impulse" supplies Mme. Cavalieri with a role in which she is thoroughly at home, for as Leonora she appears as a great opera singer. It is only natural that the star should give a striking and realistic interpretation of this part, considering the experience she has had on the operatic stage and her present high position in this art.

The picture is an adaptation of a play by Louis K. Anspacher, one of the best known of modern playrights. Leonora, its central character, marries Count Nerval, an exceedingly jealous Spaniard. And while Leonora loves him dearly, she is so attractive to all men that she has but to move about in society to give her husband fears. The climax of affairs is reached in America, where Nerval's native cousin insists on paying the charmer attentions, much to her discomfort. A tragedy results from this which only misses ruining the lives of Leonora and her husband.

The picture was staged under the direction of Edward Jose, who comes from Europe originally, and who is therefore quite able to introduce a correct continental atmosphere into any picture which calls for it. "A Woman of Impulse" is particularly striking in this respect. Included in the cast supporting the star are Robert Cain, Raymond Bloomer, Gertrude Robinson, Leslie Austern and Corinne Uzzell.

THE STORY

Leonora is the daughter of a poor lace-maker. She possesses a beautiful voice, but is not aware of the opportunity it offers her. It remains for Mr. and Mrs. Stuart, wealthy Americans, to discover its powers and on the death of her mother they adopt Leonora, together with her younger sister, Nina. Shortly afterwards she blossoms forth in Paris as its idol. She is now La Vecci, a much admired and sought after prima donna.

One of her most ardent suitors is Count Nerval of Spain, whom Leonora refuses to marry because of his unusually jealous disposition. She does, however, love him. His American cousin, Phillip, also becomes infatuated with the singer. Jealous of this new rival, Nerval almost forces Leonora to marry him. They depart for America for their honeymoon. Nina, accompanying them, meets a young doctor, Paul Spencer, aboard ship and the two fall in love.

Leonora goes on tour in the States and when in the South receives an invitation to visit Phillip and his parents. He again makes love to her, but she remains faithful to her marriage vows. So Phillip, being fickle, turns his attentions toward Nina. The jealous Nerval breaks for the time being with Leonora because of her presence in his cousin's home.

Nina receives a letter from Paul saying he is coming for a visit. Leonora takes this letter and shows it to Phillip, asking him to discontinue favoring Nina with his attentions. It is night and Phillip attempts to kiss the charmer. She, afraid, tries to stab him with a dagger. He easily defends himself and seizes her in his arms. She faints. But when she revives she discovers Phillip dead. When Paul arrives he conducts an investigation and proves that Leonora could not have inflicted the wound. Soon after a creole girl confesses to the deed. She had loved Phillip. Later Leonora and her husband are reunited.

CATCH LINES

Mme. Lina Cavalieri, the famous operatic star, whose beauty is as celebrated as her voice, in her latest Paramount picture.

By Louis K. Anspacher, author of the great success, "The Unchastened Woman."

A beautiful woman—a jealous husband—a dangerous combination.

The star of "The Eternal Temptress" and "Love's Conquest" in another beautiful picture.

A noted opera singer seen in the role in which she is thoroughly at home—that of a noted opera singer.

ADVERTISING AIDS

PAPER:—Two 1-sheets; two 3-sheets; one 6-sheet; rotogravure 1-sheet; 24-sheet stand. 1-sheet containing striking portrait of star, with announcement; 1-sheet scene. Each 3-sheet has scene from production. 6-sheet is handsome pose of star.

PHOTOS:—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photos of star.

CUTS AND MATS:—Five 1-column; three 2-column; two 3-column (production); same number and size on star.

SERIES OF ADVERTISING LAYOUTS:—Including deep three-column ad containing scene; deep two-column ad with scene; deep one-column ad with star.

MUSIC CUE AND SLIDE.

SUGGESTIONS

As Lina Cavalieri has received national publicity for a considerable length of time, her name is generally well known and is well worth featuring. Advertise the production as an adaptation of Louis K. Anspacher's play which centers around the career of an opera singer and dwell on the fact that Mme. Cavalieri is also a noted opera singer. An advertisement following such lines should catch the eye because of its novelty.

Lay stress on the beauty of the production, for it has been lavishly staged. If it is the custom to play up the director and the supporting cast, the exhibitor will find that these contributors to the good of the production are well known figures in the picture world.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News Will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.



Paramount Has on Hand Similarly Dressed Cuts in All Sizes

"MONEY ISN'T EVERYTHING"—AMERICAN

Absurd, But Will Please Your Audience

ALTHOUGH the story is absurd, this offering will please, because no attempt has been made to present it as a serious thing. It is an adventurous little drama of the light type, which includes some romance and a little high class comedy. It also offers some thrills towards the end.

The scenario is based on the novel, "Beauty to Let," by Fred Jackson. The heroine's beauty is utilized by the hero, a poor lawyer, in a business enterprise. Eventually the two are united in marriage.

Joyfulness and cheerfulness prevail throughout the play. Your patrons will enjoy it because they won't have to think hard. In general, it offers clean and wholesome entertainment.

Released Sept. 29.—Length, 5 reels.—(Available at Pathe Exchanges.)—*P. S. Harrison.*

THE CAST

Margery Smith.....Margarita Fisher
Franklyn Smith.....Jack Mower
Henry P. Rockwell.....J. Norris Foster
"Diamond Tim" Moody.....Wedgwood Nowell
Betty Nan.....Kate Price
Directed by Edward Sloman.
Story by Fred Jackson, from novel, "Beauty To Let."

THE STORY

Margery Smith is on her "uppers." So is Franklyn Smith, attorney at law, who has a nice diploma but no clients. What could be more natural then, than for the two to combine forces. Certainly there would be nothing to lose and perhaps much to gain. This partnership is not, however, a marriage contract. It is a corporation entitled "Beauty To Let." Franklyn is the president, Margery the vice-president and the office force.

The plan is simple. When any man wants a beauty to dine with him or to dance with him or to accompany him to a reception he applies at the Beauty To Let Corporation for Miss Margery Smith. And Margery, properly chaperoned by Betty Nan, stout and quite able to take care of her charge as well as herself, fills the bill. Customers are plentiful but they soon narrow down to two. These are Henry Rockwell and "Diamond Tim" Moody, rich customers, both of them, and each eager to acquire Margery for life and for better or for worse.

But Margery has fallen in love with her business partner, quite unbeknownst to him and is piqued when he lays Rockwell's proposal of marriage before her. She is even more piqued when he announces that he has bought excellent bachelor quarters. She is not considered at all! But the manner in which Margery finally manages to extract a proposal from the man she really loves, and at the same time cheat Moody, the cheater, out of a slice of money, brings on a happy ending to the story. The climax is staged at a farewell dinner party given by Moody and complications arise thick and fast to puzzle all the members of the cast—that is, all save Margery Smith, the partner and office force of the firm of Beauty To Let.

AD TALK

The ——— theatre will present on ——— of ——— week, Margarita Fisher in one of the cheeriest comedies ever produced. This is entitled "Money Isn't Everything" and is an adaptation of a magazine story called "Beauty To Let," by Fred Jackson, the well-known writer and playwright. There are few men better equipped than Mr. Jackson to write comedy. He has a high sense of this most valuable element in the construction of stories and plays, his plots are original and the situations which he evolves are never anything short of the best in the humorous line.

Those acquainted with the theatre will remember his highly successful farce, "A Full House," produced only a few years ago. Producers thought so much of this that during the current season it has been made over into a musical comedy and even now is playing on Broadway to capacity houses. Mr. Jackson is also the author of innumerable magazine stories many of which have been made into pictures.

Margarita Fisher, the popular comedienne, star of many American features, has a role well suited to her capabilities which she takes full advantage of. As the junior partner and chief worker in the "Beauty To Let" corporation she registers many a laugh on her own account and gets the most from the many humorous situations provided her by the author. The story is of a novel nature—nothing just like it has been done on the films heretofore, which is saying a lot in these days of "reissues" and revised productions. J. Morris Foster and Wedgwood Nowell are prominent in the supporting cast, while Jack Mower is seen in the role opposite Miss Fisher's.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet. One-sheet contains attractive scene of Miss Fisher and opposite lead. Three-sheet contains light scene giving good idea of humorous nature of picture. Six-sheet contains scene of melodramatic character.

LOBBY DISPLAY:—Eight 11 x 14 photos and title card; all are good scenes suggesting light character of production. One 22 x 28 of scene; one 22 x 28 of star.

SUGGESTIONS FOR DISPLAY ADVERTISING INCLUDE:—One three-column, one two-column and one one-column.

SLIDES AND MUSIC CUE.

(Continued from page 2080)

isn't a yellow man in the lot. Let's prove there isn't a Yellow Dog at home.

ADVERTISING AIDS

PAPER:—Three 1-sheets; three 3-sheets; one 6-sheet; one 24-sheet stand; two styles of half-sheets and window card.

A wide variety of slides, heralds, photos, etc., have been prepared. In addition there is a seven-foot cut-out figure of Uncle Sam prepared as a part of an exceptionally novel lobby display.

A campaign book has been prepared for the exhibitor's use, with specially designed advertising. The newspaper stories for the exhibitors' use will identify the film as a patriotic inspiration that lends added impetus to the drive against the dangerous ramifications of the German spy system.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in Motion Picture News Sept. 7 issue, page 1555; Sept. 21 issue, page 1881.

SUGGESTIONS

Jewel has been conducting an immense campaign in behalf of this picture for the last few weeks. Many towns in the United States have societies inaugurated to stamp out "The Yellow Dogs." The original story gained followers when it originally appeared in the Saturday Evening Post. For display procure a few copies of this issue if possible—May 4th—and dress up your lobby with them. Have the issues opened to the pages on which the story appeared.

Also procure the address of the head of the "Yellow Dog" stamper in your town. From him get a list of his members. Circularize them. Have them attend the show in a body on the opening night. If there is no band in your town organize one of your own. Appoint some leading citizen to the head of it—yourself if need be. The papers will give you publicity on this if they see you are sincere—and you ought to be sincere.

There are innumerable ways of creating interest in the picture, contained in the advertising campaign book mapped out by Jewel. Don't let an opportunity go by. The picture has a story besides—and don't forget that—but lay emphasis on its patriotic character. It really is patriotic from any angle.

SUGGESTIONS

on "Money Isn't Everything"

This is a comedy of a light and intimate type and should be advertised with Margarita Fisher, the star, in view and Fred Jackson, the author. Miss Fisher has done many comedies with the American company and her past reputation will stand her in good stead with respect to this production.

Feature the name of Mr. Jackson if you cater to an intelligent clientele. He is the author of the Broadway play, "A Full House," one of the big successes of a few seasons ago. He also has many magazine stories to his credit, many of which have been made into pictures. A point of interest also is that Mr. Jackson is now serving his country in the Navy.

CATCH LINES

Margarita Fisher in her latest and best comedy produced by American.

Taken from the magazine story, "Beauty to Let," by Fred Jackson, popular writer and playwright.

Margery and Franklyn formed a partnership—not a marriage contract—but a corporation, and a closed one. The idea was to "hire" Margery out to customers who wanted a beauty to accompany them to social functions. Hence the name of the firm, "Beauty to Let." Of course, Margery was properly chaperoned by one who knew her duties well. But even such a bothersome person didn't prevent the beauty from falling in love. What happened after that is a state secret, to be revealed only at the ——— theatre on ———.

Written by the best author of light comedy the present generation has produced—Fred Jackson.

The star of "Miss Jackie of the Army" and "Miss Jackie of the Navy" is a better and more humorous picture.

There are many novel ways of making money, but the most novel of them all is revealed in this highly amusing American comedy, "Money Isn't Everything."



Star Cut of Margarita Fisher, Featured in American Productions Supplied for Newspaper

"A SOUL WITHOUT WINDOWS"—WORLD

Ethel Clayton in a Pleasing Offering

THIS is a good offering. It is far above the average picture released by the World Film Corporation. It contains some situations with heart interest and some suspense. The story is interesting and the action keeps steady all the way through.

It is about a hero who, disappointed in love, shuts the windows of his soul to smiles and happiness until he meets the right girl.

The acting of Miss Clayton is sincere. The photography is good. Most of the scenes have been taken outdoors and are pretty.

As it is a clean entertainment it should appeal to all.—Released Sept. 30.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Hopama.....Ethel Clayton
Joshua.....Richard Clarke
Hannah.....Eugenie Woodward
Nehemiah.....Victor Kennard
Pedro Camillio.....David Davies
Murio.....Gus Pixley
Mrs. Mallory.....Zadee Burbank
Scott Mallory.....Frank Mayo
Faith Palmer.....Pinna Nesbit
Mr. Palmer.....Jack Drumier
Griswold.....Jack Roberts
Woman.....Sadie Schaeffer
Girl.....Violet Aksel

Directed by Travers Vale.

AD TALK

Hopama, of unknown parentage, was brought up in settlement of Shakers. Her high spirits and longing for freedom were ever at odds with the stern ideals of the people who had adopted her. One day a strolling musician came through the village with his violin. After he had rendered his selection Hopama seized the instrument and went through the very same piece almost without mistake. Later when the musician fell asleep she purloined his violin and went dashing through the woods, playing to her heart's content, full of the joy of living. Suddeenly she heard a man's voice say, "How do you do, Little Miss Woodland Elf?" and Hopama was frightened and dashed away.

Such is the beginning of the delightful romantic drama which the ——— theatre will offer its patrons on ——— of ——— week. How Hopama restores a lost faith into the life of the man she encountered in the forest and how she rose to be a great soloist and to discover that the very strolling musician of the old Shaker days is her grandfather makes an ideal picture entertainment. Our patrons are urgently requested, for their own enjoyment and peace of mind, to be present on one of the days of the exhibition of this picture. It is one of the most pleasing pictures that have come from the World Film studios in some time.

Ethel Clayton, a star by reason of unusual histrionic ability and close application to her work, is seen in the role of Hopama, while Frank Mayo, a truly versatile leading man, takes the opposite part. The picture has a variety of pretty settings—but the prettiest part of it is the story itself. Don't forget the date———

THE STORY

Hopama, the child of an unknown woman, has been brought up in a settlement of Shakers. Her life is by no means an easy one for any indulgences of the ordinary mortal are looked upon as sins by this group of ultra-religious persons. One day a traveling musician, Camillio, comes through the town with his small troupe of talent. He plays his violin before Hopama and the other village children, and when he is finished the girl seizes the instrument and plays the identical tune over again. Astounded, Camillio invites her to take lessons with him at any time.

Scott Mallory, a wealthy young man whose country residence is near the Shaker settlement, is engaged to Faith Palmer. One day while Faith is swimming she is seized with a cramp. Scott dashes in to rescue her and while he saves her life he also is taken by a cramp, from which he does not recover. The country doctor believes that he will remain paralyzed the rest of his life. In despair Scott breaks his engagement with Faith, realizing that she does not really love him.

When Mrs. Mallory visits the Shaker town she meets Hopama and invites her to her home. Eager to escape the severity of her environment, she accepts the invitation. It is she who restores to Scott his faith in the world. Later he is cured by a famous physician. Mrs. Mallory, not wishing her son to marry an unknown girl, tells Hopama that Scott is still engaged to Faith. Unable to stand this, Hopama runs away and goes to Camillio. She blossoms forth as a violin soloist at a concert.

It is in this way that Scott discovers her whereabouts. And the matter of her parents is cleared up, for it is proven she is the descendant of a good family, close friends of the Mallorys.

ADVERTISING AIDS

PAPER:—One 6-sheet; two 3-sheets, two 1-sheets.

LOBBY DISPLAYS:—Two 22 x 28 colored; eight 11 x 14 colored; eight 8 x 10 black and white.

CUTS AND MATS:—Cuts and mats for newspaper advertising have been prepared by World Film in one and two columns, showing tense moments from the scenes of production and the star. Matrices of these cuts are available, free of charge, at all World Film exchanges. Electros are available at a reasonable cost.

One and two-column type advertisements are suggested in the press sheet which has been prepared. These type ads give striking catchlines with name of theatre and date at bottom. Throw-aways have also been suggested with catchy phrases appearing on front and back. Two and three-column cuts and mats have been prepared, the matrices free of charge. The two-column cut shows star and boy whom he befriends. The three-column cuts show scenes from production with star and members of supporting cast.

SLIDES:—Slides "coming" and "current" are available at all World exchanges at a nominal cost.

CATCH LINES

Ethel Clayton in her best picture, "A Soul Without Windows."

The stern code of the Shakers was as prison walls to the free-born spirit of Hopama, and she rebelled.

A romantic drama of the most pleasing type—with a genuine star, Ethel Clayton.

It took the bright spirit of Hopama to cut windows in the soul of a man who had lost faith.

Hopama is a rather funny name isn't it? She was so called when she was discovered a wee mite by—but the picture reveals the why and wherefore much better than could this cold type.

SUGGESTIONS

This picture is a pretty romantic drama and should be so advertised inasmuch as there is such a lack of this type of production these days. It is a pretty safe bet that people have been more or less supersaturated with the war drama and the spy melodrama and the ordinary heavy subject. Let them know that this is pleasing romantic drama.



One and Two-Column Cuts Like the Above Are Available on World Releases

"A SOCIETY SENSATION"—BLUEBIRD

Was Formerly Called "Borrowed Duchess"

AN advance review of this picture was given in issue of Sept. 14 on page 1751, under the temporar title, "The Borrowed Duchess."

The picture will undoubtedly please picturegoers, as it is the sort they now demand, a ligh comedy and romance drama. It also keeps the interest well all the way through.

Miss Myers' pleasing personality helps the picture a great deal.

Being a clean attraction, it should prove suitable for all audiences.

Released Sept. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Carmel Myers, Fred Kelsey, M. Rudolpho de Valentina, Harold Goodwin, Zasu Pitts and others are included in the cast.

Author: Perley Poore Sheehan.
Scenario by Hope Loring and Paul Powell.
Directed by Paul Powell.

THE STORY

Captain Parmalee, a fisherman, has an obsession that he is of royal family and descended from the nobility. He has dwelt on this idea for such a long time that he eventually comes to live the part as well as he is able, and dwells on a most brilliant future for his pretty daughter, Sydney. When Mrs. Jones, who is a social climber in San Francisco, hears of this she conceives the idea of playing a joke on Mrs. Bradley, the social leader of the town, who has gone out of her way to snub her on numerous occasions.

She convinces Captain Parmalee that she believes his claim to royalty. Flattered, Parmalee consents to "lend" Sydney to the clever Mrs. Jones. As a result, the fisherman's daughter is taken to San Francisco and introduced to society as a Duchess. But it soon develops that Parmelee's claim to noble lineage is false. Mrs. Jones, fearful lest her plan prove a failure, goes into conference with her lawyers, and when through she has arranged a family tree for the Parmelee's so secure that even an expert could not pick a flaw in it.

In high glee Mrs. Jones watches her plan go to success, for Mrs. Bradley's son falls in love with the fisherman's daughter, unaware of her true identity. When she believes the time ripe for her revelation Mrs. Jones makes the announcement that Sydney has not a drop of royal blood flowing in her veins, that she is an imposter and that she is purely and simply the daughter of Captain Parmalee, a fisherman.

But despite all this, young Bradley follows the girl of his heart back to the fisher village. He encounters a young fisherman who also loves the girl, and who suspects the sincerity of Bradley's motives. In a fierce fight Bradley wins out, and after that only a few minor complications remain to be swept away before the young people are united.

AD TALK

Carmel Myers, the rising young Bluebird star, will be presented in her latest picture, "A Society Sensation," on ——— of ——— week at the ——— theatre. This is a novel picture by Perley Moore Sheehan, author of many stories and photoplays, in which a fisherman's daughter is passed off in San Francisco society as a lady of nobility, to gratify the whim of a social climber who warns to be revenged on the social leader, who snubbed her. Her idea is to throw the girl and the son of the social leader as much as possible in each other's company, hoping that they will fall in love. And her hopes are well realized. When she thinks the affair has reached the dramatic moment, she tells the truth regarding the identity of the girl, hoping to humiliate the boy and his mother. But much to her chagrin the lovers rise above such petty things as lineage and name and remain happy with one another.

It is said that Mr. Sheehan's story is based on the facts of a similar case that occurred in San Francisco society only a short time ago, a case the details of which were suppressed out of regard for the girl and her family. But whatever the origin of the plot it remains that it makes one of the most entertaining phtoplays that the management of the ——— theatre has presented in some time.

Carmel Myers does dainty ad appealing work in the part of the fisherman's daughter. Those who are acquainted with her performances in the past can well realize that this role is exactly suited to her. Her support includes Alfred Allen, Fred Kelsey, M. Rudolpho de Valentina and others of note, The picture is attractively staged in respect to every scene. Don't forget the date, ——— for "A Society Sensation" is one of the real treats of the season.

CATCH LINES

A fisherman's daughter introduced to San Francisco as a Duchess—and getting away with it.

Carmel Myers latest and best Bluebird.

Captain Parmalee thought about royal lineage for so long that at length he began to imagine noble blood coursing in his own veins. As a consequence, he sent his daughter to San Francisco and introduced her as a Duchess—and San Francisco society took it all in good faith.

The popular Bluebird star of "My Unmarried Wife," "A Broadway Scandal," and "The Marriage Lie" in another success.

Because she bore a grudge against the society leader of the city, Mrs. Jones introduced a fisherman's daughter into her circle as a Duchess. The son of her rival fell in love with the girl and Mrs. Jones thought her triumph would be complete when she revealed the humble lineage of the imposter—but instead, she herself was humiliated, as the love of the young people rose above pride of race.

A story which takes you from a little fisher village on the coast of California to the highest society in San Francisco.

Directed by Paul Powell, one of the ablest pupils of D. W. Griffith.

Featuring Carmel Myers, the young star who has risen to fame in the short space of a year.

MANUFACTURER'S AIDS

PAPER:—Two 1-sheets, two 3-sheets, two 6-sheets. All the paper on this feature is unusually attractive.

PHOTOS FOR LOBBY DISPLAY:—Selection of scene and star stills for newspaper cuts and lobby advertising.

Advertising and text cuts for newspaper exploitation procurable at exchange. Stock cuts of Carmel Myers in one and two-column sizes available.

SLIDES, MUSIC CUE SHEET, WINDOW CARDS.

SUGGESTIONS

A romantic drama with a sustaining touch of melodrama is "A SOCIETY SENSATION." It also possesses a deal of comedy, an angle to l accentuated, as audiences seem to be desirir comedy these days.

Carmel Myers, a rising star in the Bluebirl co stellation, is featured and should be advertis prominently. She is becoming known throu the good pictures given her and her natural t ent.

A line to plug on the advertising is suggest by the fact that the story is based on fact, ha ing been derived from a similar case occurring San Francisco only a short while ago.

Perley Poore Sheehan is a popular fiction writ of the present day, many of his works having be adapted for the pictures.



Stock Star Cut for Newspaper Use Supplied All Bluebird Exchanges

FILE IT

The Complete Plan Book

will be

Invaluable to You

"Come On In," with Shirley Mason and Ernest Truex

(Paramount—Sept. 22. Directed by John Emerson)

THE first half of this picture will make your sides ache from laughing. The other half will make you sit on the edge of your seat from excitement and thrill.

The comedy element is derived from the cleverly constructed subtitles, in broken English, as spoken by a German, calling "Boy" "Poy," and "Just" "Chust," naming one of the characters, representing a German spy, "Ophul Schmell" another one, "Mr. Bumstuff," and many other word twistings. They were written by the well known and only Anita Loos, who is unique in this line. There is none in the field who can equal her when it comes to putting humor and witticism in subtitles.

The excitement and thrills will be caused by the spies' kidnapping of the colonel and the latter's rescue by the hero.

The story is by John Emerson and Anita Loos. It is a travesty on the haughtiness of the Germans and their attempts to stop the United States from entering the war. In one instance a telegram is sent to the All-Highest—meaning the Kaiser—announcing the fact that some Mexicans had raided a border town, capturing three American mules. It is signed by Bumstuff, the arch-spy.

The only bad point in the story is the marriage of the heroine to the spy. It is in bad taste to have done so, since on one hand she is shown as doing detective work for the good of her country, while in the other as being too confiding. However, this is only a minor fault and it will not affect the entertaining values to a noticeable extent.

The picture is the first of a series to be produced by the Emerson-Loos combination and released through the Paramount program. It is clean and should please all.—*P. S. Harrison.*

"Behind the Lines in Italy"—Kleine

(Kleine—6 Reels. Released in October)

THIS picture has been produced with the co-operation of the Italian Government. Its purpose is to show to the American public what the Italian army in the front line and the people, back of the line have been doing toward winning the war. It shows the manufacturing of guns of large and small caliber, shells, bombs, automobiles, tanks, aeroplanes, and almost every instrument used in war.

Of course, similar pictures have been shown by the American and British Governments in the past, but these are more extensive and more comprehensive than most that have reached the screen.

One particular thing that will arouse interest is the manufacture of glass for lenses and prisms. This industry has sprung up since the war, and has never been seen in any of the pictures before.

It should be a matter of patriotic duty to run these pictures, as it brings home what our other Allies are doing, thus encouraging Americans toward redoubling our efforts.—*P. S. Harrison.*

"Love of Luxury," with Ruth Clifford

(Bluebird—Oct. 7. Directed by Elsie Jane Wilson)

THIS is just an average program offering. It may please some picturegoers, not on account of the merits of the story, but because of the emotional acting of Miss Clifford.

The story necessitates the employment of two characters that are anything but pleasing. For instance, "*She*" is supposed to be a young and pretty girl brought up in a convent. She meets "*He,* No. 1," and falls in love with him. He is a young farmer boy. Such a match doesn't bring any sympathy to either. Then comes "*He,* No. 2," a man about forty-five years old and, because he has the money, he tries to take her away from "*He,* No. 1." Love dealings between a man as old as that and a girl apparently seventeen, are not welcome to screen patrons. We will not argue that it doesn't happen almost every day. It is not the general rule.

The way it appears to an observer, there is a tug of war going on in this picture between a weak story, demanding displeasing casting, pulling on one side, and splendid emotional acting of the star, on the other, the latter winning by a narrow margin.

It is a clean attraction. Length, 5 reels.—*P. S. Harrison.*

ADDITIONAL MUSIC CUES

(*Continued from page 2077*)

"A NYMPH OF THE FOOTHILLS"

(Vitagraph-Gladys Leslie)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Mountain Song" (Characteristic Andantino Moderato) by Gaston Borch

1—Theme (2 minutes and 15 seconds), at screening (water effects).
2—"Pulcinello" (Allegretto Intermezzo), by Aletter (3 minutes and 45 seconds), until—T: "Jeff Crandall, who has long."
3—"La Grace" (Characteristic Moderato Intermezzo), by Bohm (3 minutes), until—T: "Plenty of time to be" (rain and water effects).
4—"Pastoral" (Characteristic), by Kiefert (3 minutes and 15 seconds), until—T: "Alky Hall, who lives as—."
5—Theme (3 minutes and 45 seconds), until—T: "You'd a made a ketch."
6—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes), until—S: When fishing rod drops in water.
7—"May Dreams" (Moderato Romance), by Borch (2 minutes and 45 seconds), until—T: "But in spite of all" (water-fall effects).
8—Theme (1 minute and 15 seconds), until—T: "We too, might build us a."
9—"Agitato No. 49," by Shepherd (1 minute), until—S: When Emmey and Ben leave tree (shot).
10—"Dramatic Tension," by Levy (1 minute), until—S: When Emmey enters house.
11—Theme (2 minutes), until—S: When Emmey climbs through window.
12—"Furioso No. 60," by Shepherd (30 seconds), until—T: "She's run away with that."
13—Theme (2 minutes and 15 seconds), until—T: "This is the little woman."
14—"Andante Appassionato," by Castillo (2 minutes and 45 seconds), until—S: When Emmey looks at ring (shot) (train).
15—"Tragic Theme," by Vely (3 minutes and 45 seconds), until—T: "At the home of the Kirklands."
16—"Sinister Theme," by Vely (4 minutes), until—T: "While back in the foothills."
17—"Serenade d'Amour" (Moderato Grazioso), by Blon (1 minute and 30 seconds), until—T: "Sometimes life is just one—."
18—"Hunkatin" (Half-Tone One-Step), by Levy (2 minutes), until T: "Social evolution."
19—Theme (2 minutes and 30 seconds), until—T: "Their first parting."
20—"Elegie" (Allegretto Semplice) Op. 38, by Grieg (3 minutes), until—T: "Where were you married?"
21—"Homeward" (Allegro Giocoso) Op. 62, by Grieg (3 minutes), until—S: When Emmey enters bedroom (train effects).
22—"Andante Doloroso No. 51," by Borch (4 minutes), until—T: "Back again with the cool—."
23—"Dramatic Andante," by Berge (3 minutes), until—T: "The scales of justice."
24—"Dramatic Tension No. 44" (Moderato Agitato), by Borch (2 minutes), until—S: When jury returns to court.
25—"Dramatic Finale" (Moderato Appassionato), by Smith (1 minute and 45 seconds), until—T: "This is a fine court" (shot).
26—Theme (1 minute and 15 seconds), until—T: "After long searching he—"—until the END.

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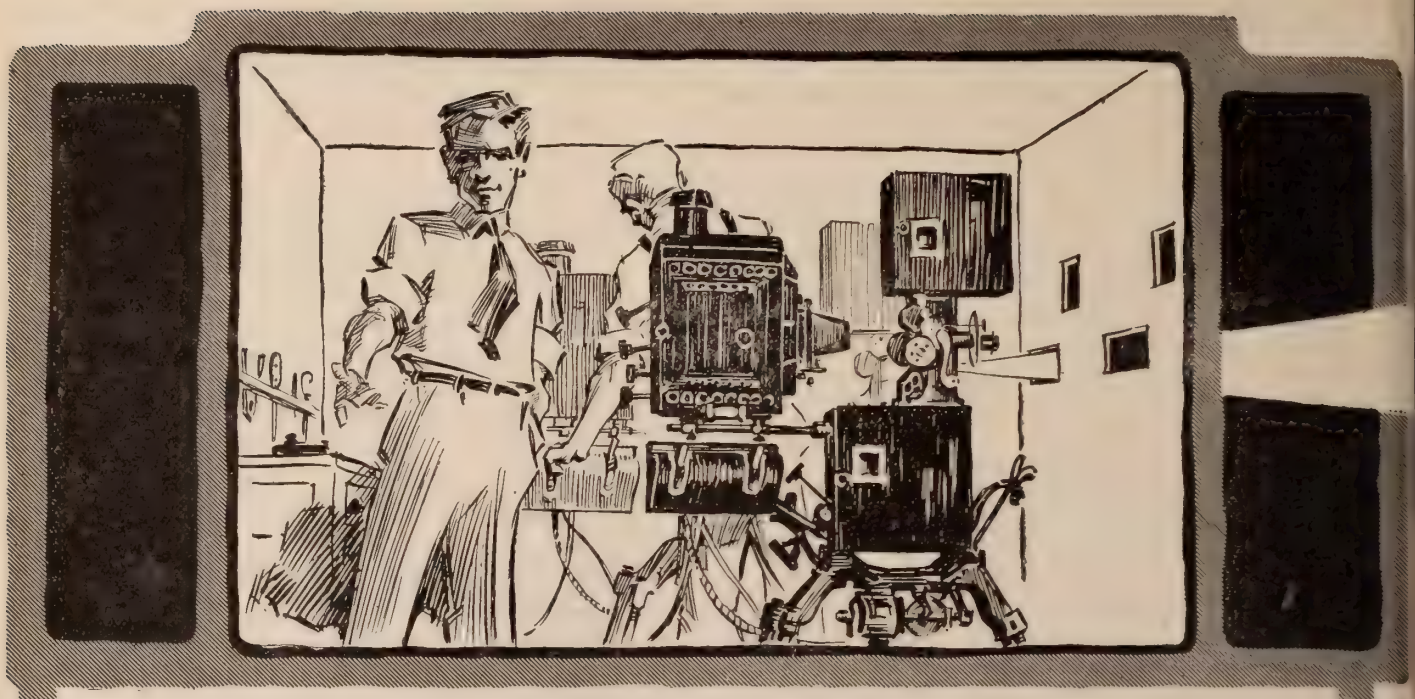
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THE WILLIAMS PRINTING COMPANY, NEW

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

"Hearts of World" Scores in Dubuque at Majestic Theatre

"HEARTS OF THE WORLD," David W. Griffith's master production, opened a nine-day's engagement at the Majestic theatre, Dubuque, Iowa, Sunday, Sept. 8. From the very start it was plain that the picture would be a success. Everyone had heard so much about it, for truly, a picture was never advertised like this before, that they crowded to the theatre, afternoon and evening. Tuesday, Sept. 10, was cold and rainy, but the matinee crowd was even bigger than that of the previous days, and in the evening, in spite of a heavy rain, all the highest priced seats were sold at 6:45.

Many favorable comments came from all parts of the city; most people credit it with being the famous director's masterpiece; others say it did not come up to "The Birth of a Nation," but everyone agrees that it is the greatest picture dealing with the world war that has yet been produced. It is safe to say that it will remain the greatest war picture, unless Mr. Griffith makes another photoplay.

Robert Herron was at his best in the role of the American, who said that "a country good enough to live in, was good enough to fight for"; dainty Lillian Gish won the sympathy of everyone by her presentation of the girl, but it was Dorothy Gish who brought down the house by her wistful, quaint and whimsical characterization of the "Little Disturber." Little Ben Alexander must be given credit for his work as the little brother.

Fond du Lac Suffers from Express Service

FOND DU LAC motion picture theatres are complaining bitterly about the express service they are getting since the big merger went into effect. On one Sunday recently both the Bijou and the Orpheum theatres were obliged to close their doors because their films had failed to arrive while on another Sunday the Orpheum would have been obliged to close but for the fact that Manager Ainsworth was able to dig out his Monday program and put it on. The trouble seems to be with the faulty service in Chicago and in transit rather than with the local office. In a number of instances the packages have been carried by.

Manager Ainsworth of the Orpheum has sought to protect his interests by instructing all film companies serving him to ship a day earlier in order to give the new express company an opportunity to "make the loop" or, as he puts it, enable him to get the package on the rebound in time to be of service. Inquiry among other theatre managers it is said has elicited the information that this faulty express service so far as the picture theatre patrons are concerned, is general.

Capital Company Organizes in Lansing

THE CAPITAL MOTION PICTURE COMPANY has been organized in Lansing, Mich., for commercial and war work, and war films will be made a specialty of the new concern. The company consists of R. H. Carroll, manager, and Glenn R. Carrier, and has established laboratories in the Tussing building. Mr. Carroll is an expert photographer and Mr. Carrier retains his position as head of the Reo motion picture department, being a former Pathe "taker."

The Capital Motion Picture Company is said to be the only one of the kind organized in this section of Michigan. It has contracts with big concerns which require films of their work to show to the Government officials. The company will also film pictorial news features. Many local news features have been taken and are being shown throughout the country. The company will help in the Fourth Liberty Loan drive. A combination picture representing each state is one of the publicity schemes for the drive.

Evansville Novelty Renamed American

PURCHASED from Philip A. Holtzman by the Strand Theatre Company of Evansville, the old Novelty theatre has been revamped and re-opened as the American.

The policy of the new house is high-grade pictures exclusively; the same policy as is followed at the Strand theatre here is being used.

The name of the controlling company has been changed to that of the American Amusement Company to control both houses. Manager Russell of the Strand is at the head of both houses.

The American theatre, located at Seventh and Main streets, one of the most prominent corners in the city, has opened auspiciously under the new management. A $7,500 photoplayer has been installed and the entire house has been gone over thoroughly.

Special Service Section
on
"Crashing Through to Berlin"
will be found
in this issue of the NEWS

THE CENTRAL STATES

September 28, 1918

With Milwaukee Film Men

MISS PEGGY RHEINS, who was formerly with Mr. Bostick, manager of the Merrill theatre, has been appointed secretary to Manager Tanzer of the Milwaukee Exhibitors' club.

"TRIPLE TROUBLE," a re-issue of the Essanay days of Chaplin, has been booked by the Milwaukee Exhibitors' club and will be shown in all of its houses.

"RAFFLES," which has been bought by the Milwaukee Exhibitors' club, recently had a most successful run at the Princess theatre. This theatre, which advertises itself as a "stone's throw from the avenue," does remarkable business when it is considered that it is located in a rather out of the way place. It advertises Gerard's "Four Years in Germany" for a popular run net week.

"THE BRASS BULLET," Universal's latest serial, which is running at the Palace theatre, is going over exceptionally big. In order to give full time to the serial the performances now start half an hour earlier than previously. The Palace management has also reinstated the Universal News Weekly.

VINCENT DeLORENZO has returned to the Universal fold after an absence of two and a half years. He will have the official position of booker.

"FOR HUSBANDS ONLY" will have a full week's run at the Alhambra theatre beginning Sept. 15. Mr. Fischer, when he reviewed it, said it was a sure winner.

"CRASHING THROUGH TO BERLIN had a wonderful run at the Auditorium theatre in Chicago and is now being booked by the houses in the Wisconsin district.

"HOW CHARLIE CAPTURED THE KAISER," an animated cartoon, has taken all of the houses in which it has been shown, by storm. In many houses it was booked as a supplement to a feature, and the result was that the feature failed to "feature" but the cartoon was a howling success. It is reported that at least forty of the forty-eight houses in the city have booked his film.

"THE GEEZER OF BERLIN" had a successful full week's run at the Whitehouse theatre, and the management announces that it has booked "The Sinking of the Lusitania" for a week's run.

I. GETTLESON, Jewel manager, has returned from a successful trip through the state.

J. RODERICK, manager of the local Universal Exchange, has taken a trip to the Windy City. As he is registered in that district it was necessary to take the trip in order to vote, and we must admit that we would like as plausible excuse to get



Doephia Browne, of Chicago, Was a Favorite at the Rothacker Studio During the Recent Convention

to the far-famed city ourselves as it has been ages and ages since the dust of Wabash avenue dustied our shoes.

C. D. KOEHLER, who has been with the Universal people for over a year and a half, has been appointed assistant to Mr. Roderick.

THE MILWAUKEE EXHIBITORS' CLUB announces that it has secured for its houses motion pictures of vaudeville. These films, which have been made by Spanuth, are pictures of the biggest "dumb" acts of big time vaudeville. It has also added to its membership three more houses, the Murray, Apollo and Lincoln, bringing its list to thirty-one.

"THE ROMANCE OF TARZAN," which is a sequel to "Tarzan of the Apes," will be ready for booking the early part of October.

A FEW OF THE THEATRES in Milwaukee have in front of their outside lobbies a folding iron lattice door, which permits elaborate lobby display and still keeps out the mischievous youngsters who are ever-ready to do damage.

"VIRTUOUS WIVES," a story which is running in the Cosmopolitan magazine, is being filmed by Anita Stewart. The First National Exhibitors have signed up for all of the Anita Stewart features and big business is promised them.

"ITALY'S FLAMING FRONT" is having a full week's run at the Alhambra theatre, and so is Roscoe Arbuckle in his latest picture. In addition to this Frederick Carberry has resumed community singing.

THE BUTTERFLY THEATRE is having a wonderful run of "The Danger Mark," starring Elsie Ferguson. It announces that Marguerite Clark and Douglas Fairbanks will be shown soon in their latest pictures.

THE FIRST PART OF THE WEEK "The Silent Woman"

(Continued on page 4)

They Say in Dubuque That—

PICTURES GAVE WAY to the legitimate drama at the Grand theatre, Dubuque, Iowa, Monday, Sept. 9, but were resumed on Tuesday by the showing of "The Golden Goal," with Harry Morey. Morey's plays are well liked—they are strong features, with a powerful, virile actor, who never fails to win the plaudits of his audience.

J. E. BOYLE of the Dreamland has changed his program so that Triangle pictures will be shown on Sunday. The attraction on Sunday, Sept. 8, was "Marked Cards," with Marjory Wilson and Triangle players.

A WORLD FEATURE, "The Tenth Case," with June Elvidge and John Bowers, was presented at the Liberty theatre on Wednesday, Sept. 4. The Liberty is the only Dubuque theatre now showing World pictures.

MAE MARSH came to the Princess Wednesday and Thursday, Sept. 4 and 5, in "All Woman." This Goldwyn production was up to the average in plot, setting and photography, but it was Mae Marsh's excellent acting that raised the picture above the ordinary.

"AN AMERICAN WIDOW," with Ethel Barrymore, shown at the Family theatre on Friday, Sept. 6, proved as delightful a photoplay as one could find. Ethel Barrymore is becoming more versatile in every picture—she is indeed a motion picture actress of extraordinary talent.

WILLIAM S. HART played at the Grand for two days, Thursday and Friday, in "The Lone Avenger." Manager Lorenx reported a very good house.

"THE MAN WHO WOKE UP," featuring Pauline Stark and William Mong, was the Friday program at the Liberty. "Shame," with Niles Welch and Zeena Keefe, was presented on Saturday.

A FIRST RUN PATHE RELEASE, "The First Law," with Irene Castle and Antonio Moreno, was shown at the Dreamland on Wednesday and Thursday, Sept. 4 and 5. As both of these players are good at drawing crowds, Manager Boyle has fine houses during the picture's engagement.

THE FAMILY presented Franklin Farnum and Juanita Hansen in "Fast Company" for its Thursday, Sept. 5, program. Farnum's pleasing personality dominated the entire story, making it one of Bluebird's best entertainments.

THE THURSDAY, Sept. 5, program at the Liberty was "Station Content" with Gloria Swanson.

BEATRIZ MICHELENA was starred in "The Unwritten Law" at the Grand on Wednesday, Sept. 4.

VITAGRAPH'S "FIND," Corinne Griffith, delighted Grand fans Sunday, the 8th, in a highly interesting five-act photoplay, "Love's Watches."

JULIAN ELTINGE held the boards at the Family theatre Sunday, Sept. 8, in his initial Paramount release, "The Countess Charming." The noted feminine impersonator drew much better than was expected—mostly due to the fact that the North End women seemed to have decided that they must see "the handsome Mr. Eltinge," and consequently they flocked to the theatre. The women liked Mr. Eltinge so well that Manager Yount is going to feature him as often as he can get his pictures.

UNION PARK THEATRE offered "Out of the Wreck," with Kathlyn Williams, for its Sunday, Sept. 8, program. An extra special attraction was the appearance of two local artists, Miss Emma Sumpmann, violinist, and Miss Martha Zehetner, pianist.

MISS MARIE TEMPES, ticket seller at the Princess theatre, has resigned her position there. Her place was taken by Miss Zeta Plamondon.

TWO STARS, Wallace Reid and Kathlyn Williams, played at the Princess theatre Sunday, Sept. 8, in "Things We Love." Manager Billos reported average business.

MARGUERITE CLARK'S acting in "The Seven Swans" was all that could be desired. During the picture's engagement, Friday and Saturday, Sept. 6 and 7, the Princess had the biggest crowds of the week.

THE FIRST EPISODE of "Hands Up," with Ruth Roland, was shown at the Liberty theatre Monday, Sept. 9.

"THE REASON WHY," with Clara Kimball Young, presented at the Princess theatre, Monday and Tuesday, Sept. 9 and 10, showed the famous star in a role admirably suited to her brilliant personality. Milton Sills, in the role of Lord Tancred, had the best opportunity to display his talents since his appearance in the never-to-be-forgotten "Honor System."

LITTLE JUNE CAPRICE in "Blue Eyed Mary" was the star shown at the Liberty theatre Sunday, Sept. 8. All of

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First release October 14th and every alternate week thereafter.

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Indianapolis, Ind.
Henry Dollman
President

June's followers were there in full force, for this was the first chance they had to see their favorite since July.

MANAGER YOUNT of the Family theatre presented "The Conquest of Caanan" for his Tuesday, Sept. 10, program. The picture drew famously.

THE ORPHEUM THEATRE at Lancaster will continue to show pictures three nights a week, Thursday, Friday and Saturday. On Thursday of the week of Sept. 1, Douglas Fairbanks was seen in "Headin' South"; Charles Ray played in "The Hired Man" on Friday and "In Bad," with William Russell, was Saturday's program.

A DOUBLE PROGRAM was offered at the Star theatre at Decorah, Iowa, on Thursday, Sept. 5. "Kidder and Co.," with Bryant Washburn, was shown first and was followed by "Shall We Forgive Her," with June Elvidge. There was no raise in admission. "The Mysterious Miss Terry," with Billie Burke, was presented on Friday.

MARY PICKFORD played in "Rebecca of Sunnybrook Farm" at the Palace at Waverly, Iowa, for two days, Sunday and Monday, Sept. 1 and 2.

"TARZAN OF THE APES" will come to the Cozy theatre at Bellevue, Sept. 15.

THE BELKNAP THEATER at Hopkinton, Iowa, has booked "Hands Up" with Ruth Roland. The first episode will be shown Wednesday, Sept. 18.

"PERSHING'S CRUSADERS," the first United States Official War Film, was presented at the Blende theatre at Benton, Wis., Monday, Sept. 9.

THE MADONNA OF THE SCREEN, Alice Joyce, played at the New Majestic theatre at Elkader, Iowa, on Saturday, Sept. 7, in "The Song of the Soul." "We Should Worry," with Jane and Katherine Lee, was the Sunday program.

'THE HONOR SYSTEM," with Milton Sills and Miriam Cooper, was the Wednesday, Sept. 4, program at the New Majestic theatre at Elkader, Iowa. "A Daughter of the Gods," with Annette Kellermann, was shown Thursday.

FIVE FEATURE PHOTOPLAYS were shown at the Plaza theatre at Manchester from Sept. 5 to Sept. 12. They were "The Ghost House," with Jack Pickford and Louise Huff; "The Marionettes," with Clara Kimball Young; "All Woman," with Mae Marsh; "The Hungry Heart," with Pauline Frederick, and "Wolves of the Rail," with William S. Hart.

"HUCK AND TOM," with Jack Pickford, played at the Star theatre at Decorah, Iowa, Saturday, Sept. 7.

BILLIE BURKE, in "Let's Get a Divorce," made a big hit with the patrons of the Palace theatre at Waverly, Iowa, Sunday and Monday, Sept. 8 and 9. "The Matrimaniac," with Douglas Fairbanks, was presented Tuesday, and "The Things We Love," with Wallace Reid, was shown on Wednesday and Thursday.

"THE LEAP TO FAME," with Carlyle Blackwell, was the Sunday, Sept. 8, program at the Cozy theatre at Bellevue, Ia.

With Milwaukee Film Men

(Continued from page 2)

ran at the Strand theatre. The latter part of the week Edna Goodrich in "Her Husband's Honor" will be shown.

"THE FLOWER OF THE DUSK," starring Viola Dana, occupied the screen at the Merrill theatre the first part of this week. Harry Morey will complete the week in his latest picture.



Bunco Card Party and Studio Dance Given by the Girl Employees of the Rothacker Film Manufacturing Company, Chicago, Under the Auspices of the State Council of Defense for the Benefit of the Red Cross

News of Fond du Lac Theatres

"PERSHING'S CRUSADERS," presented at the Bijou theatre, Monday, Tuesday and Wednesday, Sept. 9, 10 and 11, drew houses that exceeded all expectations. In fact the pictures went "big." Manager Smith had gone the limit in billboard and newspaper publicity and the returns were all that he could ask. A feature of the publicity campaign was a full page advertisement in the Daily Commonwealth paid for by the doctors and dentists of Fond du Lac.

THE MOVING PICTURE theatres of Fond du Lac are planning to do their bit in the forthcoming Liberty Loan campaign by making a place for the four minute speakers. This service was rendered in each of the three preceding campaigns and was found to be an effective means of awakening interest among the people in the campaign.

DIFFICULTIES which for a time threatened an open break between the Musicians' Union and the managers of the Fond du Lac moving picture houses have finally been adjusted by means of a compromise so that all is going smoothly once more. Notices were served on the several theatre managers some weeks ago that on and after Sept. 1 the union scale for leaders would be $30 and for side men $25. The managers objected to the advance and finally an amicable adjustment was reached at $27.50 for leaders and $22.50 for side men.

THE ORPHEUM THEATRE, which has now been under the management of W. E. Ainsworth for just three years, set out on its fourth year by breaking all records for the week ending Sept. 7. The program which made this possible consisted of Norma Talmadge in "By Right of Purchase," Monday, Tuesday and Wednesday, Sept. 2, 3 and 4, and William S. Hart in "Blue Blazes Rawden," Thursday, Friday and Saturday, Sept. 5, 6 and 7. The Orpheum has had "stand out" crowds for six nights in succession.

MANAGER W. E. AINSWORTH of the Orpheum booked "The Great Love" for four days—Sept. 23, 24, 25 and 26. He also booked Lois Weber's latest, "For Husbands Only," for the latter part of September.

Advertise in
The Central States

Heard in Detroit Film Circles

A. J. GILLIGHAM, of the Empire theatre, Detroit, will inaugurate a two-day policy starting Oct. 1. In other words, there will be four changes a week instead of a daily change as at present.

L. J. GARDINER, manager of the Detroit branch of the United Theatre Equipment Co., has tendered his resignation in order to devote his entire time to the Gardiner Velvet Gold Fibre Screen which is manufactured in Detroit and sold through the various U. T. E. branches.

MESSRS. COHEN AND WARREN, of the Colonial theatre, have decided again to change the policy—this time from four changes a week to two changes—Sundays and Thursdays. Under this new plan the firm will do considerable advertising. The new policy starts week of Sept. 21.

"I AM CERTAINLY GRATIFIED at the big attendance at the Regent theatre the first week, under the new policy," said Charles H. Miles, lessee of that mammoth playhouse at Woodward and the Boulevard. "We are giving the people a tremendous costly show each week and our weekly overhead is a small fortune in itself, but I believe there are enough people in Detroit who want the kind of shows we are giving them, which is certainly indicated by the big crowds thus far.

T. H. Ealand is managing director of the Regent and will supervise the bookings, while C. A. Meade is the house manager.

ART W. BLANKMEYER, of the Carson Exchange, and an exhibitor as well, has organized the General Theatres Display and Advertising Co., and rented ground floor space in the new film building, Detroit. This company will do poster mounting and will specialize in the renting of paper and advertising matter on every picture produced. In other words, exhibitors will be able to save money on their paper order because they can rent it from this new company instead of buying it outright. All paper is to be mounted. The company will be ready for business about the 20th of Sept.

The company is capitalized for $6,000; the stockholders are Mr. Blankmeyer, Cash E. Hubbard and W. E. Newton.

CLARE AND GRAHAM HOFFMAN have leased the Duplex theatre, East Grand Boulevard, Detroit, taking possession Labor Day. They plan to continue the same policy and to give it their personal attention. The Hoffman brothers originally promoted and operated the Palace and Colonial theatres, Detroit. The Duplex is the only two-theatre auditorium building in the country under the same roof.

VERNON LOCEY is now managing the Temple theatre at Howell and the Coliseum at Edmore. His brother, Otto, is it war. Vernon, while comparatively new at the game, has jumped in with both feet and is meeting with good success.

Gathered in Green Bay

ROZIKA AND YANCI DOLLY were the headliners at the Colonial theatre Sept. 11-12 in their picture, "The Million Dollar Dollies." The originality of the film appealed to the audiences, and the Dollies won their way to the hearts of a majority of fans.

"THE GUN FIGHTER," a William S. Hart feature, was shown at the Grand theatre for the first half of the week of Sept. 8 in conjunction with vaudeville, which went back for the season.

EDITH ROBERTS played in "The Love Swindle," a Bluebird picture, at the Royal theatre, Sept. 7.

"THE LAW OF THE LAND," one of the first Madam Petrova Paramount releases, was shown at the Orpheum theatre Sept. 12, 13, 14, 15, in connection with the initial vaudeville bill of the new season.

"SOCIAL QUICKSANDS," featuring Francis X. Bushman and Beverly Bayne, was produced at the Colonial theatre Sept. 9, 10.

ALICE BRADY in the Select picture, "The Death Dance," was the attraction at the Grand theatre Sept. 12-15.

MONROE SALISBURY and Ruth Clifford co-starred in the Bluebird offering, "Hungry Eyes," Sept. 11, at the Royal theatre.

THE TRIANGLE FILM, "Paying His Debt," with Roy Stewart in the lead, was presented at the Royal theatre Sept. 12. It proved a good offering.

"THE DECIDING KISS," featuring Edith Roberts, was screened at the Royal as a special attraction Sept. 9.

MADGE KENNEDY played in "Our Little Wife," a Goldwyn film, at the Colonial theatre, Sept. 13 and 14.

"THE GIRL IN HIS HOUSE," a Vitagraph, was shown at the Colonial theatre Sept. 8. Earle Williams played the leading role.

KITTY GORDON played the Royal theatre in the World film, "Tinsel," Sept. 13.

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UNITED THEATRE EQUIPMENT CORPORATION

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In Springfield Theatres

THE ROYAL put a strong list of pictures in the field for the week of Sept. 8-14. On Sunday Gus Kerasotes had on "The Test of Courage," with W. S. Hart, and Harry Morey in "Batchelor's Children"; Monday, "Her Second Husdand," with Edna Goodrich; Tuesday, "The Kingdom of Love"; Wednesday, "Masks and Faces," a World film with Sir Johnston Forbes-Robertson and a wonderful cast; Thursday, "The Courage of Silence"; Friday, "Blue-Eyed Mary," a Fox picture with June Caprice; Saturday, "A Primitive Man," Mutual feature.

THE EMPRESS, south side neighborhood theatre, continues to ride along on the high crest of popularity and prosperity under its new management, Dr. B. L. Renfro, now operating the theatre.

BUSINESS continues exceptionally good at the Pekin, colored theatre, and at the North End Circle, neighborhood theatre at Eleventh and South Grand Avenues.

THE CAPITOL now has first run Triangle in this city. William Desmond in "The Sudden Gentleman," and Alma Rubens in "The Firefly of Tough Luck," were two pictures shown recently that pleased patrons of the Washington street photoplay palace.

GAUMONT WEEKLY and Official Allied War Review are making a hit at the Majestic. The Allied War Review is also shown at the Princess, the Majestic, "repeating" on the photoplay house.

"THE UNCHASTENED WOMAN" was given a screaming at the Princess one day this week, and will probably be shown by Manager Kunz sometime during October.

MANAGER WATTS certainly had some bill at the Vaudette for the four days starting Sunday, Sept. 8. Jack Barrymore in "On the Quiet," and Charlie Chaplin in "Triple Trouble," were the offerings. Barrymore was a scream in his play, and he had fine support. Chaplin's picture was evidently a rehash of former subjects, and was not at all up to his standard, yet it contained a number of laughs and made folks happy for a while. Only a few kicked on it, and none asked for their money back. Watts was careful in his advertising, and while he stated it was a new picture, that it was an Essanay-Chaplin.

WALLACE REID in "The Source" came to the Vaudette on Thursday, Friday and Saturday, Sept. 12, 13 and 14. Ethel Clayton will follow in "The Girl Who Came Back."

THE SAVOY has arranged for the following bills for the week of Sept. 8-14: Sunday, Marie Walcamp in "A Whirlwind Finish"; also an L-Ko comedy and Current Events; Monday, William Duncan in "The Tenderfoot," and "Poor Peter Pious," a comedy; Tuesday, "Brown of Harvard," featuring Tom Moore and Hazel Daly; Wednesday, chapter 3 of "The Brass Bullet," with Juanita Hansen and Jack Mulhall, and "Give Her Gas," with Eddie Lyons and Lee Moran; Thursday, "Hungry Eyes," with Monroe Salisbury and Ruth Clifford, and a comedy, "Flat Harmony"; Friday, "Men," with an all-star cast; Saturday, a Nestor comedy, "Hickory Hiram," and several other pictures.

THE PRINCESS had a good week with Catherine Calvert in "A Romance of the Underworld," June Elvidge in "The Power and the Glory," and Gladys Leslie in "Wild Primrose." The last picture was substituted for June Elvidge in "Joan of the Woods," which the publicity department did not think was up to standard. The pictures mentioned were used the week of Sept. 1-7.

ADVERTISE
IN THE
CENTRAL STATES

ELSIE FERGUSON was seen at the Gaiety for four days in "Heart of the Wilds," and while it was a good picture, as pictures go, fans would rather see the beauty in another type of play. There are some who yet seem to think "Barbary Sheep," her first screen offering, was the best of her efforts thus far. Society dramas are Miss Ferguson's forte, and there she should be kept, say many.

MAE MARSH in "Money Mad" will come to the Gaiety on Thursday, Friday and Saturday, Sept. 12, 13 and 14. "The Summer Girls," a Sennett comedy with Ford Sterling and Louise Fazenda will also be on the bill. "The Hun Within," an Artcraft special, with Dorothy Gish and George Fawcett, will come on the 15th for a four days' run.

BEN ROVIN says now that he has finished "The Woman in the Web" that he is "off" serials for awhile. He has booked the Allied War Review to take the place on the bill of the usual episodic feature.

"HANDS UP!" Pathe serial with Ruth Roland and George Chesebro continues to make Sunday a day of great joy for Ed Maisel down at the Capitol. Ed plays to all the kids in town on Sunday, and they sure do "whoop things up" when the thrillers are on.

THE AMUSE-U announces the following attractions will bid for public favor the week of Sept. 8-14: Sunday, a mixed program, including several short subjects; Monday, W. S. Hart in "The Great Unknown," and other features; Tuesday, William Duncan in "The Last Man"; Wednesday, "Fall of a Nation"; Thursday, Viola Dana in "Sleeping Memory," and a two-reel Toto comedy; Friday, Olive Thomas in "Broadway, Arizona"; Saturday, W. S. Hart in "The Apostle of Vengeance." The Gaiety announces Fatty Arbuckle in "The Cook," and Charlie Chaplin in "Shoulder Arms," as coming to the theatre shortly.

JUST WHAT THE NEW WAR TAX will do to Springfield amusements is worrying some of the managers at this writing. Some of the boys are undecided as to what to make the admission. It is probable that a meeting will be held in which all exhibitors will have a voice and the matter straightened out. From the way the public has been educated to pay high prices for all commodities it does not seem that it will object to paying a few more pennies for its amusement, especially when they are going to such a good cause.

THE SAVOY, ROYAL, AMUSE-U AND CAPITOL are going along at increased admission prices most serenely. Not one of the managers says he is sorry he raised and all emphatically deny they are thinking of going back to the old standard.

MABEL NORMAND in "Back to the Woods" was more or less of a disappointment. It was shown at the Gaiety on Sept. 6 and 7. "A Diver's Last Kiss," a Fox comedy, with "Slim" Summerville, helped the bill wonderfully.

THE VAUDETTE had a fair week's business Sept. 1-7 with Dorothy Dalton in "Green Eyes," and Enid Bennett in "The Marriage Ring." Funny about the two pictures, they had practically the same cast, outside of the stars. Ford Sterling and Polly Moran in "His Wild Oats," and a Screen Telegram were with "Green Eyes," while Billie Rhodes in "On Her Account" and a Screen Telegram were on the program for the last three days.

MANAGER W. W. WATTS of the Vaudette has booked the

"Fatty" Arbuckle one-reel comedies from the Bee Hive Exchange, Chicago.

BEN ROVIN says there is just twice as much money in the cash drawer every night since he doubled his admission price at the Amuse-U. Ben is some "figurer."

FOR THE WEEK of September 8-14 Harry Loper had at the Lyric: Sunday and Monday, Jewel Carmen in "The Fallen Angel"; Tuesday and Wednesday, May Allison in "A Successful Adventure"; Thursday, Friday and Saturday, Constance Talmadge in "Good Night, Paul."

THE GAIETY had Elsie Ferguson in "Heart of the Wilds" and Mae Marsh in "Money Mad" for the week of September 8-14.

THE ROYAL, one of the downtown houses which changes every day, announces the following attractions for the week of September 1-7: Sunday, Anita Stewart in "Clover's Rebellion"; Monday, Mary Miles Minter in "A Bit of Jade"; Tuesday, Gladys Brockwell in "Her One Mistake"; Wednesday, "The Witch Woman," with Ethel Clayton; Thursday, Earle Williams in "The Maelstrom"; Friday, Virginia Pearson in "The Branded Scul"; Saturday, William Farnum in "When a Man Sees Red."

LOUIE KERASOTES'S SAVOY has as the bill for the week of September 1-7: Sunday, "Roped and Tied," with Neal Hart, and Alice Howell in "Hoot, Toot"; Monday, Earle Williams in "An American Live Wire" and Al St. John and Mae Busch in "A Polished Villain"; Tuesday, Maciste in "The Warrior"; Wednesday, second chapter of "The Brass Bullet" and Herbert Rawlinson in "Come Through"; Thursday, "The Girl in the Dark," with Carmel Myers; Friday, eighteenth and last chapter of "The Lion's Claws," an O. Henry picture and a Weekly; Saturday, "The Marriage Speculation," with Wallace McDonald and Mildred Manning.

THE MAJESTIC, vaudeville house, is featuring the Allied War Review and Gaumont Weekly over the vaudeville acts. Which shows that theatregoers are being catered to in the matter of good pictures, even by the variety people.

MABEL NORMAND in "Back to the Woods," a Goldwyn play, and "A Diver's Last Kiss," Fox Sunshine comedy, come to the Gaiety on September 5, 6 and 7.

BUSINESS at the North End Circle, a neighborhood theatre, is reported as tremendous. The same thing applies to the Empress, Palace and Pekin, all photoplay theatres. The last-named caters only to the colored population.

THE FIRST "gasolineless" Sunday proved to be a money-maker for the theatres. Every show house in the city did big business, and there isn't a manager in the city who would weep if Uncle Sam should keep the "request" in force for some time.

THE PRINCESS had "Power and the Glory," a World production, with June Elvidge on Wednesday and Thursday, September 4 and 5; on the 6th and 7th June Elvidge will be seen in "Joan of the Woods," which will just about terminate the Princess contract with World pictures. Manager Kunz says that only an occasional World picture is up to his house standard, and he cannot take all of them to secure that one.

LOUIS KERASOTES has booked "The Kaiser, the Beast of Berlin," and will show it in about two weeks at five and ten cents admission.

LABOR DAY proved a great one for all the theatres. It rained steadily all morning, killing the parade, while thousands of visitors waited patiently for it to stop. It quit about one o'clock, then the rush for amusement began. Every house in town filled up quickly and a banner day resulted.

THE LYRIC had a good week the last seven days of August. William Farnum did well with "True Blue" for three, while Jewel Carmen in "Lawless Love" and Viola Dana in "Opportunity" had two profitable days each.

THE VAUDETTE continues to run along with a nice account on the right side of the ledger every week. Billie Burke in "In the Pursuit of Polly" and Mae Marsh in "The Glorious Adventure" played to fine business the last week of August. On Sunday, Sept. 1, Dorothy Dalton opened for four days in "Green Eyes," and big business was the result. Ford Sterling in "His Wild Oats," a Sennett comedy, and a Screen Telegram were also shown. The last three days of the week will go to Enid Bennett in "The Marriage Ring."

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Elgin Items of Interest

MANAGER RALPH CROCKER, of the Star, took another of his vacations-on-the-installment-plan the week-end of September 5, 6 and 7, from duties as cashier of The Elgin Daily Courier. He spent the time largely at the Exhibitors' Convention in Chicago, keeping on the job at the Star the while.

MISS MAYME RORIG, daughter of Manager H. P. Rorig, of the Orpheum, Elgin, who assisted her father and brother with duties at their showhouse while in town, left early in September for the West. She will teach school this year at Ely, Nevada. Previous to her departure a great many social affairs were arranged by Elgin friends in compliment to her.

THE STAR has completed the serial, "The House of Hate," with Pearl White, and begun the showing of "A Fight for Millions." The Pearl White play was exceedingly popular as the Friday night thrill feature of "small boy and business man" night.

THE GRAND began the first of September to substitute musical comedy for pictures on Sunday entertainment bills. This reduces the features to three features a week, shown two days each, instead of three two-day and one one-day (Saturday) picture.

FEATURES at the Star theatre the week of September 8 were announced to include: George Larkin in "Zongar—the Dare Devil of Romance"; Mr. and Mrs. Sidney Drew in "By Right of Might," Creighton Hale and Gladys Hulette in "Waifs," the comedy, "Love"; Fatty Arbuckle in "Good Night, Nurse"; Billy West in "The Scholar," "The Roundups," Earl Williams in "An American Live Wire," Polly Moran in "Taming Target Center," George Walsh in "The Kid Is Clever," "Sheriff Nell's Tussle," Alice Howell in "Hey, Doctor"; Billy West in "The Orderly," chapter three of "A Fight for Millions," Harry Morey in "All Man," and Toto, the Clown, in "Beach Nuts."

IN the second week of September the Orpheum showed as features: Barbara Castleton and Irving Cummings in "The Heart of a Girl," May Allison in "A Successful Adventure," Norma Talmadge in "Ghosts of Yesterday" (from the Rupert

Hughes' drama, "Two Women"); Clara Williams in "Carmen of the Klondike," and Kitty Gordon in "Tinsel."

THE TEMPLE makes Monday its popular night in running big program, Judge Brown and serial features and several comedy reels. It led off the week of September 8 with the Monday showing of "Marrying Off Dad" (Judge Brown), sixth episode of "The Bull's Eye," Fatty Arbuckle in "Fatty Butts In," and latest edition of the Universal Animated News Weekly. In other days of the week it featured: Alma Reubens in "The Ghost Flower," Bobby Vernon in "Just Plain Folks," Edna Goodrich in "Her Husband's Honor," Billy Rhodes in "She Almost Proposed," Harry Carey in "A Woman's Fool," the photoplay song, "You Are All Out of Step but Jim," Pauline Stark in "Daughter Angeline," comedy, "His Blighted Career," Ruth Clifford in "Fires of Youth," Vod-a-Vil movies, No. 6, William Desmond in "Wild Life," comedy, "Know Your Neighbors," and William S. Hart in "The Desert Man."

THE program for the week of August 18 at the Cozy theatre at Bellevue, Iowa, was as follows: Sunday and Monday, "The Witch Woman," with Ethel Clayton; Thursday and Friday, "Good Night Nurse," with Fatty Arbuckle," and "The Strong Way," with June Elvidge; Saturday, "The Salt of the Earth," with Peggy Adams.

FRIDAY, August 16, was a big day at Cascade, Iowa, for it was Grand Ball Night. The big special feature of the evening was the showing of the William Fox photoplay "A Daughter of the Gods," with Annette Kellermann, at the Cascade theatre hall.

"MY FOUR YEARS IN GERMANY" was presented at the Hatch Opera House at Lancaster, Iowa, for two days, Tuesday and Wednesday, August 20 and 21.

THE Sunday (August 18) program at the New Majestic theatre at Elkader, Iowa, was "The Firebrand," with Virginia Pearson. On Thursday, "Camille," with Clara Kimball Young, was shown.

"A MODERN MUSKETEER," with inimitable Douglas Fairbanks, was presented for two days at the Palace theatre at Waverly, Iowa, this week.

TWO big features were shown at the Belknap theatre at Hopkinton, Iowa, this week. They are "The Kaiser, the Beast of Berlin," and "Bridges Burned."

MARTINI TORREY, owner of the Elite theatre, broke all records with "My Four Years in Germany."

CHAS. C. PYLE, Chicago sales manager of the Bartola Company, is back at his desk, having just returned from a well earned vacation.

FRANK J. FLAHERTY, until recently maanger of the Foursquare Chicago office, has returned from the East feeling fine and will soon announce his new connections.

JOE FRIEDMAN, of the Celebrated Players, has just taken over Wisconsin for the Gaumont News Weekly.

JACK MEREDITH has resigned from the Ascher Bros. forces to go back into the selling game and will handle the North Side for Goldwyn.

AS usual, Manager Rosenthal of the Majestic theatre is right on the job when it comes to writing catchy ads. The following one brought Jake a fine three days' business: Majestic—Sunday, Monday, Tuesday. Just think of it! You can see it for a dime! Theda Bara in the Kate Klaxton 1918 version of "The Two Orphans." Shows that Theda Bara can be great in other than vampire roles. Admission 10 cents.

TUESDAY is Select Pictures Day at the Family theatre. On August 20 Clara Kimball Young was starred in "The Price She Paid."

Evansville and Southern Indiana

THE GRAND OPERA HOUSE at Washington, Ind., recently was the host for all the old soldiers and sailors of the county when Government war pictures of the present war were shown. The veterans were admitted free and about fifty took occasion to compare present-day warfare with that of former years.

THE PRINCESS THEATRE here has been successful with a policy of "live and let live prices" for the summer. Attractions showing at 10 cents for adults and 5 cents for children have drawn big crowds during the summer. Manager Merrill has upheld the standard of the pictures even at the lower prices.

HUGH DAWSON, treasurer and publicity man for the Majestic theatre here, looked too long and too well at a war film in which German atrocities were shown. He is married and has a child, but he enlisted in the army, saying he intended to keep the Huns from coming to the United States to commit such acts.

PLANS TO RE-OPEN the Riverside theatre here have been abandoned by owner and manager, William Huddy. He gives as the reasons that more than 3,000 young men from the county are in military service and that he does not believe the present patronage of the motion picture houses here justifies the entrance of a new house into the field.

Gathered in Green Bay

MADGE KENNEDY in the Goldwyn production "Friend Husband" was the feature attraction at the Colonial theatre August 30-31. The picture did not make as big a hit as the last picture in which Miss Kennedy played, "The Vamp Cure." A Lyons-Moran comedy and an Outing-Chester picture were other numbers on the bill.

"THE REASON WHY" proved a good feature at the Grand theatre August 29-30-31 and September 1. Clara Kimball Young is the star of the production. The picture is taken from the novel by Eleanor Glynn.

THEDA BARA played in "The Forbidden Path," a Fox film, at the Orpheum theatre Sunday, September 1. The picture was intensely interesting.

"A WOMAN OF REDEMPTION," a World feature, starring June Elvidge, and a Pathe Weekly were the pictures shown at the Royal theatre August 30. The program was well received.

GIRLS have been employed as ushers for several weeks at the Grand theatre, and it has been found that they are capable of doing the work as well as young men.

THE TRIANGLE FEATURE, "The Hand at the Window," with Margery Wilson and Joe King co-starring, was presented successfully Sept. 3 at the Royal Theatre.

"ONE DOLLAR BID," a Paralta play featuring J. Warren Kerrigan, was presented at the Colonial theatre Sept. 4-5.

THELMA SALTER was seen in "The Crab" at the Grand theatre four days, beginning Aug. 29.

"MONEY MAD," the latest of the Mae Marsh-Goldwyn productions, was screened at the Colonial theatre Sept. 6-7. It proved delightful and was considered by patrons as one of the best things in which Miss Marsh has played lately.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Select Changes Affect Western Exchanges

SEVERAL IMPORTANT CHANGES in the West Coast and intermountain territory exchanges of the Select Pictures Company have been made recently which will affect all exchanges except the one at Los Angeles. Harry H. Hicks, who opened the Los Angeles exchange for the Selznick Pictures Corporation, which later became the Select, and who was later promoted to the more important position of the San Francisco exchange, is to go to Seattle where he becomes manager of the exchange which supplies Washington, Oregon, Idaho and Montana. Mr. Hicks is one, if not the best known exchange man of the West Coast. He was originally salesman in Seattle following a career in newspaper work. He later became manager for the General Film Exchange, and from that position was promoted to the office of special representative for that company in the days when it was the most important organization of the film world. The promotion from the Seattle office is one Mr. Hicks is certainly entitled to for the excellent work he has done for the company in Los Angeles and San Francisco. Prior to leaving San Francisco he made several very important contracts, one specifying the rental of thirty-two first run pictures to the largest and finest house in San Francisco, the California. Mr. Hicks took up his new work at Seattle, Sept. 18.

H. L. Knappen, former branch manager at Denver for Select, has been transferred to San Francisco, and H. E. Lotz, former Triangle special representative in the West Coast states, becomes manager at Denver. Lotz has had several important film distributing positions. He served the General as Canadian manager, and has been identified with other important companies. Knappen was formerly manager of the International Exchange at San Francisco, and is therefore acquainted with the field.

Francis Hawkins Falls to Death

FRANCIS HAWKINS, father of F. J. Hawkins, of the distribution department of Haworth Pictures Corporation of Los Angeles, was found dead in an elevator shaft of a Los Angeles ladies' garment store this week. It was not determined at this time how Mr. Hawkins' death occurred, but the theory is that he found the elevator door open and stepped into the shaft, thinking he was walking into the elevator.

F. J. Hawkins, his son, is well known in motion picture circles on the Pacific coast, and the news of his father's death was received with regret.

Lesser Plans More "Hearts of World" Exploitation

THE CENTRAL WEST STATES are to be given some West Coast theatre management ideas, according to plans made by Sol Lesser, of the All Star Feature Distributors, who has all the territory west of the Mississippi, including Illinois, for D. W. Griffith's "Hearts of the World." Mr. Lesser has sent J. A. Brehaney to Chicago to act as manager, and install the West coast presentation ideas in theatres where "Hearts of the World" is booked. Mr. Lesser now has twelve companies out with this big war spectacle, four in California territory, three handled in the Northwest by M. Rosenberg, of the De-Luxe Feature Film Exchange, three in Denver, six will be out of Chicago, and others from St. Louis, Minneapolis and other principal cities.

In every locality where "Hearts of the World" has been shown it has created new box office receipt records. This is especially true at San Francisco, where the picture is now in its thirteenth week at the Alcazar theatre. The booking provides for at least three weeks more, and probably longer. At the Shubert theatre, in Minneapolis, the film opened September 1, and the first week did almost $10,000. Similar reports are sifting into the Lesser All Star exchange at San Francisco wherever the film opens.

Spokane Company Goes Into Receiver's Hands

F. K. McBROOM, former city commissioner of Spokane, has been appointed receiver for the Washington Motion Picture Corporation, with studios at Minnehaha Park, Spokane. E. W. Cole appeared before Judge Huneke of the superior court and declared the company insolvent. The receivership follows rumors that plans were on foot by which the present officials were to be removed and the control of the company pass to a new management. Mr. McBroom was named as receiver to take full charge of the company's affairs and assets. He filed a $10,000 bond at the request of litigants. Officials of the company estimated that stock to the amount of about $165,000 had been sold throughout the Inland Empire. W. W. Zent, attorney for the company, estimates that the film which has already been printed would bring the company about $75,000. The film was made under the direction of Larry Trimble, well known in the motion picture field. Tyrone Power, the first actor brought to the city, was dropped from the payroll about two months ago.

THE WEST COAST

Naugle Declares Vitagraph in Good Shape

H. D. NAUGLE, Western manager of Greater Vitgraph, has returned to Los Angeles after seven weeks of traveling in the East and the Middle West in company with A. W. Goff, general manager of Vitagraph. He planned to leave immediately for an extensive trip to Seattle and other principal cities on the Northern Pacific coast.

"The Vitagraph business this year is the best it has ever been," is the enthusiastic way in which Mr. Naugle put it. "I found that exhibitors everywhere are smiling and preaching good business, and with good business they are spreading the doctrine of optimism.

"The new policy of producing each week a Big-V two reel comedy is progressing nicely. These comedies are in demand, and virtually all the principal exhibitors of the country have signed contracts for them.

"Another plan of the company, that of rotating the stars—or the plan of having one star appear every six weeks—is meeting with the approval of the exhibitors, and I can safely say that one-third of the theatres of the country have made contracts with us on this plan. There will be eight releases of Earle Williams and Alice Joyce, and nine releases of Harry Morey, Gladys Elsie, Corinne Griffith and Bessie Love.

"'The Common Cause,' directed by J. Stuart Blackton and backed by the British government, will be released within the next two or three months. We believe this will prove one of the biggest patriotic attractions yet placed on the American screen."

Breck Photo Supply Settles Into Better Quarters

NOW located in their new home at the corner of Jones street and Golden Gate avenue, "Film Row," San Francisco, in quarters especially built to fit the needs of this firm, the Breck Photo Supply Company, under the general management of Thomas Maguire, its president, is in still better quarters to care for the needs of their many patrons of theatres and film exchanges.

The Breck Company carries on a wholesale as well as retail business, and covers the entire West coast in the matter of distributing the Simplex machines. This company was incorporated January 1, 1916, when Mr. Maguire became president and general manager following ten years' experience as a theatre owner and manager. Mr. Maguire was located at Portland for a long time, and also served as manager of independent exchanges. His experience being varied, qualifies him for his present work, and he is indeed capable of being of great service to the patrons of this firm. One of the co-operative features of this organization is that they plan projecting rooms for exhibitors, insuring that all details will be worked out to the advantage of the theatre.

The quarters built for this company include basement, main and mezzanine floors, with workshop, demonstration room, and all in all constitutes an excellent display place for theatre equipment.

The firm are distributors for Simplex projectors and National carbons, and have a big supply on hand at all times.

Bourke Makes Good Start in Butte

GEORGE BOURKE, the new manager of the Universal Film Exchange in Butte, is putting a lot of pep into his work. For instance he is just placing the serial, "The Brass Bullet," in Montana houses and he is starting it off with a crash, using a lot of newspaper space to advertise it. The following houses in Butte and environs will start the serial on the dates named: Dream theatre, Wallerville, Oct. 6; Liberty, Butte, Sept. 13; Orpheum, Butte, Sept. 16; Harrison, Butte, now showing; Grand, Meaderville, Sept. 18; Crystal, Butte, Oct. 15, and Lyric, Butte, Oct. 30. This certainly looks like a record booking of a serial in this neck of the woods.

Roth and Rothchild Go East

EUGENE H. ROTH, manager, and Herbert Rothchild, treasurer of the Market Street Realty Company, owner of the California theatre, San Francisco, have left for the East. It is understood these men are interested in a new organization for the distribution of pictures, but before their departure for the East stated that plans were not well enough developed to make any statement.

News of the Week in Portland

CAPTAIN KUHN of the Kuhn theatre, Lebanon, Ore.; J. B. Sparks of Heppner, Ore.; Ross Nelson and H. W. Henkle of the Isis theatre, Independence, Ore.; Denny Hull of the Liberty, North Bend, Ore.; W. H. Durham of the Grand, Camas, Wash.; C. G. Matlock of Pendleton, Ore.; George Bligh of Salem, Ore.; Lew Cullins of the Casino, The Dalles, Ore.; Charles Schram of the Grand, Oregon City, Ore., were among recent exhibitor visitors in Portland.

THE ELKS' CONVENTION brought a number of the boys in from Oregon and Washington points.

THE OPENING of the new Liberty theatre at Coquille, Ore., has been postponed. It was scheduled for Sept. 1, but Manager Gage put it off a short time in order that everything might be in readiness for the public.

MANAGER WITTENBERG of the Grand theatre, Portland, has reopened his house after a month of darkness for enlargement and remodeling.

THE NEW LIBERTY THEATRE at Centralia, Wash., is rapidly being completed and soon will be ready for formal opening.

THE MOTION PICTURE THEATRE at Riddell, Ore., was burned by fire recently, a part of the town going in the conflagration.

C. W. MEIGHAN, former president of the Motion Picture Exhibitor's League of Oregon, and manager of the Liberty theatre, Astoria, has been in Portland for a week. He is reported to have quit the Liberty, which has been highly successful under his management.

In Spokane Theatres

"MY FOUR YEARS IN GERMANY," based on the book by James W. Gerard, former American ambassador to Berlin, played a seven-days' engagement at the Majestic.

DOUGLAS FAIRBANKS in "The Matrimaniac," and Charles Murray and Mary Thurman, burlesque funmakers in the Sennett comedy, "Love Loops the Loop," made up the first program at the Lyric theatre.

CONSTANCE TALMADGE scored a big hit at the Clemmer in "A Pair of Silk Stockings," the sparkling little comedy drama evolved from Cyril Harcourt's book. Charley Chaplin gets on the same program in a ludicrous cartoon comedy by Pat Sullivan, "How Charley Captured the Kaiser."

THEDA BARA packed the Class A theatre with the 1918 version of "The Two Orphans," one of her greatest screen triumphs. Charley Chaplin was on the same program with "The Landlady's Pet."

What Exchanges and Theatres Are Doing

THE SECOND official war film, "America's Answer," handled in the California territory by Sol Lesser, has been booked at the Rialto theatre, San Francisco, for a two week's run beginning September 22. Special plans are being made by the exchange for publicity matter on this picture, and the theatre will have the co-operation of the officers of all camps and training stations in and near San Francisco.

J. HESSER WALRAVEN, former publicity manager for Paralta, has been engaged by Howard Sheehan and Louis Larie, owners of the Rialto theatre at San Francisco, to serve as manager for this house, and he has arrived in San Francisco and taken up his new work. Fred Lucas has been retained as manager of publicity for the theatre.

HOWARD GRANGER, special representative of William Fox and Winfred Sheehan, who is making a tour over the country, has visited Seattle and San Francisco, and is now at Los Angeles. He is going over with exchange managers and salesmen, the new policy for the Fox organization.

LEON NETTER, formerly manager of the Masterpiece Film Exchanges at Cleveland and Philadelphia, following several years with the All Star Feature Distributors at San Francisco, has returned to San Francisco, his home, for a few days' vacation before entering the Liberty Army.

THERE HAS BEEN a great demand for "If You Only Knew," formerly issued under the title, "Me Und Gott," according to H. E. White, who has just purchased the rights of the picture in California, Nevada and Arizona.

E. WILLIAMS, formerly with the All-Star Features' office in San Francisco, has accepted a position with the Los Angeles office as a road man. He was formerly manager of the Edison theatre of San Francisco. Having had much experience in lobby advertising, he will devote his energies to instructing various theatre managers in this art in connection with his other work of securing contracts for All-Star Features.

BESSIE LOVE, working on a new picture under the direction of David Smith, has been on location this week near Riverside. It is a Bret Harte story.

DAVID BERSHON, manager of the Universal Film Exchange, distributors of Universal, Jewel, Lois Weber, Blue Bird and Century productions, announces with pride the large number of Universal pictures being shown this week at Los Angeles theatres. They are "The Sinking of the Lusitania," at the Kinema; "Modern Love," with Mae Murray, at Quinn's Rialto; Mary MacLaren in "Bread," at Symphony; Monroe Salisbury in "That Devil Bateese," and "Charlie Capture the Kaiser," at Superba; "Her Body in Bond," at the College; Dorothy Philipps, in "A Soul For Sale," at the Optic; "The Long Chance," with Frank Keenan, at the Regent.

THREE FOX SUPER-PRODUCTIONS are playing at Los Angeles theatres this week. They are "Salome," with Theda Bara, at Clune's Auditorium; "The Prussian Cur," with Von der Goltz, the German spy, as the lead, at the Kinema, and "Other Men's Daughters," with Peggy Hyland, at Miller's theatre.

TOM MIX, Fox western lead, was in charge of the Rodeo on Admission Day at Exposition Park in Los Angeles, September 9. His next release will be shown at the Kinema theatre.

BRANCH MANAGER B. E. ROPER, of Select Pictures, announced this week that G. A. Bush, president and manager of four leading theatres in San Diego, has just closed a contract for Select Pictures to be run in his Superba theatre.

A COPY of the "Chain of Blue," a weekly program published by G. A. Bush, of San Diego, received much favorable comment this week at the offices of Select Pictures.

PLANS TO ENTER the picture, "Over There," in a special Liberty Loan campaign drive, are being perfected by Select Pictures, Branch Manager Roper announces. He says that the picture, as a patriotic vehicle, has been of exceptional value in government propaganda work.

W. S. RAND, district manager of the General Film Exchange, left Los Angeles this week for an indefinite visit to San Francisco, Seattle and other Northern Pacific cities.

H. W. STUBBINS, branch manager of the M. & R. Feature Film Company, returned this week from his vacation. He immediately predicted that his office would begin to outline a big fall and winter program.

J. E. FOESE, salesman for the M. & R. Feature Film Company, visited the home office in San Francisco during the past few days. He is making arrangements to answer the call to service, having established a record of 100 per cent perfect in his physical examination this week before Board No. 17.

THE ROBERT BRUCE SCENIC FILMS, released in Los Angeles by the M. & F. Feature Film Company, will be shown at Grauman's theatre, Branch Manager Stubbins announces. They are one-reel subjects, and the first installments will present scenes filmed in Mexico.

C. H. HASFELT, owner of the Parker theatre, at Parker, Ariz., has written E. D. Tate, branch manager of Pathe Exchange, that his theatre at Parker was burned a few days ago, but he adds that the house will be rebuilt immediately and that he hopes to be open for business on October 5. He will start the new program with war films.

MILLER'S theatre in Los Angeles, of which Carl Ray is manager, has booked solid its next year's program with Fox productions, according to announcement by Manager Walsh, of the Fox Exchange.

MERRILL HOWELL, owner of the Belvidere and Grand theatres at Riverside, announces this week that his new house now under construction at Riverside, will be completed about November 1. The new house will exhibit only the larger productions and special subjects, Mr. Howell says. The theatre will seat 1,000 people.

W. H. HEPBURN, branch manager of Vitagraph, while motoring from San Bernardino to Los Angeles this week, accompanied by Mrs. Hepburn, was compelled to face the muzzles of two revolvers and a blinding bulls-eye. He was also requested to hand over all money in his possession. He says he complied with the request without a protest. The sum he parted with amounted to about $20. "We were told to halt while sailing along the Foothills Boulevard," he said. "Then we were told to drive down a byroad. It was about 11 o'clock at night. When the performance ended, the footpads glided away in their Ford, but not until they had damaged the engine of my machine so I could not make an immediate report. I have been told since then that the sheriff is on their trail. Some people may like experiences of this kind, but no more of it for me. That's all."

J. SLIPPER & COMPANY have forwarded a Minusa gold fibre screen to E. D. Drachman for his Broadway theatre at Tucson, Ariz. Mr. Drachman was in Los Angeles this week and he booked a number of Pathe subjects for his winter program.

A. T. CONNARD, prominent exhibitor of Taft, Cal., was in Los Angeles this week lining up his fall bookings. He made several new contracts.

ACCORDING to Nick Diamos, of Nogales, Ariz., prominent exhibitor of that city, he would not be surprised any day if the Mexicans should make a raid on American theatres across the border, capture the films, and carry them back to Mexican theatres. He says the Mexican populace is thirsting for amusement in the form of American pictures.

F. M. STEELE, manager of the Los Angeles branch of the Parex Film Corporation, announces that G. M. Anderson's first five-reel picture, "Red Blood and Yellow," will be released on October 2. His second production, "Son-of-a-Gun," will be released on October 28.

WILLIAM ALEXANDER, district manager of the William L. Sherry Service, who is visiting all Coast exchanges, reported this week that business is exceptionally good.

J. M. GAWNE, special field representative of Vitagraph in California, after a busy trip to Riverside, Hemet and San Jacinto, reports that all theatres in these towns are doing a thriving business because of the large number of farmerettes working in the adjacent territory and because of the augmented forces of all canneries in this district.

FIRST HAND NEWS of how the battle between American and Mexican military forces at Nogales a few weeks ago caused a sudden suspension of business between 4 o'clock in the afternoon and 7:30 o'clock was received this week by C. J. Marley, manager of the Triangle exchange at Los Angeles, from the manager of the Nogales theatre at Nogales, Ariz. "The films you sent us were hardly used," the letter says. "There was continuous firing from the time the battle began until it ended. One of our posters were shot through while standing in front of the ticket office We had a very strenuous evening. We immediately closed our place of business. All other business in the city closed also."

REISSUES of all Fairbanks, Hart, Keenan and Talmadge subjects heretofore handled by the Sunset Film Corporation will hereafter be handled by the Triangle Distributing Corporation, according to Manager Marley. The transfer of this business was made to the Triangle this week. The Sunset offices in the Knickerbocker Building have been closed. John C. Moore, district manager, had not announced at this time his future plans.

BECAUSE of the big demand from Mexico for American pictures, especially Western subjects, a commission of Mexican film exhibitors are in

(Continued on page 4)

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Washington on a special mission to see if the embargo against the shipment of films into Mexican territory cannot be lifted. Information to this effect was received this week by the Triangle offices from Nick Diamos, of Nogales, head of a large amusement company operating theatres in Arizona and New Mexico. Mr. Diamos says the demand for American pictures comes not only from Americans across the border who are employes of various mining companies, but from the Mexicans as well.

FRED WILLIAMS, who has been identified with the All-Star San Francisco Exchange, has been transferred to Los Angeles, where he will serve as salesman.

THE ALHAMBRA THEATRE at San Francisco is now being fitted with a ten thousand dollar De Luxe model American Photoplayer, which has been purchased by M. L. Markowitz, owner of the theatre. This instrument replaces an orchestra of six people. Considerable alteration of the stage and orchestra pit was necessary for the installation of this instrument, but the work was carried on without the loss of any time to the theatre.

L. D. PURDY, formerly manager of the General and Pathe exchanges at Salt Lake, has been engaged by Manager Arthur Lamb, of the Los Angeles Metro Exchange, and Special Representative Harry Lustig, and will serve as salesman in the Southern California and Arizona territory.

THE DUHEM MOTION PICTURE COMPANY, of San Francisco, has just completed a contract for the U. S. Government Allied War Exhibit consisting of 4,000 feet of edited negative taken at the exposition at San Francisco in July, and another picture of 5,000 feet taken at the exposition in Los Angeles. This together with prints has been shipped to the department at Washington. The camera work was personally done by Raymond Duhem, general manager of the company, and the film makes an excellent history of two expositions which brought home to West Coast people a realization of what United States soldiers are seeing on the western front.

SOL L. LESSER has purchased the negative and all American rights for the short subject, "How Stars Twinkle Away from the Studio," and will shortly be ready to place this on the market. The film was taken in Los Angeles several weeks ago at a big meeting of motion picture celebrities, and shows the celluloid stars in their happiest moments.

M. J. COHEN, West Coast representative of the George Kleine System, has been called to Chicago for a conference with the officials of the company, and left for the East Sunday, September 15. He will return to the Coast by the way of Los Angeles, and will then make a trip over the territory.

In and Around Denver

FROM all over Colorado come reports from exhibitors to the effect that they have done a splendid business throughout the summer season and early fall. The former war tax bugaboo has been forgotten, and a good business is confidently anticipated for the balance of the year.

RUBYE DE REMER, a well-known Denver girl, has been selected the co-star with Harold Lockwood in a second picture, having completed "Pals First" in a part opposite the popular hero.

NORMA TALMADGE passed through Denver recently on her way to New York from Bernardsville, New Mexico, where she secured scenes for her next release in which she will be seen as a Chinese maiden. The scenes were made in a Chinese garden owned by a wealthy resident of Bernardsville.

MANAGER KANAGY, of Sherry Service, announces that the America theatre here will show "Facing Death on the Blumlisalp," beginning September 12 and 13. The picture is one of a series of thirty in the Burlingham Travel Series. One will be released in Denver territory every two weeks.

CHARLES K. TOOLEY, recently of Concordia, Kan., has joined the Sherry Service sales force, and has made his initial trip covering northern Colorado and Cheyenne.

H. BRADLEY FISH, secretary of the Rocky Mountain Screen Club and Denver manager for Goldwyn, was stricken with a sudden attack of appendicitis on Thursday evening, September 5. He was rushed to Mercy Hospital, where an operation was successfully performed the following morning.

R. H. McCLUSKEY is covering the Western slope for Mutual, and will go from there to Salt Lake and Idaho territory.

P. G. ARMBUS, of Gering, Neb., who has operated the Royal theatre there for several years, announced during his visit to Denver a few days ago that he had arranged to enlarge his activities by taking over the Liberty theatre there, which was formerly conducted by Howard & Hastings. While in Denver he signed up for Universal pictures for both Gering and Manville.

NOAH G. BREWER, of Sidney, Neb., who is very prominent in automobile circles there, is building a new theatre which will be ready for business around Thanksgiving Day. The new theatre will seat nearly 1,000, and will feature Universal Service seven days a week. Mr. Brewer recently purchased the U. S. A. theatre at Sidney from H. A. Du Buque, and will close it as soon as his new house is ready for opening.

EARL NYE, manager of the Amuse theatre at Cheyenne, was a recent Denver visitor. He came down to arrange new fall and winter bookings.

ED SCHOLLKOPF, owner of the Opera House theatre at Idaho Springs, visited Film Row this week.

MRS. ASHBURN, manager for Woodward & Co., owners of the Princess theatre at Sterling, is in Denver at the bedside of her sister, Mrs. Frank Hamilton, who is seriously ill at Mercy Hospital.

EARL P. BRIGGS, local manager for the American Film Company, Inc., is down in New Mexico this week. He has booked first runs in every city and town he has visited so far.

HARRY D. WOODS is covering New Mexico for Pathe.

MANAGER MAX KOHN, of the West theatre at Trinidad, visited Denver last week and signed up for first run on "Crashing Through to Berlin."

HARRY J. QUINN, formerly manager of the Denver Universal Exchange, is one step nearer the Rhine. He is now stationed at Camp Travis, Texas. He requests his friends to address him there, "Company D, Thirty-fifth Infantry."

M. F. DOBBS, Western auditor for the Mutual Film Corporation, visited their local headquarters this week. He departed Monday night for Seattle.

H. A. KYLER, road man for Supreme Photo Plays, is covering Western slope territory.

I. EHRENSOFT, sales manager for Supreme, announces that "The Whip" is booked solid for September, October and the first half of November. "Eyes of the World" and "Redemption" are also nearly solid for October. "The Whip" was shown to a big business at the Atlas theatre in Cheyenne August 31 and September 1, and has been booked for a return engagement at the same house.

MRS. CARBERRY has resigned her position as cashier for Goldwyn, and will be succeeded by Miss Mae McCoy.

G. W. WHITNEY, of General, is visiting exhibitors in Colorado and Nebraska. He says everybody is booking "Historic Fourth of July."

H. E. LOTZ, local manager for Select, has left for Salt Lake City on business. Mr. Lotz is advised by the home office that a big special feature, "The One Woman," by Thomas Dixon, starring Clara Williams and directed by Reginald Barker, will be released in Denver territory in October. This is the first of six new Select features to be released within their present fiscal year.

"HOW CHARLIE CAPTURED THE KAISER" is cleaning up for exhibitors in this territory, according to Manager Armstrong, of Universal. Since its release he has made exactly sixty-three bookings on the comic special.

ADVERTISE IN THE WEST COAST

What Coast Studios Are Doing

BERT LYTELL, Metro star, has begun work on his new picture, "The Spender." The scenario, adapted from the story by Frederick Orin Bartlett in the "Saturday Evening Post," was written by George D. Baker and Tom Geraghty. It is the story of a man whose philosophy is "that it is better to spend than to hoard."

MAY ALLISON will this week finish "Kate of Kentucky," her latest screen effort. Her next picture will be entitled, "Thirty Days," and the story was provided by Luther Reed. The scenario was written by George D. Baker and Tom Geraghty.

WILLIAM S. HART will this week finish his new Artcraft vehicle, "Branding Broadway," when he will leave immediately for New York, accompanied by his entire company. He goes to the Eastern Metropolis to take up Liberty Loan work. "Branding Broadway" is a story intermixing comedy and drama. Seena Owen is his leading lady. Other members of the cast are Arthur Shirley and Andrew Robinson.

"HOPE CHEST," the new Paramount picture, in which Dorothy Gish takes the lead, was delayed in its production this week because of the death of the mother of Elmer Clifton, her director.

D. W. GRIFFITH has just about finished his third Artcraft release, with Lillian Gish and Robert Harron. Members of the supporting cast are Elmo Lincoln and Fred Butler, Jr. The picture has not been named.

THE PICTURE, "Love's Payday," starring Rosemary Theby, was finished this week at the Triangle studios. The story relates to the fisherfolk of Newfoundland.

"CROWN JEWELS," with Clara Anderson in the lead, was another subject finished at the Triangle studios. It is a crook drama.

BESSIE BARRISCALE this week began work on a new story, "Two-Gun Betty," under the direction of Howard Hickman. It is a comedy-drama, and was written by Mr. Hickman, with continuity by Jack Cunningham. This subject, it was stated by Hickman, is not to be released as a Paralta picture.

KITTY GORDON, who recently arrived in Los Angeles, will produce her new pictures for the United Picture Theatre Corporation at the Brunton studios, according to announcement at the studios. It is expected that active production will begin within the next few weeks.

LILLIAN WALKER has arranged to film some new subjects at the Brunton studios.

KENNETH O'HARA, formerly publicity director for Triangle and Paralta, was this week married to Beulah Booker, Paralta's leading lady. O'Hara is now an aviation cadet at a training field in Texas. The wedding ceremony was performed by Rev. J. A. Evans at St. Stephen's Episcopal Church at Hollywood. The wedding is a sequence to a whirlwind courtship, and rumor has it that Miss Booker married O'Hara in spite of the fact that her grandfather had stipulated that if she wanted a portion of his fortune she was not to wed until she reached the age of 21 years.

DIRECTOR CLIFF SMITH, of the Triangle Culver City studios, and E. Mason Hopper, returned to the studios after a deer hunting trip in the Santa Monica Mountains. Jim Adamson, the Triangle barber, was the only member of the party to bring back "deer steak."

"THE MOON MAN" is the title of the third Triangle vehicle for Taylor Holmes. It is an original story by Hazel Flynn and Leigh Metcalfe. Daniel Carson Goodman is preparing the scenario.

DANIEL CARSON GOODMAN has completed a one-reel farce-comedy entitled, "The Great Idea." It will be sent to George Creel at Washington, chairman of the Bureau of Public Information, and will be released as a Fourth Liberty Loan propaganda picture. Taylor Holmes plays the stellar role.

What Seattle Exhibitors Say

JOE BRADT, of the Echo, Portland, Ore., reopened his theatre, after having it closed for a few weeks for remodeling.

W. W. Kofeldt, manager of the Majestic, Portland, has enlisted in the Marines.

HARRY CRISMAN, of Pe Ell, Wash., has closed his theatre.

JOHN LEONARD has leased the theatre of H. H. Yates in Oakesdale, Wash.

THE AURORA in Aurora, Ore., has been closed.

THE AMERICAN, Dayton, Wash., has reopened.

C. H. DUNLAP has purchased the Rex in Lakeview, Ore.

MANAGER HOLTZCLAW, of the Circle, Portland, attracted a large crowd to his theatre one hot evening by giving away 30 ice-cooled watermelons.

AMONG the recent visitors to Seattle was R. W. Lynch, the popular vice-president of the "Triangle Distributing Company," from New York. The only story he would give was that he was surprised at Seattle's remarkble growth, but was disappointed at her climate, for he had always heard that it rained like the ——— out here, and, instead, he found the sun shining, the birds twittering, the lovers whistling, etc., all the time he was here, while reports from New York and Chicago read that people in those cities were prostrated with the heat.

MR. RAIL ROAD NAVE, as he is known among his friends, has been appointed Northwest manager of "The Triangle" office since H. H. Hurn has gone over to Camp Lewis with his wrist watch, given to him by the Seattle Board. R. R. Nave is well known in the Northwest, having been connected with "Triangle" for a long time.

MISS C. OLNESS has been appointed as booker for "tringle."

B. W. COPELAND is back in Seattle. He is here representing "The American," and will have his office located with the Pathe Company on Film Row, Seattle. Mr. Copeland is one of the oldest and best known film men in the Northwest. He was selling films out here when the old-timers were giving the Indians some of that prohibition stuff for five or six hundred acres of land on which now stands a 42-story building or million-dollar movey. Copeland had theatres of his own around Spokane for years. He also had an office near 729 Seventh avenue, New York, where THE MOTION PICTURE NEWS is published, and he says that is the reason he knows the paper is always full of live stuff, for the heads work hard for it and ALL the fellows, especially Johnston, the editor, are square fine fellows, always hustling for the news.

H. L. PERCY, of Medford, Ore., one of the best small towns in the Northwest, is building a theatre patterned after the Liberty in Portland, Ore.

FRANK KING, formerly one of the foremost San Francisco exhibitors, is opening an artistically-built theatre in Astoria, Ore. He is remodeling the Columbia and painting a scene of the Columbia River on the curtain and the outside of the theatre.

G. G. MAXEY has just returned from his territory in Montana where he has been selling "My Four Years in Germany" with much success for "The Exhibitors' Film Exchange."

Salt Lake News and Views

MANAGER J. B. RODEN, of the Salt Lake office of the Fox Film Company, is persistently in Idaho these days. To the question, "What do you hear from him?" a member of his office force answered, "Just contracts."

CLAUDE A. GRAY, traveling representative of the First National Exhibitors' Circuit, returned recently from a trip through the northern part of Utah, with a report of having booked the picture, "Italy's Flaming Front," in every town.

JOSEPH STOUT, former manager of the Triangle and World office in Salt Lake, now has the state rights for "Uncle Tom's Cabin" in Utah and reports heavy bookings.

GUS HAGER, manager of the Salt Lake office of the Universal Company and W. E. Shiples, manager of the Empire theatre, went to Brigham City for Peach Day there. They got back.

MRS. M. B. LA GRAN, manager of the Photoplay theatre, is taking a vacation in California.

DETERMINED to have a peep behind the films, J. S. Barlow, manager of the Empress theatre at Magna and the Happy Hour theatre at Murray, has gone to Los Angeles with the declared intention of making the rounds of the moving picture studios.

HENRY JOHNSON has opened the Rex theatre in Logan again, after closing it for summer vacation and renovation.

JEAN GARBAZE, representative out of Denver of the General Film Company, is on a four-week-trip through Utah. He reports 100 per cent. bookings of his service in Salt Lake.

F. A. WAGNER, manager of the local office of the Pathe service, is living with his young son again. When at the tender age of two months the boy left his father, going with his mother to Mt. Pleasant, the two returning when the pride of the family had reached the mature age of five months. If Wagner is to be believed, the boy has exhibited such signs of development that it will be impossible to deny him a position with the firm as a salesman.

MOVING PICTURE managers from over the State who have been in Salt Lake contracting for services in the past few days include R. B. Graham, of Gingham; O. E. McIff, of Marysvale; E. G. Epperson, of Manti; J. H. Miller, of Heber; H. H. Jensen, of Hyrum; R. B. Thatcher, of Logan; R. E. Ryan, of Brigham City, and from Idaho, Mrs. J. W. Tanner, of Filer; G. Ridgeway, of Kimberly, and Herman J. Brown, of Boise.

SEE

THE COMPLETE PLAN BOOK

IN THIS ISSUE

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American Photo Player Co.
737 South Olive Street

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

What Butte Is Doing

A. MALOTTE, the Fox representative, is in Butte, from his headquarters, in Seattle, looking after business with Montana patrons.

THE PEOPLE'S HIP has supplemented its vaudeville program by the addition of a feature "movie" at each performance, afternoon and evening. The Gaumont weekly is also being used at Bailey's playhouse.

PHIL LEVY of the Ansonia has booked "To Hell With the Kaiser" for his house for four days beginning Sept. 15.

THOUSANDS OF PIECES of cardboard in the shape of shapely "silk stockings" were used this week by Advertising Manager Raleigh of the American to announce to the Butte public the showing of "A Pair of Silk Stockings," with Constance Talmadge starring. The feature drew good business. As a special inducement for the girls to attend the management gave away a pair of silk stockings at each show.

WITH FATTY ARBUCKLE in "The Cook" and William Farnum in "Riders of the Purple Sage" the Rialto stood them out into the streets at the opening Sunday and good crowds were noted nightly during the showing of this big bill. The Allies' Official War Review rounded out a program that was honestly advertised as "a whopper."

D. E. SCHAYER, special representative of the Famous Players-Lasky Corporation, is in Butte from Salt Lake, closing up the local exchange of that firm. The furniture, fixtures, lithographs and other equipment used at the local office are being shipped to Salt Lake.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

Around the Vitagraph Studios

DIRECTOR DAVID SMITH has Vitagraph's Bessie Love Company at Riverside for a week of picture making. The company is staying at what is ranked among one of the world's most wonderful hotels, that of the Mission Inn. The Bret Harte story which is being filmed by Director Smith is half way completed. It will be released in November under the title of "The Dawn of Understanding."

GRACE DARMOND, leading woman for Earle Williams in a number of recent Vitagraph Blue Ribbon features, was the honor-guest on Thursday afternoon, September 5, at the Kinema Theatre's Red Cross Tea Room. The Red Cross attendants in charge stated that the Tea Room had more visitors that afternoon than on any since the shop's opening. Thus was proven the popularity of Vitagraph's blonde leading woman.

HEDDA NOVA is enjoying a vacation up at Big Bear, where she has taken her Russian wolf hound and is awaiting a call from Studio Manager W. S. Smith of Vitagraph's Hollywood studio.

BLANCHE PAYSON, the beautiful giantess who appears in Lawrence Semon's Big V Special Comedies, has been sworn in as a deputy sheriff of Los Angeles and has her badge ready for display in any emergency. Larry Semon is completing his comedy "Fights and Frenzy" in record time. Miss Payson, who is six feet three, and blonde Madge Kirby are comprising the feminine element of the Semon's comedy company.

THAT a picture in which a German submarine, camouflaged though it may be, is a "joneh," is the firm belief of Joe Rock, Director R. H. McCray and Earle Montgomery, of the Montgomery & Rock Big V Comedy Company. Several weeks ago this troupe went to Catalina island to make a submarine picture. It is just now that this picture has reached completion and this against a variety of odds that would have made the experiences of the Biblical Jonah seem commonplace. Everything from a mere drowning to a real wreck happened to the troupe while at Catalina. At that, this Big V comedy troupe predicts the submarine comedy will be a "knock-out."

TONY MORENO dares anyone to suggest to him a stunt which he has not already done in "The Iron Test," the Vitagraph serial in which he and Carol Hollyway are to be featured. More than three-fourths of the picture has been completed to date and Tony has become quite used to going from one stunt-thrill to another. He has decided that he prefers serials to feature pictures, and says nothing would please him better than to go on making serials indefinitely.

Fight Winds Up Duncan Episode

WILLIAM DUNCAN finished the first episode of his new serial, "A Man of Might," with a fight with Joe Ryan. This resulted with Bill Duncan's leaving a trail of blood on the set as he crept out of the concluding scene on his hands and knees. It happened like this:

Bill had just finished a fight with a gang of bandits and had entered the house just in time to see the heavy Joe Ryan seize Bill's leading woman, Edith Johnson. A scuffle ensued between the two men. Joe Ryan drew his gun to make a quick turn on Duncan. The only point to which Duncan makes any objection is the fact that Joe's elbow came back about eighty times faster than expected, with the result that the Ryan elbow hit the Duncan nose so forcibly that Scottish blood—that of Duncan—spilled itself generously over Mr. Duncan's shirt and left its trail throughout the set.

"And thus ended the first episode!" was the benediction uttered by Mr. Duncan as he borrowed a third handkerchief from Cameraman Stephens Smith and ordered a new set-up for the afternoon.

"I think this is going to be a pretty good serial," commented Bill Duncan. "Whenever blood is spilled at the start of a serial, that always means it's going to be a corker. So also," he added, as he looked into somebody's make-up mirror, "is my nose. That certainly was a wallop Joe's elbow gave me and it's turning black and blue already. Well," he concluded, starting off for his dressing room, "just so I can cover it with make-up for work it's all right. I don't give a hang about how it will look for social appearances. I can always have a good time—even with a black and blue nose."

Duncan has managed to have Studio Manager W. S. Smith in the first episode of each of his Vitagraph serials. He is firmly convinced that the appearance of Mr. Smith in the first episode of each serial is a good luck omen. Therefore Mr. Smith could not avoid appearing in a Duncan serial no matter how much he side-stepped the performance of what, to him, has now become a duty.

"I had an awful time working a part in for him in this first episode," said Duncan, as Studio Manager Smith stood ready for his cue and the making of his first appearance in "The Man of Might" serial. "Then I decided to have a man injured and use Mr. Smith in the role of doctor, so there he is!"

And there he was, with a doctor's bag, the professional expression—meaning one of responsibility—and his son, David Smith, photographed him as he went through the several scenes, which to Bill Duncan insures the success of his newest Vitagraph serial.

Vitagraph Reception Keeps Them Talking

FOLKS in Los Angeles are still talking about the benefit reception and dance given recently at the dedication of a new light stage at the Vitagraph Hollywood studio. Margaret Whistler, in charge of property and wardrobe department, and Jack Duffy and Harry Russell, of the Vitagraph Technical Department, supervised the decorating of the big stage. Huge branches of the eucalyptus trees had been cut on the studio lot and these, covering the dressing room buildings and the exterior of the new stage, converted the place into a woodsy-looking location. Lights were strung from the main entrance of the studio back to the stage, and by way of emergency for an overflow attendance one of the other stages was put in readiness for dancing also. The proceeds of the evening were donated to the hospital fund of a Motion Picture War Service Association, and the sum realized was sufficient to bring to the Vitagraph Company a vote of official thanks from the director of the Service Association. Donations from the various members of the Vitagraph lot were many and made the occasion a most successful one.

William Duncan donated the music, Earle Williams the fruit punch, Antonio Moreno the cigars and cigarettes, Larry Semon the ice-cream, Montgomery and Rock the chewing gum, Grace Darmond and Nell Shipman cakes, and the extra people and workmen at the plant donated their services in decorating the big new stage and putting it in complete readiness for the arrival of the studio's guests, representative of all the studios in the California colony.

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Visualizing the tremendous energy of America aroused to defeat the U-boat menace

"OFFICIAL WAR REVIEW"

ONE REEL

AUTHENTIC ACTION IN THE WAR ZONE

From the Governments of the United States, France, Great Britain and Italy. Released every week

Photographed by the United States Signal Corps, A. E. F.

Simplex

The advantage is not always with the "big fellows"

In some lines of business the "little fellow" is up against it because his larger competitors have so many advantages, in purchasing power, lower prices, influence, etc., etc.

AN EXCEPTION

The Motion Picture Business is a refreshing exception to this in the most important commodity it produces and sells—PROJECTION.

A TRUTH

True, the biggest and finest Houses in the country have the highest quality Projection obtainable; but exactly the same high quality of Projection is within the reach of any of the smaller Houses.

A REASON

You see, the large Houses must use Simplex Projection to have the best; and Simplex Projection is Simplex Projection no matter where you find it.

It is just as steady and clear-cut and lifelike and eye-soothing when enjoyed from a wood seat as when viewed from a seat upholstered in real leather.

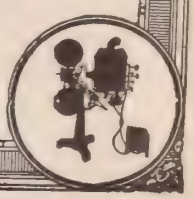
A CONCLUSION

So the "big fellows" have nothing on you in this respect. You are able to buy the Machines they use and therefore can equal the Projection of the biggest and best of them—by getting the Simplex kind.

It's <u>how</u> you project <u>what</u> you project; that's what determines your success.



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The appealing heroine of the great Jewel Successes "The Price of a Good Time" and "The Doctor and the Woman" in the newest

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Book thru your nearest Jewel Exchange

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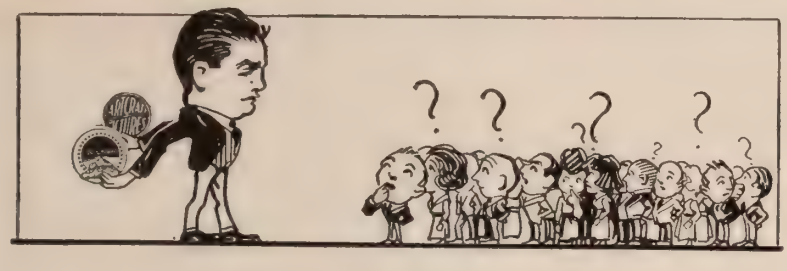
1600 Broadway New York City

OCTOBER 5, 1918

Motion Picture News

Reg. in U. S. Patent Office

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Life's too short to play grab-bag. Stick those trade-marks out to tell them you're showing

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Then your patrons will know that they're putting their money on a sure thing.

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The Brilliant Favorite

Fritzi Brunette

and big cast in one of the most gripping box office attractions of the season

"The Velvet Hand"



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Paramount and Artcraft Pictures

ARE NATIONALLY ADVERTISED—IN THE NEWSPAPERS

IN THE MAGAZINES AND ON THE BILLBOARDS

NATIONAL advertising turns the glare of the spotlight on the product advertised, and on the place where that product can be obtained.

It makes the nation's millions want that product, persuades them to test it.

Advertising, therefore, shows up the bad points as well as the good ones.

Only a commodity that can stand every test, can afford to advertise nationally, for advertising forces the nation to make a decision as to whether the commodity is good or bad.

Advertising is the death of bad products. It is the life of good ones.

The National Advertising of Paramount and Artcraft Pictures has been a tremendous aid to America's exhibitors.

It is significant that the productions of the Famous Players-Lasky Corporation are the only motion pictures that the nation has been urged to test.

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ADOLPH ZUKOR, President JESSE L. LASKY, Vice-President CYRUS E. WOODS, Treasurer

NEW YORK

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Invest your profits in W. S. S.



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GLADYS LESLIE STAR SERIES

October 7, 1918—"The Mating," to be followed by eight other Gladys Leslie Features on these dates:

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Every foot of Liberty Loan Film that you show in your theatre brings the Liberty Boys of 1918 a foot nearer Berlin.

Albert E. Smith Presents

GLADYS LESLIE

in The First of Her Nine Star Series Releases

"THE MATING"

A FIVE PART BLUE RIBBON FEATURE

Written by MILLICENT EVISON

Directed by FREDERIC THOMSON

Here is a real Happy Picture, with little golden-haired Gladys Leslie in a "little mother" role which will draw the sympathy of your audiences at the outset.

And the sunlight and shadow of this clever comedy-drama set off as never before the delightful whimsies of this daintiest of stars.

Supporting Miss Leslie is a strong and excellently selected cast, including Herbert Rawlinson, who commands a large following as an individual favorite, and other Vitagraph notables.

VITAGRAPH



Following the Meteoric Success of "The Fighting Trail," "Vengeance and the Woman," "The Woman in the Web" and "A Fight For Millions."

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Whose Serials Have Made Box-Office History

Presents

"THE IRON TEST"

Featuring

ANTONIO MORENO and CAROL HOLLOWAY

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In 15 Episodes

Speed—thrills—death-defying stunts! A hand-to-hand struggle in the cockpit of a speeding airplane, thousands of feet in the air—leaps for life and battles with Death—fights—countless contests of brain and brawn. And through it all a delightful story of a true and abiding love, and the stealthy, fascinating figure of Evil—the mysterious Red Mask! These are never-failing thrills for your patrons, to keep them coming back again and again.

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ALBERT E. SMITH
President



This 24-sheet stand which will be posted in all the important centers of the United States and Canada will be one of the countless aids to get you the business on

VITAGRAPH'S Latest and Greatest Photoplay Serial "THE IRON TEST"

by ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY

Featuring

ANTONIO MORENO and CAROL HOLLOWAY

Directed by Paul Hurst

Run a Liberty Loan Film Every Day

You know Vitagraph Serials by this time. You know their box-office power. You saw "The Fighting Trail," "Vengeance—and the Woman" and "The Woman in the Web" CLEAN UP all over the country, and now William Duncan in "A Fight For Millions" is smashing *their* records everywhere.

Book "The Iron Test" NOW—then get ready to take care of FIFTEEN WEEKS of capacity business.

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They've Gone Over Big!



"MISFITS AND MATRIMONY"
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September 16, has proved the *Laugh-Power* of Vitagraph's New

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And the following will intensify their success:

Sept. 23—"Huns and Hyphens", featuring Larry Semon
Sept. 30—"Roofs and Riots", featuring Montgomery and Rock
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AND ONE TWO-REELER EACH WEEK OF THE YEAR TO BRING MORE JOY TO YOUR PATRONS AND MORE BUSINESS TO YOU

VITAGRAPH

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"We Will Try to Accommodate Them All"

IN spite of the fact that the thermometer registered 90 in the shade, "Over the Top" was witnessed by about 10,000 enthusiastic spectators on Sunday, its opening day, and the general expression of approval stamps this attraction as a genuine patriotic picture. We expect about 50,000 people will attempt to see "Over the Top" in the next three days, and we will try to accomodate them all. More pictures such as "Over the Top" will elevate the industry. Congratulations.

A. Karzas, WOODLAWN THEATRE. Chicago, Ill.

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The Greatest Box Office Feature Ever Produced



"OVER THE TOP"

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EMPEY (Himself)

(Now in the ranks—in the Tank Corps)

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A Marvelous Photo Play of Empey's World-Famous Book

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Under the personal supervision
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IT'S HARD ON THE THEATRE EMPLOYEES!

We ran continuous, matinee and evening, on "Over the Top," and the house was packed the three days. On Thursday, the big day of the week, we opened at 2 o'clock and ran until 12.30 without stopping—the operator, piano player, drummer and ticket seller never leaving the theatre to take time to eat.

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NEVER before has any one star succeeded in making a series of pictures so universally popular and so widely successful as has been the First Series of Select Pictures in which Norma Talmadge has been starred. The value of this series to a theatre which has not already played these pictures can hardly be overestimated. Norma Talmadge is acclaimed by critics everywhere, and everyone wants to see her.

"THE MOTH"

"'The Moth' is an intense story of high society life, one that holds undivided attention through its multitude of surprising situations and its many clever character studies."
—*New York Telegraph.*

"SECRET OF THE STORM COUNTRY"

(A Sequel to "TESS OF THE STORM COUNTRY")

"In it Norma Talmadge is at her impulsive, wistful-eyed, tempestuous affectionate best; and Norma at her best would make any picture."
—*Mae Tinnee in Chicago Tribune.*

"GHOSTS OF YESTERDAY"

"This will stand as the daddy of them all. There is not a man, woman or child who can leave a theatre where 'Ghosts of Yesterday' has been shown and refer to one shortcoming."
—*Motion Picture News.*

"BY RIGHT OF PURCHASE"

"The star distinguishes the picture by her radiant personality and clever acting, which is better even than in her past few productions."
—*Exhibitor's Trade Review.*

"DE LUXE ANNIE"

"Norma Talmadge is at her best as 'De Luxe Annie the second.' Her piquant beauty is more noticeable than ever, though she sacrifices it dauntlessly."
—*Exhibitor's Trade Review.*

"THE SAFETY CURTAIN"

"Norma Talmadge brings to this role all those varied capabilities for which she has justly gained fame as one of the greatest, if not the greatest of emotional actresses on the screen."
—*Motion Picture News.*

"HER ONLY WAY"

"This is the story that men will like and women will praise to the skies. Norma Talmadge is at her best, and her support is perfect."
—*Exhibitor's Herald.*

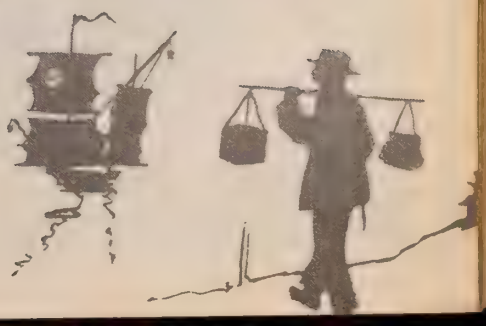
SELECT SP PICTURES

YOU as a buyer of pictures, know what a new Norma Talmadge production means to your theatre. If you are so lucky as to hold one of the Select contracts which brings "The Forbidden City" to your screen you have extra cause to be glad — for this is Norma Talmadge's finest photoplay, the top achievement of her busy young life. You can make good with this picture —make friends with it! Tell your patrons about it! Give it the superb presentation it deserves!



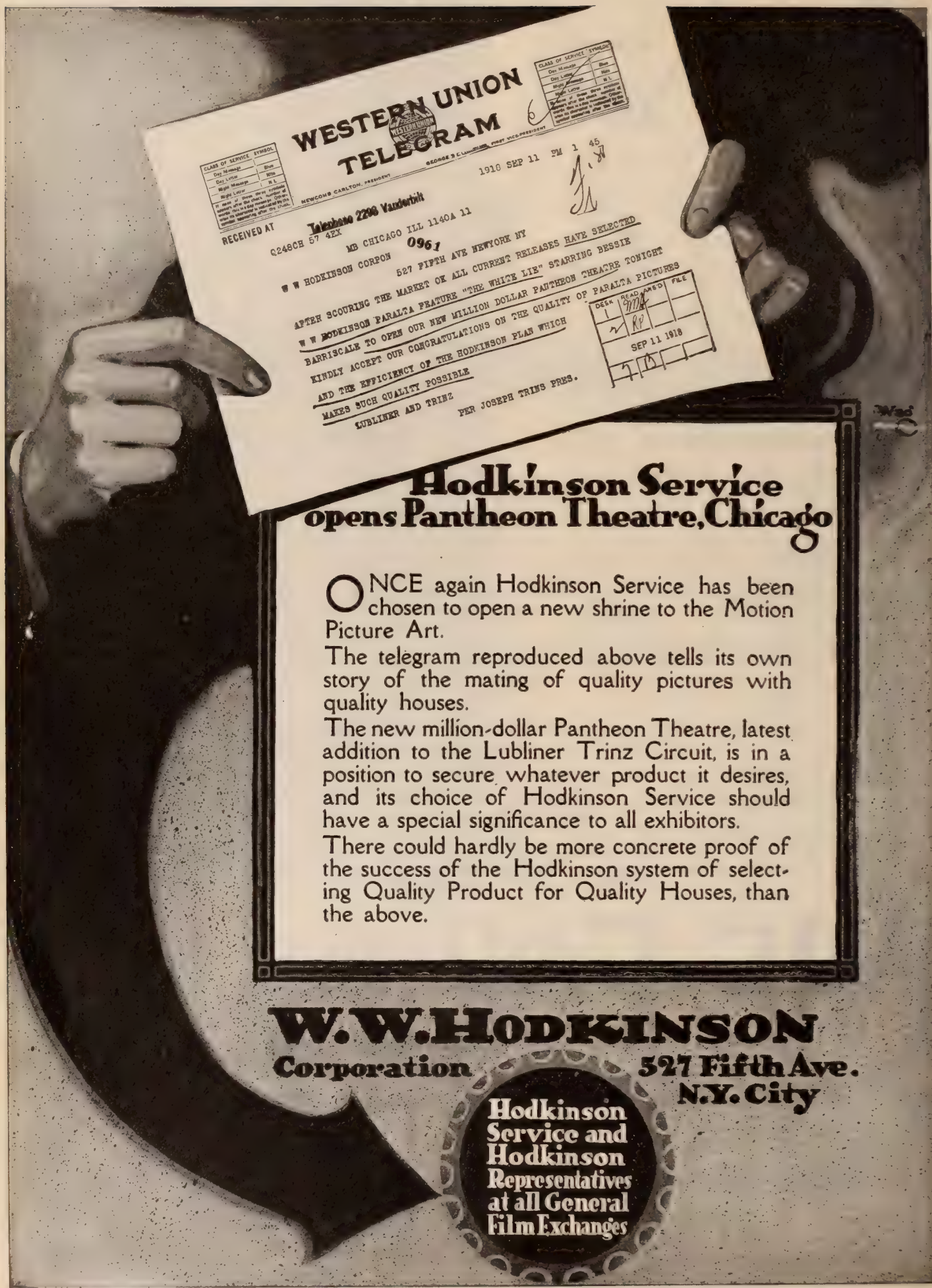
"The Forbidden City" is the first of Norma Talmadge's Second Select Series

THE FORBIDEN CITY"



Story by George Scarborough

Scenario by Mary Murillo


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W W HODKINSON PARALTA FEATURE "THE WHITE LIE" STARRING BESSIE
BARRISCALE TO OPEN OUR NEW MILLION DOLLAR PANTHEON THEATRE TONIGHT
KINDLY ACCEPT OUR CONGRATULATIONS ON THE QUALITY OF PARALTA PICTURES
AND THE EFFICIENCY OF THE HODKINSON PLAN WHICH
MAKES SUCH QUALITY POSSIBLE
LUBLINER AND TRINZ
PER JOSEPH TRINS PRES.
DESK
READ
FILE
SEP 11 1918
Hodkinson Service
opens Pantheon Theatre, Chicago
ONCE again Hodkinson Service has been chosen to open a new shrine to the Motion Picture Art.
The telegram reproduced above tells its own story of the mating of quality pictures with quality houses.
The new million-dollar Pantheon Theatre, latest addition to the Lubliner Trinz Circuit, is in a position to secure whatever product it desires, and its choice of Hodkinson Service should have a special significance to all exhibitors.
There could hardly be more concrete proof of the success of the Hodkinson system of selecting Quality Product for Quality Houses, than the above.
W. W. HODKINSON
Corporation
527 Fifth Ave.
N.Y. City
Hodkinson Service and Hodkinson Representatives at all General Film Exchanges

Goldwyn Pictures

Five Tremendous Hits in a Row Insure This as "A Goldwyn Year."

FROM Jacob Lourie's Modern-Beacon theatres, Boston, to J. J. Parker's Majestic, Portland, Ore.—and at all in-between points—Geraldine Farrar in "The Turn of the Wheel" has registered the biggest success of her screen career and packed theatres to capacity.

From Keith's, Portland, Me., to E. H. Hulsey's Old Mill, Dallas, Mabel Normand in "Peck's Bad Girl" has been acclaimed once more in the type of Mabel Normand stories that millions know and love best. Result: Crowded houses.

From the Finkelstein & Ruben New Garrick, Minneapolis, to the Farley Majestic, Montgomery, Ala., Tom Moore in "Just for Tonight" has strengthened the exhibitors' faith in a personality they themselves discovered. Big business everywhere.

From Jones, Linick & Schaefer's Orpheum, Chicago, to M. L. Markowitz' Strand, San Francisco and to Chas. H. Williams' Strand, Providence, Madge Kennedy in "The Kingdom of Youth," has scored the biggest hit of her screen career in her best picture.

This week from from S. L. Rothapfel's Rivoli to Emil Kehrlein's Kinema, Los Angeles, Rex Beach's "Laughing Bill Hyde" with Will Rogers is beginning a career that, we believe, will stamp it as the most successful of all the Beach pictures.

Goldwyn promised exhibitors everywhere "a Goldwyn Year" of successes. These are but five out of a total of fifty equally successful productions offered you under the Goldwyn Star Series sales policy.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Mabel Normand Sweeps the Nation

Scores Her Biggest Success in Goldwyn's PECK'S BAD GIRL

AMERICA'S exhibitors were RIGHT when they demanded that Goldwyn return Mabel Normand to *broad comedy*. By heeding the shrewd and well-informed advice of the country's theatre-owners—who have the opportunity to gauge popular tastes from their own patrons—the screen's greatest comedienne now has the most popular and successful story and production of her entire career.

MABEL NORMAND *in* Peck's Bad Girl

By Tex Charwate *Directed by Charles Giblyn*

playing simultaneously in the largest cities of America has set the *new standard of her coming Goldwyn Star Series Productions*, assuring exhibitors of a year of even greater successes with this nationally-loved favorite.

Goldwyn Pictures

DESERVED PRAISE of CRITICS EXHIBITORS and TRADE PRESS

MOVING PICTURE WORLD: Edward Weitzel—"Peck's Bad Girl" is worth a dozen sad dramas of the screen. Mabel Normand will delight her many admirers.... The laughs begin early and last to the end.

VARIETY—Mabel Normand, one of the greatest of all comediennes, has a capital picture in "Peck's Bad Girl."

CHICAGO TRIBUNE: Mae Tinee—This is the Mabel Normand that millions like best. Take my tip and go see "Peck's Bad Girl." Everybody is going to like it.

SAN FRANCISCO CHRONICLE—Popular Mabel Normand has the big hit of her career this week at the Strand. She has no rival in stories like "Peck's Bad Girl."

H. C. HORATER, Alhambra, Toledo—Keep Mabel Normand in pictures like "Peck's Bad Girl." It will break this year's attendance records for me.

JACOB LOURIE, Modern-Beacon, Boston—Goldwyn has found the real Mabel Normand. "Peck's Bad Girl" went over big in my two houses.

BERNARD DEPKIN, Parkway, Baltimore—Better than any picture Mabel Normand has ever made before. A big success.

MINNEAPOLIS DAILY NEWS—Mabel Normand is superb in "Peck's Bad Girl" at the Liberty. A deserved hit.

HARRY M. CRANDALL, Washington—"Peck's Bad Girl" has done a splendid business for me. Big hit with my audiences.

MOTION PICTURE NEWS: Peter Milne—Mabel Normand has never had a feature comedy that could compare with "Peck's Bad Girl."..... She returns to the comedy in which she first gained her fame.

G. W. CURTISS, Doric, Kansas City—Despite rainy weather and strong competition "Peck's Bad Girl" did a wonderful business. Am overjoyed at results.

JOSEPH GROSSMAN, Standard, Cleveland—The best thing Mabel Normand has ever done. "Peck's Bad Girl" has meant a week's big business for me.

S. L. BAXTER, Isis, Denver—Splendid business on "Peck's Bad Girl." I am quite pleased with its success.

THE MORNING TELEGRAPH: Frances Agnew—It's true! Mabel Normand is back at her old tricks.... the Mabel Normand of earlier screen history with all of her cunning mannerisms and quick comedy movements.

EXHIBITORS' TRADE REVIEW: Russell E. Ball—Far ahead of anything Mabel Normand has done.

DRAMATIC MIRROR REPORTS—East: Good. Very fine drawing card. South: Good. Picture just fits Mabel Normand. A hit.

CINCINNATI COMMERCIAL TRIBUNE—Mabel Normand's return to the screen in broad comedy was hailed with delight by her thousands of admirers here who saw "Peck's Bad Girl" at the Gifts Theatre.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

REX BEACH PICTURES

Premiere American Release at S.L. Rothapfel's

RIVOLI





Week Beginning September 22nd.

What the National Board of Review enthusiastically terms "one of the most powerful and appealing pictures we have ever seen and the most unusual Beach picture ever made."

REX BEACH'S

Human Drama of Redemption—

Laughing Bill Hyde

with **WILL ROGERS**

Directed by Hobart Henley

Mr. Rothapfel, a daring pioneer in brainy and imaginative showmanship and an *inspiration* to all producers committed to the policy of "better pictures," has booked Goldwyn's entire series of Rex Beach productions for the Rivoli. He says:

"The humanness of 'Laughing Bill Hyde' makes it rank as one of the successful productions of the year . . . . a story and production of which Mr. Beach and Goldwyn can both be proud."

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

CAPITOL COMEDIES







Scenes from "BILL CAMPS OUT"

Twelve Short Comedies Have Made Him A Nation-wide Favorite.

THAT is the really remarkable thing about the tremendous success that has been scored in the brief period of five months by

"SMILING BILL" PARSONS

in CAPITOL COMEDIES

26 a Year *Every Second Monday*

He has accomplished in 150 days what other comedians have failed to do in years on the screen. He was instantly liked. Exhibitors said "Here's a good bet." The public welcomed him. 2,500 theatres now feature him. These are the reasons for his popularity.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

We have secured good advertisers to talk to YOU. Listen to them!

You Can Have An Entire City or Town Flocking To Your Theatre



To see a tremendous patriotic melodrama depicting the ousting of the Hun from Siberia.

To see the first Chinese star of the screen—Lady Tsen Mei.

To see the United States, Japan and China, as Allies, battling for Civilization.

Hundreds of theatres without even seeing, but realizing the tremendous box-office drawing value of the

Betzwood Film Company's thrilling and historic drama

FOR THE FREEDOM of the EAST

With LADY TSEN MEI

The Screen's only Chinese Star
Directed by IRA M. LOWRY

have booked and demanded immediate playing dates for a production that is *the first big independent attraction of the 1918 Fall season.*

The 5,000 exhibitors who played the other great Ira M. Lowry production, "For the Freedom of the World," at a big profit represent the largest group of exhibitors ever before interested in an unseen and as yet unreleased production.

Every element of popular appeal that can be packed into one story has been skilfully woven into "For the Freedom of the East." The exhibitor who fails to book this production through his nearest Goldwyn exchange will have the remainder of the year in which to regret an overlooked box-office winner.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City



SCREEN TELEGRAM

The news reel is today the most *essential* expression of the motion picture, *essential* to the public and *essential* to the exhibitor. There are cheaper news reels than the *SCREEN TELEGRAM* but the bookings at the high class theatres may be taken to indicate that there is no better one.

DISTRIBUTED BY THE MUTUAL FILM CORPORATION

JAMES M. SHELDON, President



HARRY GARSON
Presents
BLANCHE SWEET
In A Story that is Different from All Other Stories
THE HUSHED HOUR
And A Cast that is Different from All Other Casts
Including
MILTON SILLS · · ROSEMARY THEBY WILFRED LUCAS
HARRY NORTHRUP MARY ANDERSON WYNDAM STANDING
EDWARD MKIMBALL GLORIA HOPE LYDIA KNOTT

Now Ready for Release

Aeolian Hall

THEODORE ROOSEVELT

says: "'THE UNPARDONABLE SIN' is a very, very strong story. It teaches just the lesson our people should know. I am mighty glad Major Hughes wrote it."



HARRY GARSON

is sparing no pains nor expense to make "THE UNPARDONABLE SIN" the greatest screen production of the present day—a picturization of the sensational facts that sooner or later must be brought home to our people.



BLANCHE SWEET

is pouring her heart and soul into "THE UNPARDONABLE SIN," fully conscious of the vast importance of faithfully portraying to the American public the astounding lesson Major Hughes has penned only too well.



MARSHALL NEILAN

is giving his entire time and undivided attention to the direction of "THE UNPARDONABLE SIN," and no detail known to this wizard of the screen is being left undone to make this the pre-eminent production of this eminent director.



HARRY GARSON
Presents
BLANCHE SWEET
In the Most Widely Discussed, and
Best Advertised Story of the Day
THE UNPARDONABLE SIN
by RUPERT HUGHES
Directed in Person by
MARSHALL NEILAN

New York

Ready for Release by Oct. 15

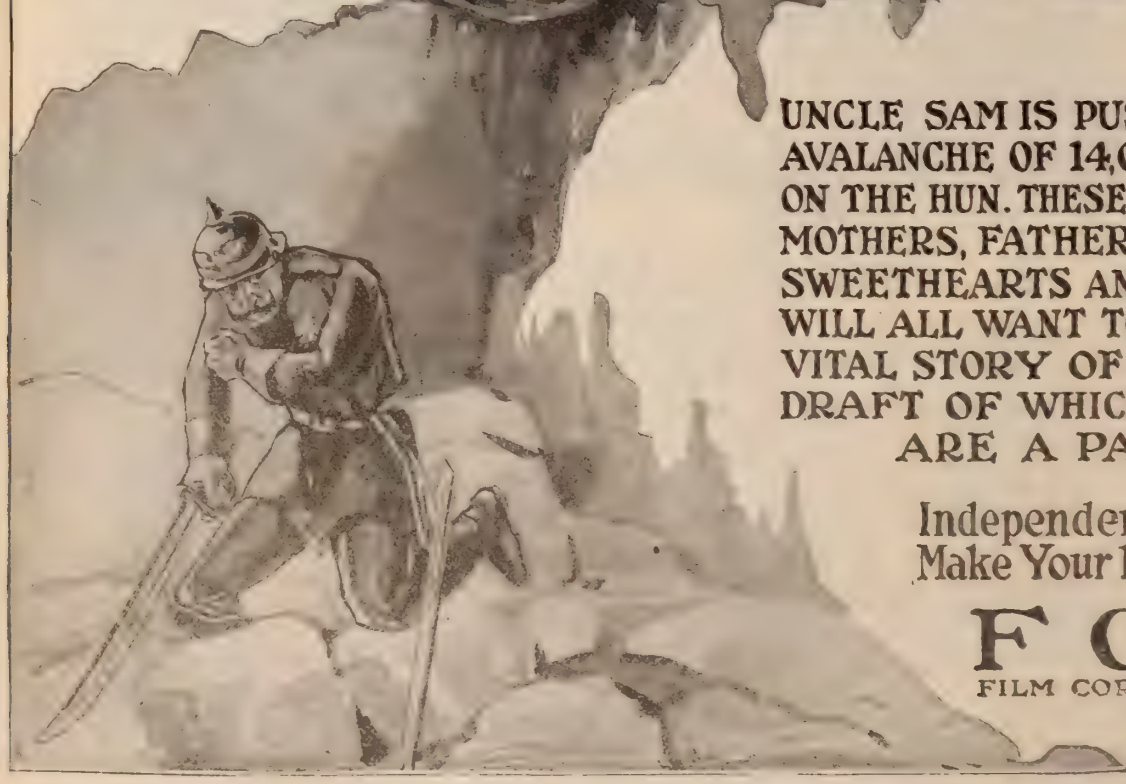
GOING OVER

WILLIAM FOX
Presents

18 TO 45



MADE BY
R.A.WALSH



UNCLE SAM IS PUSHING THIS AVALANCHE OF 14,000,000 MEN ON THE HUN. THESE MEN, THEIR MOTHERS, FATHERS, SISTERS, SWEETHEARTS AND FRIENDS, WILL ALL WANT TO SEE THIS VITAL STORY OF THE NEW DRAFT OF WHICH WE ALL ARE A PART.

Independent Release
Make Your Booking Now!

FOX
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THE GRIPPING STORY OF AN ARTIST'S MODEL WHO CAME TO FEAR HER OWN BEAUTY AS SHE FEARED HER TITLED HUSBAND

WILLIAM FOX
PRESENTS

EVELYN NESBIT

AND HER SON RUSSELL THAW
IN

The WOMAN WHO GAVE

STAGED BY KENEAN BUEL

BOOK STANDARD PICTURES NOW!

AND GET THIS
TREMENDOUS WINNER





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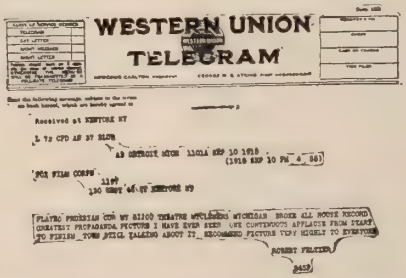




The biggest American in the world today is

General John J. Pershing

Newspapers are devoting thousands of columns a day to stories of his military achievements! Mothers, fathers, brothers, sisters, sweethearts—all are carefully scanning every line of news from the front! Pershing is the national hero and a Pershing picture is the biggest asset any exhibitor in America can have today. Here's the proof:


WESTERN UNION
TELEGRAM

Received at KENYON NY

L 72 CPD AS NY BLUE

AS DETROIT MICH 11CDA SEP 10 1918
(1918 SEP 10 PM 6 58)

FOX FILM CORP

110P
130 WEST 46 ST NEWYORK NY

PLAYED PERSHIAN CUR NY 61100 THEATRE NYCLUDING MICHIGAN BROKE ALL BOOOK RECORD GREATEST PROPAGANDA PICTURE I HAVE EVER SEEN ONE CONTINUOUS APPLAUSE FROM START TO FINISH TOMB JESUS TALKING ABOUT IT RECOMMEND PICTURE TOO HIGHLY TO EVERYONE

ROBERT FELTZER

Why America Will Win

Directed by RICHARD STANTON

is cleaning up from coast to coast! It's the intimate life story of a man whose career has been crowded with thrills and dangers! *Advertise it as a PERSHING picture* and chains won't be strong enough to keep the crowds in line!

Booked Independently.

Now! Now! Now!

IT IS THE ONE BEST BET. It is strong and should prove a big drawing card.
—MOTION PICTURE NEWS.

Cleverly devised—exhibitors should be measureably enriched. "The Prussian Cur" should make a lot of money for all concerned.
—MOVING PICTURE WORLD.

Its success is assured.
—EXHIBITORS' TRADE REVIEW.

THE PRUSSIAN CUR

is the biggest thing ever attempted by WILLIAM FOX or achieved in motion pictures! An *exposé,* thrilling and truthful, of Hun plotting in America—the outstanding triumph in war films!

Directed by R. A. WALSH

BOOKED SEPARATELY

You can get it now—
if you hurry!

FOX

FILM CORPORATION





William Fox is now offering the most amazing, most fascinating, most unusual photoplay of present times—a striking morality picture that dissects marriage, laying bare the pitfalls, snares, selfishness, cruelty and heartlessness that often characterize wedlock—a pitiless *exposé* that will make many husbands squirm and cause wives to see life in a new light!

William Fox *presents*

the sensation of the season

"Why I Would Not Marry"

Directed by RICHARD STANTON

a tense, gripping, overwhelming tale of a beautiful young woman, besieged by suitors, who refuses them all because by occult aid there is pictured to her the life she would lead as the companion of each—the picture of her sacrifice on the altar of Mammon!

INDIVIDUAL BOOKINGS

INVESTIGATE NOW
AND
AVOID REGRETS!

BEVIES OF NYMPHS
SHAPELY MERMAIDS
SUBMARINE MARVELS
SHIPWRECK IN MID-OCEAN
BATTLE BENEATH THE WAVES
MARVELOUS 85-FOOT DIVE
FIFTY BREATH-TAKING THRILLS

These are a few of the reasons why progressive exhibitors everywhere are booking the WILLIAM FOX sub-sea phantasy

Queen of the Sea

But the best reason of all is because its star is America's greatest swimmer who stands supreme in physical development—the envy and pride of her sex and one of the most widely advertised women on earth—

Annette Kellerman

Released recently, every print of "Queen of the Sea" has been working continuously ever since. Thousands have seen the picture; millions will see it! Are you going to profit?

AN INDEPENDENT RELEASE.

MAKE YOUR BOOKING TODAY!

FOX
FILM CORPORATION

SECRET SERVICE REPORTS PROVE ACCURACY OF "KULTUR" PLOT



to complete the evidence the circulars are themselves penciled with the cipher signature of the head of the German secret service bureau.

Would Destroy Documents.

These two circulars apparently had been obtained by some Russian agent in Germany and transmitted to Russia. The German General Staff evidently wished to get them back in order to destroy them. By the order of the German General Staff and with the "consent" of Lenine and Trotzky they are turned over to the Germans to be destroyed. Why? Because they are conclusive proof that on June 9, 1914, the German Government was preparing for war, several weeks before the assassination of the Austrian Archduke, which was made the pretext for war.

One circular is an order from the German General Staff, dated June 9, 1914, informing "all industrial concerns" in Germany to open the sealed envelopes containing their "industrial mobilization plans and registration forms," so that they might be prepared for the war for which the excuse had not yet been found.

Mobilization Ordered.

The second circular is an order from the German General Staff of the High... dated Nov. 29, 191...

(1. Gr. General Staff, Central Abtheilung, Section M, No. ——, Berlin.

Circular of June 9, 1914.

Bezirkscommendanten:

Within twenty-four hours of the receipt of this circular you are to inform all industriel concerns by wire that the documents, with industria mobilization plans and with registration forms, be open, such as are referred to in the circular of the commission of Count von Waldersee and aprivi of June 27, 1887.

...bilization section

PROFIT BY THE NEWS OF THE HOUR

WILLIAM FOX
PRESENTS

GLADYS BROCKWELL

IN HER MIGHTIEST DRAMA—A STARTLING, AUTHENTIC STORY OF HUN PLOTTING, THE BEGINNINGS OF THE GREAT WAR AND THE PRIVATE INTRIGUES OF AUSTRIA'S MONARCH

KULTUR

DIRECTED BY EDWARD J. LE SAINT

IT SHOWS HOW GERMANY COMBED THE WORLD FOR AN EXCUSE FOR WAR

BOOK VICTORY PICTURES NOW
AND GET THIS THRILLER

FOX FILM CORPORATION

VICTORY PICTURES

FOX FILM CORPORATION





AW! LET 'EM SMILE!

YOUR PATRONS DON'T WANT TO WEEP ALL THE TIME. THEY NEED AN OCCASIONAL BIG, PUNCHY, HIGH GRADE COMEDY.

WILLIAM FOX PRESENTS IT

JANE and KATHERINE LEE

SUPPORTED BY AN ADULT CAST

IN

SWAT THE SPY

STAGED BY A.E. GILLSTROM, NATIONALLY KNOWN EXPERT IN COMEDY DIRECTION

YOU CAN GET IT BY BOOKING EXCEL PICTURES

FOX

FILM CORPORATION



BETTER THAN A VAUDEVILLE ACT

BOOK CAPTAIN BUD FISHER'S

MUTT AND JEFF



THE BEST THING THEY'VE PULLED YET IS



BULLING THE BOLSHEVIKI

WHEN YOU'VE RUN THAT YOU'LL WIRE FOR
"OUR FOUR DAYS IN GERMANY"
"THE SIDE SHOW"
AND ALL THE REST

FOR A LONGER LAUGH, BOOK

HENRY LEHRMAN'S

SUNSHINE COMEDIES

SOME OF THEM:

"ROARING LIONS ON THE MIDNIGHT EXPRESS"
"THE DIVER'S LAST KISS"
"WHO'S YOUR FATHER?" "A TIGHT SQUEEZE"

FOX
FILM CORPORATION

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

INCREASE YOUR PROFITS!
USE FOX PRESS SHEETS!



NAVAL RESERVES SPELL IT OUT IN LIVING LETTERS

Think It! Talk It! Act It!

¶ *Victory is the biggest word in the English language*—the biggest thing on earth today—the supreme event for which a whole world waits in anxious expectation!

¶ *Victory is the all-important event now*—not the victory of a few miles of territory, but of a culminating series of successes—the mighty triumph that shall free mankind from the bondage of autocracy and of war!

¶ Victory Pictures lead the way to such a triumph for the exhibitor. Victory Pictures are a development of this war—an outgrowth of exhibitor and public demand for *the best productions for the best stars*—a new series—a new brand with a new trade mark, typifying the highest possible expression of dramatic and photographic art!

¶ *Victory Pictures are made for the best theatres everywhere.* They satisfy the most exacting, the most critical audiences. They are rousing thunders of applause in houses that are proverbially cold; they are waking the echoes of forgotten triumphs—revivifying theatres long lapsed into profitless pursuits. *They are getting the coin—everywhere!*



¶ *Victory Pictures are punch pictures!* They've got the real stuff! In stars, stories and supervision, they combine those elusive qualities that register a fair-and-square bull's eye with the universal audience! It's going some to be able to say of *any* picture that it hasn't scored a miss anywhere in a trip across this country, and it's going a lot further to be able to say the same thing of a whole series—a brand—of productions. But that's the record of Victory Pictures to date—a record as clean and bright and sound as a new-minted quarter.

Victory Pictures have the dash and snap and piquant flavor that win audiences from the start and hold them to the end. They're the sort of pictures of which there's never enough—pictures freed every foot, every inch, of useless or uninteresting action—pictures that have *required big brains* to originate and *real money* to make.

¶ Victory Pictures have the three greatest actors of their respective classes in the films today:

GEORGE WALSH—the athlete supreme:

TOM MIX—the cowboy who never fakes a scene;

GLADYS BROCKWELL—greatest dramatic actress of modern times.

Victory Pictures are the pictures of big stunts and big drama—the best balanced, most uniform series of productions yet marketed—sure money makers for successful houses and certain trade builders for houses that have seen better days—the one outstanding, supreme value "buy" on the market today!

¶ *Book Victory Pictures now—now,* while you still have the chance, and get these masterpieces that the trade press is proclaiming the big winners of the new season:

Tom Mix in MR. LOGAN, U. S. A.

Gladys Brockwell in KULTUR

George Walsh in ON THE JUMP

Tom Mix in TREAT 'EM ROUGH

Gladys Brockwell in THE STRANGE WOMAN

George Walsh in I'LL SAY SO

Tom Mix in FAME AND FORTUNE

F · O · X
FILM CORPORATION



The Motion Picture Industry is in the

THE Motion Picture Industry has pledged itself to sell One Billion Dollars' Worth of Liberty Bonds of the Fourth Issue.

Stars, directors, executives, scenario writers, camera men, and all others have done much in making and exploiting pictures advertising the Loan.

To the exhibitor comes the greatest opportunity and the greatest honor. His contribution towards the winning of the war can be greater, almost, than that of any other class, except the actual fighting men. Others can only *buy* Liberty Bonds, but he can *sell* them. The Industry has been declared essential. Here is our chance to ***prove*** that it is essential, and ***to keep it so.***

Every exhibitor in America is going to help to the utmost. Here is what he must do:

Thirty-seven stars have made special motion pictures for the Loan. The names of these pictures and the exchanges at which they can be secured free are listed below.

Book one of these pictures for every day during the drive. Secure subscription blanks for Liberty Bonds from your local Federal Reserve Board. Take subscriptions in your theatre.

Then—this is essential—report the amount of Bonds sold to the Committee undersigned, on blanks provided for this purpose and supplied by your exchange.

Every exhibitor must do all these things. It is his patriotic duty to do them.

The Industry Depends on Him To Do Them. The Government Depends on Him To Do Them!

NATIONAL ASSOCIATION OF THE MOTION PICTURE INDUSTRY
UNITY of ACTION SPELLS SUCCESS

Committee On Co-operation
with the
United States Treasury Department

Adolph Zukor, *Chairman*
Walter W. Irwin — Marcus Loew
George K. Spoor — J. E. Brulatour

Al Lichtman, *Manager of Distribution*
John C. Flinn, *Director of Publicity*
485 Fifth Avenue, New York



Front Line Trenches

Here Are the Star Pictures and the Exchanges at which they Can Be Booked

Alice Joyce	V	George Beban	FP
Gladys Leslie	V	Mr. & Mrs. Sidney Drew	FP
Corinne Griffith	V	Harold Lockwood	M
Harry T. Morey & Betty Blythe	V	Edith Storey	M
William Duncan	V	Emily Stevens	M
Earle Williams	V	Nazimova	M
W. S. Hart	FP	Alice Brady	S
Lillian Gish	FP	Norma Talmadge	S
Mack Sennett	FP	Geraldine Farrar	G
Charles Ray	FP	Goldwyn All Star Cast	G
Dorothy Dalton	FP	Mae Murray	U
Enid Bennett	PP	Charles Chaplin	FN
Mary Pickford	FP	William Farnum	F
Douglas Fairbanks	FP	Sessue Hayakawa	MU
Wallace Reid	FP	Dustin Farnum	GF
Elsie Ferguson	FP	Kalem All Star Cast	GF
Marguerite Clark	FP	Frank Keenan	P
George M. Cohan	FP	Rawle's Spirit of America	Fed.
William Faversham	FP		
"Fatty" Arbuckle	FP		

V-Vitagraph Company of America
FP-Famous Players-Lasky Corporation
M-Metro Pictures Corporation
S-Select Pictures Corporation
G-Goldwyn Pictures Corporation
U-Universal Film Mfg. Corporation
FN-First National Exhibitors' Circuit
MU-Mutual Film Corporation
F-Fox Film Corporation
GF-General Film Company
P-Pathe Exchange Inc.
Fed-Federal Reserve

$1,000,000,000

Is Our Pledge!

Leading Exhibitors Book New American Productions

Fisher, Minter, Russell Subjects Sold Direct Are Meeting With Approval of Nation's Leaders

SINCE the announcement of the American Film Company's new policy of selling direct the new series of feature subjects, starring Mary Miles Minter, William Russell and Margarita Fisher, hundreds of the biggest exhibitors throughout the nation have responded. Circuits everywhere—big chains of theatres—the biggest houses in the biggest cities—enterprising theatre owners and managers—have wired and written to the American Film representatives at Pathé Exchanges for contracts. The consistent high quality of American-made features and the box office drawing power of its stars have resulted in an overwhelming demand for these new subjects

Among the Big Circuits—Marcus Loew, Turner & Dahnken, Goebel, Ruben & Finkelstein, Have All Signed Up for These New Subjects!

Shrewd film buyers—like Marcus Loew, Turner & Dahnken, Ruben & Finkelstein, the Greater Theatres Company—Goebel Brothers of Kansas City, Crosby of Fort Worth—and hundreds of other leading exhibitors have signed American Film contracts for the new features to be released under the new policy of selling direct. The houses these men represent are recognized leaders, catering to critical audiences. The judgment of these men is worth following.

If you haven't yet investigated the new series of high grade features produced by the American Film Company and being sold direct through American Film representatives at Pathé Exchanges—wire or write the American Representative at your nearest Pathé Exchange at once. Find out why these subjects are being booked by leading exhibitors everywhere—find out why these theatres *have booked up for 2, 3, 4 day and full week runs:*

	SEATS		SEATS
Tivoli, San Francisco	2000	Byers, Fort Worth	600
Lincoln Square, Detroit	1800	American, Denver	1400
Olympia, New Haven	2400	Palm, Rockford	1000
New York, New York City	1800	Albany, Schenectady	1200
Astor, Minneapolis	2000	Tivoli, Stockton, Cal.	2000
Merrill, Milwaukee	1380	Majestic, Memphis	1000
De Luxe, Chicago	1000	Nixon, Philadelphia	1000

The above are only fourteen reasons why you should book these new American features. There are several hundred more—too many to print.

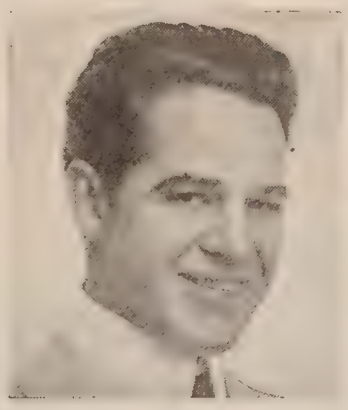
These New American Features Offer You An Exceptional Opportunity! High Quality *and Profits!*



MARGARITA
FISHER
Eight Subjects



MARY MILES
MINTER
Eight Subjects



WILLIAM
RUSSELL
Eight Subjects

THE announced policy of the American Film Company, Inc., for the season opening this Fall, is to provide three series of star subjects—eight featuring Mary Miles Minter, eight featuring William Russell and eight featuring Margarita Fisher. A half dozen of these subjects are already completed and can be seen at Pathé Exchanges throughout the United States. Others are in the course of production at our Santa Barbara studios. We want you to see every American feature before you book it—to compare every one of these features! That way you can judge their consistent high quality.

See These Superior Subjects:

Mary Miles Minter *in* **"The Eyes of Julia Deep"**

Margarita Fisher *in* **"Money Isn't Everything"**

William Russell *in* **"Hobbs in a Hurry"**

Mary Miles Minter *in* **"Rosemary Climbs the Heights"**

If You Want Profits—Book These Star Series at Your Pathé Exchange TODAY! Wire!

You want profits! You want stars of known box office value! You want productions with high quality photography, substantial sets, well-rounded casts. You want good stories by known authors. You want high class comedy-dramas and dramas that will send your audiences away happy and satisfied. You will find this combination in these new American subjects now being sold direct through Pathé Exchanges. See the American Film representative at your Pathé Exchange. Wire or go today!

American Film Company, *Inc.*

General Offices
6225-37 Broadway, Chicago
Studios
Santa Barbara, California

Samuel S. Hutchinson, *President*

Distributed by Pathé

Showing Something Good!



The exhibitor who plays

HAROLD LLOYD

in the famous Rolin one reel comedies is showing his audiences something more than good. He is giving them the best comedy entertainment that money can buy.
Make us prove it; ask your Pathé exchange to screen some of these comedies for you!

One Comedy Every Other Week

PATHÉ

The Most Widely Shown Picture That Has Ever Been Screened-

OFFICIAL WAR REVIEW



What with 3000 days in the biggest vaude-ville circuits in the land and the large majority of the representative picture houses, both large and small, the Official War Review is ~ undoubtedly shown in more places and to MORE persons than any other picture ever screened.

There's a reason. See it and it will be evident.

Official government pictures of France, Italy, Great Britain and the United States.

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

Distributed by
PATHÉ

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"



rousing Photoplay Prophecy of THE DAY
hen he finds his place in the Sun

HE KAISER'S

We're All Ready To Spring It!

Positively and unequivocally the great big smashing knockout of the film year. Seven reels of thunder and lightning melodrama that starts with a rush, gathers speed like an avalanche and ends with

"THE KAISER'S FINISH"—

That's the title, and like the film it's built for the box-office.

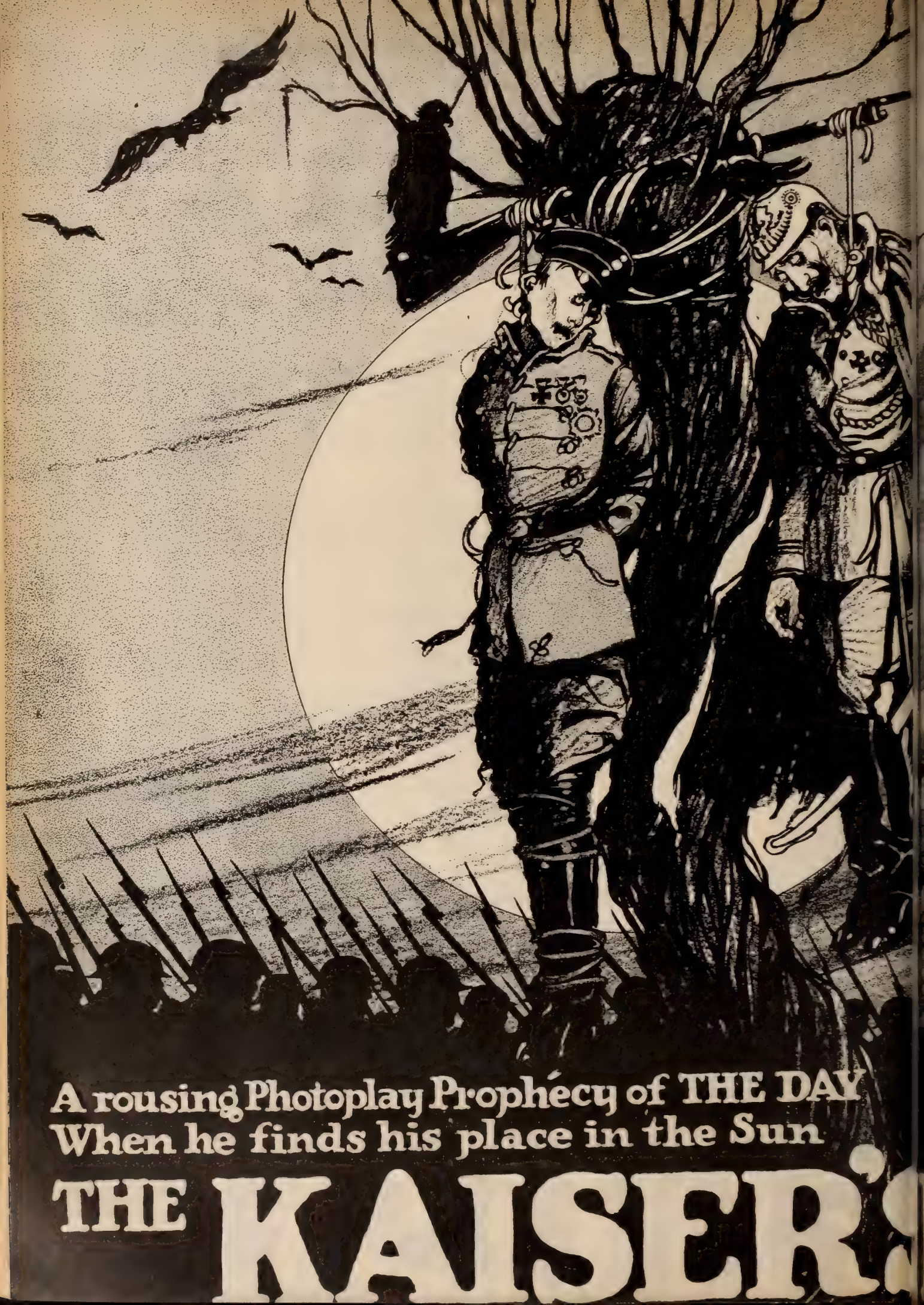
The visualization of the world's wish—
Can you imagine a more compelling theme?
Our Nation is massed for it—
Our boys are fighting for it—

The fans will go wild over the pictured event.

It's the Film of the Hour—
The National Wish—



FINISH—



A rousing Photoplay Prophecy of THE DAY
When he finds his place in the Sun

THE KAISER'S

We Wrote the Scenario in Crowded Theatres

where the 'Kaiser' films were getting the coin —packed theatres—filled with red blooded, high spirited Americans—Americans roused as they never have been before.

We know what made them cheer—and hiss —and howl—and applaud.

We took the measure of popular taste—we have been feeling the public pulse—we know what they want and we've put it all in—

"THE KAISER'S FINISH"

Jump the first train for New York—

If you're a showman you'll only need to see it—

It's ready for release—

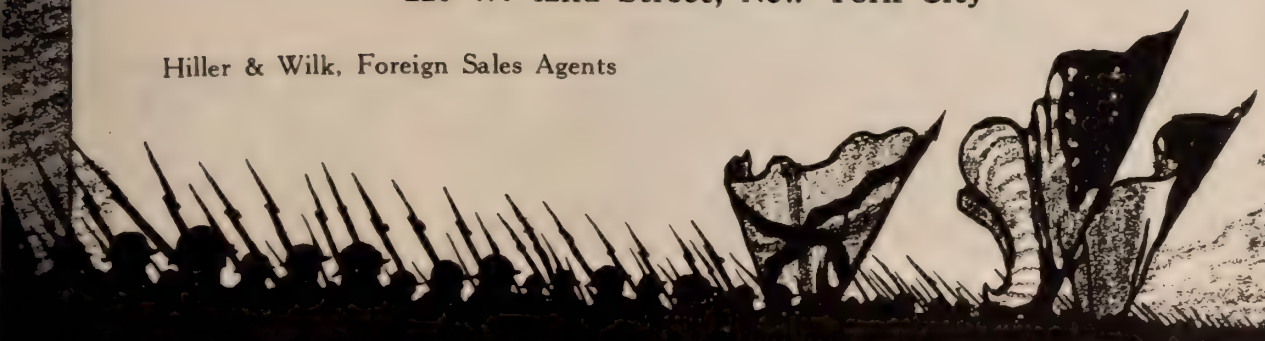
All kinds of advertising to go with it—

Produced by S. L. WARNER

FOR TERRITORY, APPLY TO A. WARNER

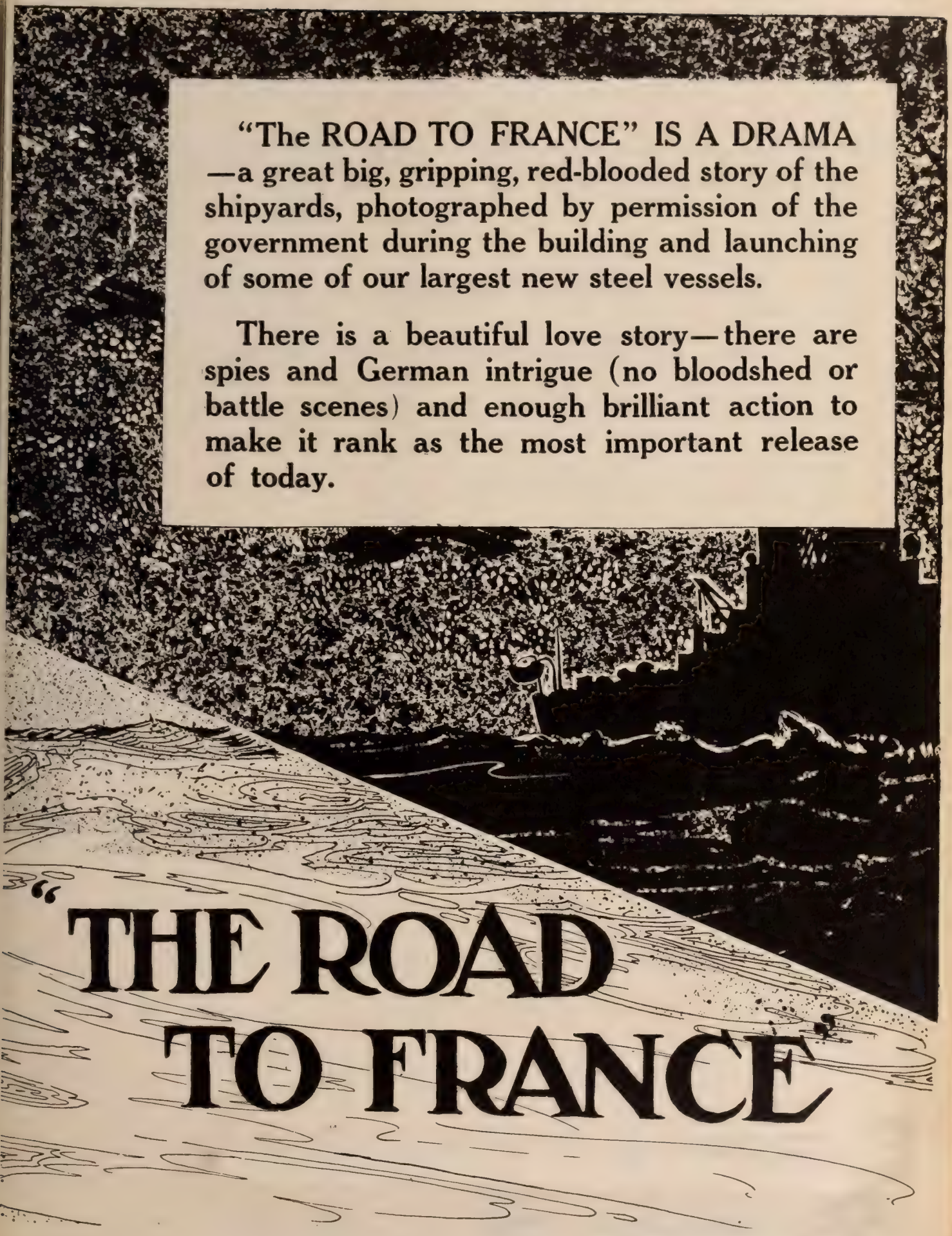
220 W. 42nd Street, New York City

Hiller & Wilk, Foreign Sales Agents



FINISH—


WORLD-PICTURES
"THE ROAD TO FRANCE" IS THE RIGHT KIND OF A PICTURE FOR YOUR SCREEN. It will bring cheer and encouragement to all America—that's your duty now!
CARLYLE BLACKWELL
AND
EVELYN GREELEY
IN
IT IS A WONDERFUL MONEY GETTING PICTURE BECAUSE—
it breathes the spirit of free America—it carries the note of the unquenchable love of freedom that no tyrant can subdue—it has that wonderful message that the folks at home are sending to our boys over there. It means comfort, cheer and pleased audiences everywhere, for it shows what Chairman Hurley meant in saying "A BRIDGE OF SHIPS" is "THE ROAD TO FRANCE."



We have secured good advertisers to talk to YOU. Listen to them!

"America's Answer"

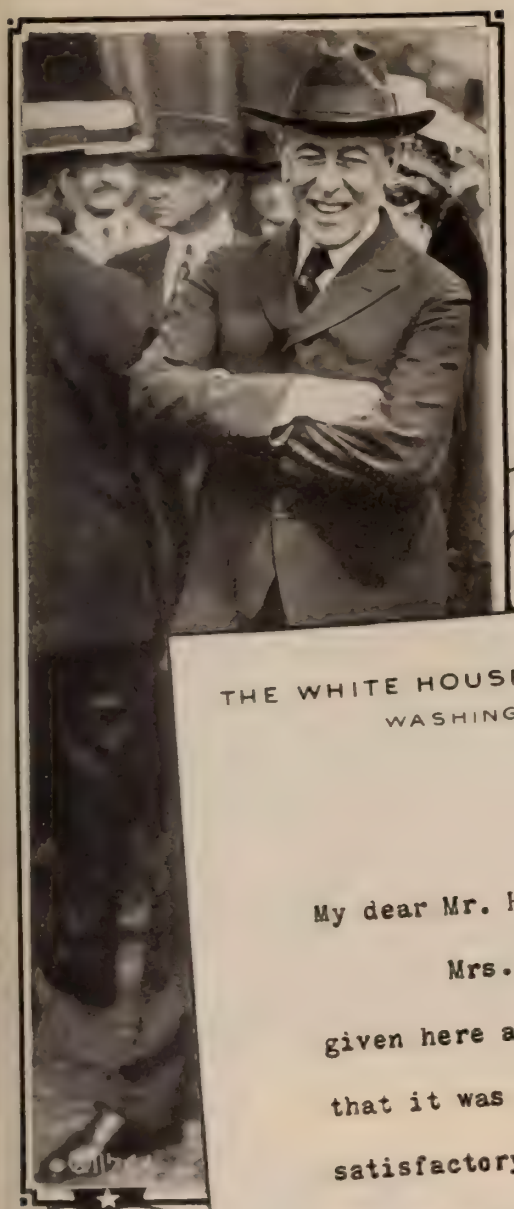
The United States Government
has become one of the largest
producers of films in the world

Read what President Wilson says
on the opposite page about

"AMERICA'S ANSWER"

Send your application for booking
by wire, 'phone or letter—now—to
WORLD FILM CORPORATION
Nearest Branch

COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS, *Charles S. Hart, Director*



THE WHITE HOUSE
WASHINGTON

16 September, 1918.

My dear Mr. Hart:

Mrs. Wilson and I saw "America's Answer" when it was given here at the Belasco Theatre, and came away feeling that it was one of the most remarkable and one of the most satisfactory portrayals that we had seen of the great task which America has performed with such enthusiasm and in a fashion which cannot leave the results in doubt.

Cordially and sincerely yours,

Woodrow Wilson

Mr. Charles S. Hart,
Committee on Public Information,
Washington, D. C.



SCREEN CLASSICS INC.

presents

HAROLD L

in the supreme production

Directed in 6 ACTS by Edwin Carewe ·

Distributed Exclusively by METRO PICTURES CORPORATION ·



OCKWOOD
PALS FIRST

Produced by Yorke Film Corporation · Adapted from Lee Wilson Dodd's dramatization of Francis Perry Elliott's famous novel published by Messrs. Harper & Bros.

NOW BOOKING

THE MOTION PICTU
AND EVE

NATIONAL MOTION PICTURE EXPOSITION
MADISON SQUARE GARDEN
October 5th to 13th Inclusive

Is Receiving the Support of Practically All of the Big Companies in the Business. The Following Have Contracted for Space and are Rapidly Selecting Their Locations:

FAMOUS PLAYERS-LASKY CORPORATION
PATHE EXCHANGE, INC.
VITAGRAPH COMPANY OF AMERICA
FOX FILM CORPORATION
METRO PICTURES CORPORATION
SELECT PICTURES CORPORATION
WORLD FILM CORPORATION
WILLIAM A. BRADY PICTURE PLAYS
FROHMAN AMUSEMENT CORPORATION
NICHOLAS POWER COMPANY
PRECISION MACHINE COMPANY
NATIONAL CARBON COMPANY
AMERICAN COIN REGISTER COMPANY
EDISON LAMP WORKS OF THE GENERAL ELECTRIC CO.
NATIONAL LAMP WORKS
WESTINGHOUSE ELECTRIC COMPANY
COOPER HEWITT ELECTRIC COMPANY

THE ORDNANCE DEPAR
STATES ARMY WILL HAV
TION SHOWING EVERY I
WARFARE. THERE WIL
UNITED STATES SOLDIER
STRATE THE WAY THES
OUR SOLDIERS IN FRANCI
CLUDE RIFLES, REVOLVE
KINDS, ANTI-AIRCRAFT
HAND GRENADES, AERIA
THE VARIOUS FORMS O
VARIOUS KINDS OF LIGH

Negotiations are under way with a number of other companies with whom contracts will be signed in the immediate future. Owing to the vast quantity of space that has been requisitioned by the various departments of the Federal Government, all of which are enthusiastic over the opportunity that has been offered them to exhibit at this show,

THE DESIRABLE SPACE IS RAPIDLY BEING DISPOSED OF

RE IS OVER THERE
RYWHERE

THE UNITED STATES GOVERNMENT EMPLOYMENT SERVICE OF THE DEPARTMENT OF LABOR

Has Arranged for 2,500 to 5,000 Square Feet of Space for the Purpose of Driving Home to the Public the Enormous Shortage of Labor in the War Industries. They will Exhibit, in Co-operation with *The Ordnance Department of the Army and Navy, The United States Shipping Board, the Aircraft-Board and the Quartermaster's Department,* Every Form of War Activity in Which the Government Is Engaged for the Carrying On and Winning of the War. They Will Show

NT OF THE UNITED
N ELABORATE EXHIBI-
OF WEAPON USED IN
E A LARGE DETAIL OF
UNIFORM TO DEMON-
EAPONS ARE USED BY
THIS EXHIBIT WILL IN-
MACHINE GUNS OF ALL
S, TRENCH MORTARS,
OMBS, DEPTH BOMBS,
AS BOMBS, AND THE
RTILLERY.

MINIATURE SHIPS BEING BUILT ON THE WAYS
SHELLS
GUNS
TRENCH HELMETS
MACHINE GUNS
CANNON
ANTI-AIRCRAFT GUNS
MINIATURE AEROPLANES IN THE COURSE OF CONSTRUCTION
UNIFORMS AND ACCOUTREMENTS AND
EVERY FORM OF WAR WORK NECESSARY TO EQUIP AN ARMY OF 4,000,000 MEN

ON ACCOUNT OF THESE EXTRAORDINARY FEATURES SUPPLIED BY THE UNITED STATES GOVERNMENT THIS WILL BE THE BIGGEST EXPOSITION EVER HELD IN MADISON SQUARE GARDEN. IT IS A REAL WAR SERVICE EXPOSITION. CLIMB ON THE BAND WAGON WHILE THERE ARE STILL SOME VACANT SEATS.

Contracts and information upon application to

THE MOTION PICTURE EXPOSITION COMPANY

806-807 Times Building *Telephone Bryant 10337* **NEW YORK CITY**

Wid SAYS "WE ARE GOING TO HAVE EXHIBITOR CO-OPERATIVE DISTRIBUTION. ALL THE MISTAKES THAT ANYONE MIGHT MAKE CAN'T KEEP IT BACK."

UNITED SAYS CO-OPERATIVE DISTRIBUTION IS THE ESSENCE, WHOLE BODY AND MEANING OF **UNITED** AND ITS MOTTO IS: -

FOR THE EXHIBITOR
BY THE EXHIBITOR
OF THE EXHIBITOR

FOR THE EXHIBITOR — BECAUSE **UNITED** ENABLES HIM
(1) TO BUY THE SUPER-BEST AT ROCK-BOTTOM WHOLESALE COST PRICE.
(2) TO SELL DIRECT TO HIMSELF ELIMINATING WASTEFUL INTERMEDIATE CHARGES AND UNNECESSARY OVERHEAD
(3) TO INCREASE HIS PROFITS

BY THE EXHIBITOR — BECAUSE **UNITED** GIVES HIM THE POWER TO BE INDEPENDENT AND THROUGH HIS ADVISORY BOARD TO OBTAIN THE QUALITY OF PICTURES THAT HIS BOX-OFFICE NEEDS..

OF THE EXHIBITOR — BECAUSE 9,000 OF **UNITED'S** 10,000 MEMBERSHIP SHARES GO TO HIM AND PUT THE CONTROL OF THE COMPANY IN HIS HANDS

MEMBERSHIP FILLING FAST — JOIN **UNITED** TODAY

UNITED PICTURE THEATRES OF AMERICA INC.

J.A. BERST
PRESIDENT

A NATIONAL CO-OPERATIVE ASSOCIATION OF EXHIBITORS

HOME OFFICE
1600 BROADWAY
NEW YORK

THESE ARE THE FIRST STARS FOR UNITED MEMBERS

FLORENCE REED — IN SIX MASSIVE MODERN FEATURES OF SPECIAL IMPORT

KITTY GORDON — IN SIX MAGNIFICENT SUPER-PRODUCTIONS

DUSTIN FARNUM — IN "THE LIGHT OF WESTERN STARS" AND SIX OTHER STUNNING SUPERFEATURES

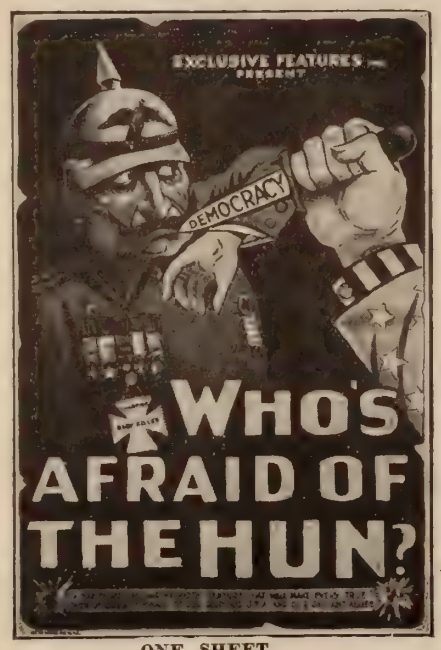
AND NEXT ——————— ?

UNITED PICTURE THEATRES OF AMERICA INC.

J.A. BERST
PRESIDENT

A NATIONAL CO-OPERATIVE ASSOCIATION OF EXHIBITORS

HOME OFFICE
1600 BROADWAY
NEW YORK



ONE SHEET

STATE RIGHT BUYERS

THESE WIDE AWAKE EXCHANGEMEN HAVE ALREADY SECURED THEIR TERRITORY FOR

WHO'S AFRAID OF THE HUN?

(TWO REELS)

NEW ENGLAND STATES—Eastern Feature Film Company, 57 Church Street, Boston, Mass.

DELAWARE, MARYLAND, DISTRICT OF COLUMBIA AND VIRGINIA—W. H. Film Company, 412 East Baltimore Street, Baltimore, Md.

WESTERN PENNSYLVANIA AND WEST VIRGINIA—Quality Film Company, 414 Ferry Street, Pittsburgh, Pa.

GREATER NEW YORK—Exclusive Film Company, 126 West 46th Street, New York City.

MICHIGAN—Strand Features, 201 Film Exchange Building, Detroit, Mich.

NORTHERN NEW JERSEY—Frank Gersten, Inc., 130 West 46th Street, New York City.

TEXAS AND OKLAHOMA—Southwestern Film Corporation, 1911½ Commerce Street, Dallas, Texas.

Playing this week at JOHN H. KUNSKY'S MILLION DOLLAR LIBERTY THEATRE, DETROIT, MICH.

Step Lively—Grab YOUR Territory Now. The Greatest Box Office Attraction Ever Offered.

SEE

How Giant Zeppelin Is Brought to Earth in the Act of One of Its Murderous Raids.

The Type of Men Who Have Shocked the Entire Civilized World.

Our Gallant Boys Go Over the Top.

Thousands of Hun Prisoners Taken.

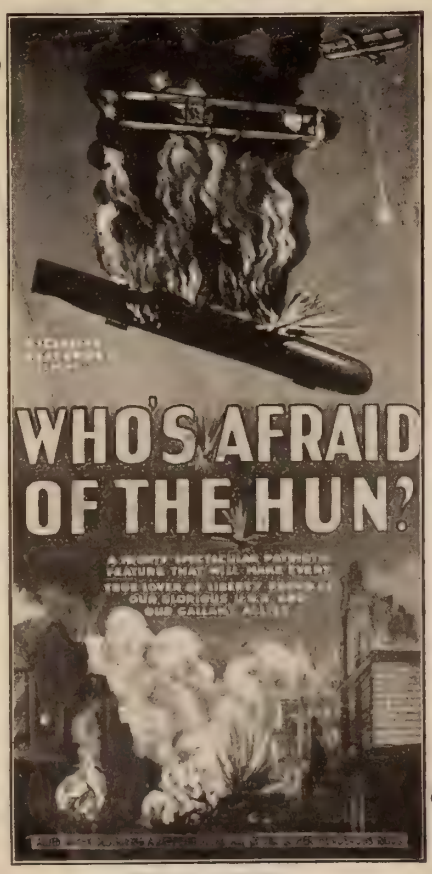
SEE

An Entire Belgian Village in the Act of Being Destroyed by the Savage Hun.

Our Noble Red Cross, Tenderly Ministering to Our Wounded Fighters in the Midst of Shot and Shell.

Thousands of Our Fearless Boys Going to the Front with a Smile.

See the Kaiser Kicked Off the Earth.



THREE SHEET



SIX SHEET

ADDRESS ALL COMMUNICATIONS TO

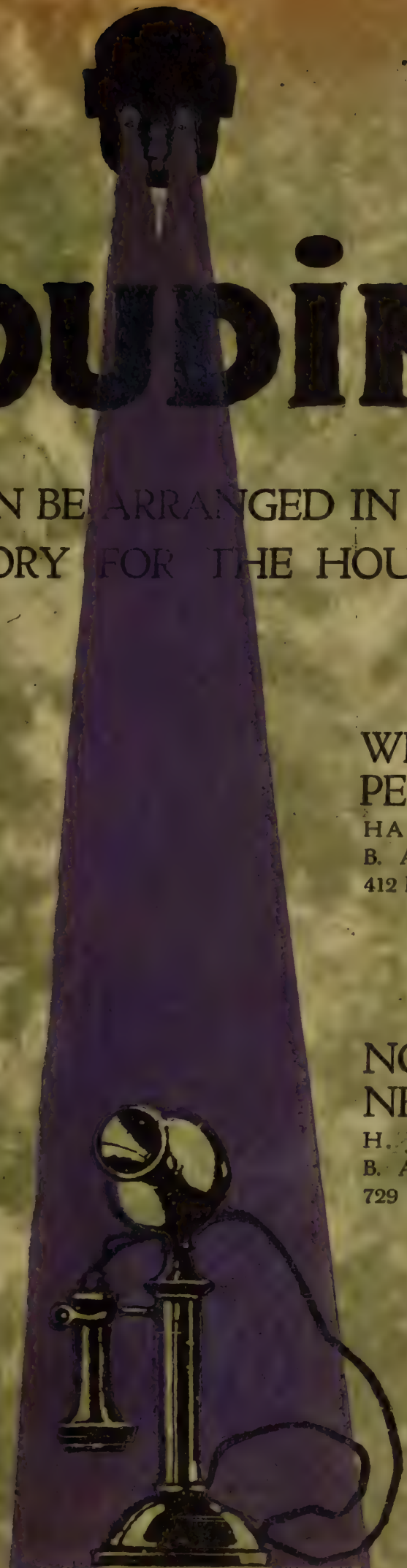
EXCLUSIVE FEATURES, Inc.

Telephone Bryant 6436

130 WEST 46th STREET

HOUDINI

BOOKINGS CAN BE ARRANGED IN THE FOLLOWING TERRITORY FOR THE HOUDINI SERIAL:



NEW ENGLAND

SAMUEL GRAND, President
B. A. ROLFE PRODUCTIONS
16 Piedmont Street Boston, Mass.

WESTERN PENNSYLVANIA

HARVEY B. DAY, President
B. A. ROLFE PRODUCTIONS
412 Ferry Street Pittsburgh, Pa.

SOUTHERN TERRITORY

M. A. LIGHTMAN, President
B. A. ROLFE PRODUCTIONS
65½ Walton Street Atlanta, Ga.

NORTHERN NEW JERSEY

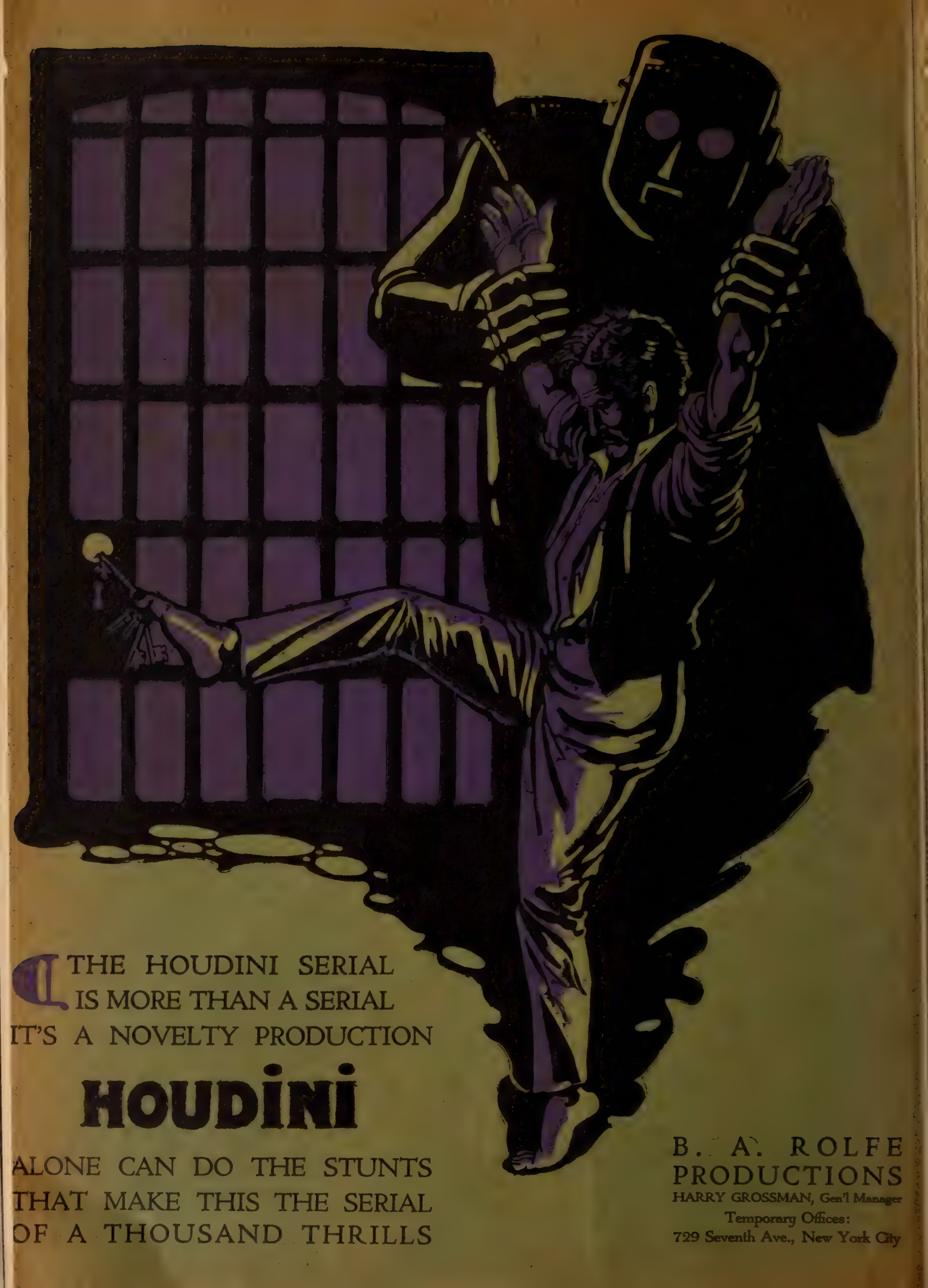
H. JANS, President
B. A. ROLFE PRODUCTIONS
729 Seventh Ave., New York City

FOREIGN RIGHTS

EXPORT and IMPORT FILM CO.
729 Seventh Ave., New York City

B. A. ROLFE PRODUCTIONS

HARRY GROSSMAN, Gen'l Manager
Temporary Offices:
729 Seventh Ave., New York City



THE HOUDINI SERIAL
IS MORE THAN A SERIAL
IT'S A NOVELTY PRODUCTION

HOUDINI

ALONE CAN DO THE STUNTS
THAT MAKE THIS THE SERIAL
OF A THOUSAND THRILLS

B. A. ROLFE
PRODUCTIONS
HARRY GROSSMAN, Gen'l Manager
Temporary Offices:
729 Seventh Ave., New York City

Gaumont Worth-While Pictures

THE NEWS REELS OF *REAL* NEWS

Gaumont News — EVERY TUESDAY

EVERY FRIDAY — **Gaumont Graphic**

The World's Greatest Pictorial News Service
The Only *INDEPENDENT* Screen News

The Hand of Vengeance

The Entrancing Record Breaking Photo-Serial in 10 Red-Blooded 2 Reel Episodes

Distributed by the
BEST STATES-RIGHT EXCHANGES

Gaumont Co.

FLUSHING, N. Y.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

More than 8,000 other exhibitors feel the same way about it.

September Sixteen, 1918

MOTION PICTURE NEWS,
New York, N. Y.

GENTLEMEN:

Enclosed please find our check for $6.90, same being for "Our Boys in France Tobacco Fund." It is the result of putting up a little box a short time ago to catch the pennies for this good purpose.

Now about your most excellent publication, when we first entered our subscription we gave it only casual attention, but gradually we leaned on it more and more, until at present we are almost managing our theatre with "THE MOTION PICTURE NEWS."

Your new "plan book" is simply great; it is a boon to exhibitors, especially to us smaller ones who may secure expert advertising advice for $2.00 a year. We have booked many of the larger features on the strength of their averages in your "Box Office Reports" and we have never gone wrong on one of them.

Keep up the good work, you are getting better all the time, and you should have the subscription of every exhibitor in the country.

With best wishes for your continued success,

Very truly yours,
K OF P THEATRE
By (Sgd.) G. O. COLE, Mgr.

ROCHESTER, NEVADA

From January 1st, 1918 to date (equal number of issues of all publications) Motion Picture News has carried 222¼ more pages than the next largest publication.

DITMARS'

"LIVING BOOK OF NATURE"

Only the "High Spots" of the Animal World

(Nothing Creepy or Crawly in These Pictures)

53 SUBJECTS — The Great Creatures of the Wilds that Thrill Every Spectator with their Grace, Beauty and Power.

500-FOOT LENGTHS — The Cream of the Ditmars Material with Each Subject Thoroughly Covered

PROFESSOR DITMARS — Achieved His Utmost Triumphs in These Intensely Interesting and Scientifically Accurate Motion Pictures.

EDUCATIONAL EXCHANGES — Now Offer Them in a Schedule of Regular Releases.

"Give a Chapter from the Ditmars' 'Living Book of Nature' to Your Patrons Every Week"

EDUCATIONAL FILMS CORPORATION OF AMERICA

729 7th AVENUE NEW YORK, N.Y.

On The Way



DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON

(***Under the sole direction of MAURICE ELVEY***)

TEN PARTS TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilisation!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin n the characters and careers of the two men.

Like Lincoln, Lloyd George was of humble birth. Like Lincoln, he was brought up by a kind relative. Both men were SELF-TAUGHT. Each began life in the Law. Both were coldly received by the official world. Both were backed by the people. Both were moved by unconquerable enthusiasm for a great moral cause. Both spoke to their fellow-men in resonant tones that ring round the world. And even their very Christian names—drawn from Scripture—found justification in the Bible—inspired careers of the two Statesmen. Nothing more appropriate, then, can be imagined than that so PICTURESQUE A LIFE as that of Lloyd George—a life tingling with high-spirited action and resolve—should be made into a picture.



The "Ideal Film Renting Co.", whose famous master-pieces such as "MY OLD DUTCH" and "MASKS AND FACES", found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

Those who may be interested please communicate at the earliest moment with the "IDEAL FILM RENTING CO., LTD." 76-78 WARDOUR STREET, LONDON, W. 1., and arrange without fail to be represented at the Trade Show.

! A MODEL CINEBIOGRAPHY.
THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

Note:—The picture has been so constructed that it may be released in episodes or completely

JULIUS STEGER'S GREATEST PRODUCTION

EVELYN NESBIT

and Her Son

RUSSELL THAW

IN

"HER MISTAKE"

and the Balance of

THE TWELVE BIGGEST ATTRACTIONS OF THE YEAR AT

$10 $20 $30

BOOKED THRU THE FOLLOWING EXCHANGES

NEW YORK	Liberty Distributing Corporation, 130 W. 46th St.
BOSTON	American Feature Film Co., 60 Church St.
NEW HAVEN	American Feature Film Corp., 131 Meadow Street
CHICAGO	Silee Film Exchange 220 So. State Street
PHILADELPHIA	Quaker City Feature Film Co., 1325 Vine Street
PITTSBURGH	Day Film Corporation 412 Ferry Street
CLEVELAND	Success Film Productions 419 Sloan Building
WASHINGTON, D. C.	Exhibitors' Film Exchange 420 9th Street, N. W.

GENERAL FILM COMPANY

LOS ANGELES	738 So. Olive Street
SAN FRANCISCO	225 Golden Gate Avenue
SEATTLE	2023 3rd Avenue
PORTLAND	390 Burnside Avenue
DENVER	1533 Welton Street
MINNEAPOLIS	909 Hennepin Avenue
OMAHA	1508 Howard Street
KANSAS CITY	921 Walnut Street
NEW ORLEANS	343 Baronne Street
ST. LOUIS	3610 Olive Street
ATLANTA	111 Walton Street
DALLAS	1924 Main Street

DEMAND PROMPT AND EFFICIENT SERVICE AT THE ADVERTISED PRICES

PRODUCERS' DISTRIBUTING CORPORATION

FRANK G. HALL, President

126-130 W. 46th Street, New York

Robertson-Cole Company

WORLD WIDE FILM DISTRIBUTORS

Performance—Not Promise—is the Evidence of Making Good

September Sales Include:

GREAT BRITAIN:
"The Eagle's Eye," "Nine-Tenths of the Law," "A Dollar Bid," "Burglar for a Night," "Prisoners of the Pines" and "Three X Gordon" featuring J. Warren Kerrigan. "Her Man," Pathe Special; "The Fringe of Society," Special Independent Production; "A Grain of Dust," Lillian Walker Production; "An Accidental Honeymoon," Harry Rapf Production, and four new Jester Comedies.

SOUTH AMERICA:
"The Fringe of Society" and Twelve Jester Comedies.

AUSTRALIA:
"The Eagle's Eye" and three new Jester Comedies.

CENTRAL AMERICA:
Twelve Jester Comedies.

SCANDINAVIA:
"The Romance of Tarzan," "A Dollar Bid," "Prisoners of the Pines," "Burglar for a Night," and "Three X Gordon" with J. Warren Kerrigan; "Her Man," Pathe Special; "Stolen Orders," Brady Special, and "The Fringe of Society."

EGYPT *and* HOLLAND:
D. W. Griffith's "Intolerance."

SPAIN:
"Raffles," "A Grain of Dust"; "Nine-Tenths of the Law," "Just a Woman."

INDIA:
"The Fringe of Society" and "Those Who Pay," Ince-Barriscale.

FRANCE:
"The Eagle's Eye," Wharton Serial, and Twelve Jester Comedies.

ARGENTINA, PARAGUAY *and* URUGUAY:
"The Passing of the Third Floor Back," "The Lust of the Ages," Lillian Walker Production.

BRAZIL:
"The Eagle's Eye."

BURMA, CEYLON, CHINA *and* JAPAN:
"The Fringe of Society" and Twelve Jester Comedies.

CHILE, PERU, BOLIVIA *and* ECUADOR:
"The Cast-off," "Men," "The Finger of Justice," "Raffles, the Amateur Cracksman," and "The Eagle's Eye," Wharton Serial.

GREECE *and* EGYPT:
"Those Who Pay," Ince Production with Bessie Barriscale.

ITALY, SPAIN *and* PORTUGAL:
Twelve Jester Comedies.

DUTCH EAST INDIES:
"The Eagle's Eye."

Foreign Buyers:

We have added to our catalog the new series of J. Warren Kerrigan features produced by Jesse D. Hampton. Four are completed, and they prove that Kerrigan and Hampton are a master combination of stars.

We have also taken the World's rights on Martin Johnson's South Sea Island travels among the cannibals—the great RIVOLI feature—and will announce the plan of distribution early in October.

Address: ROBERTSON-COLE COMPANY, 1600 Broadway, New York

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"



ANTHONY PAUL KELLY'S
SCREEN MASTER PIECE

"THE WOMAN" THE GERMANS SHOT!

BASED ON THE SHOOTING OF THE BRITISH RED CROSS NURSE



EDITH CAVELL

THE MOST GRIPPING INCIDENT OF THE WAR

WITH

JULIA ARTHUR

SUPPORTED BY

CREIGHTON HALE

AND AN EXCEPTIONAL SCREEN CAST

DIRECTED BY **JOHN G. ADOLFI**

PRODUCED BY

JOS. L. PLUNKETT AND FRANK J. CARROLL

SUITE 908 · 220 WEST 42 ST. NEW YORK CITY





Keep your eye on the Eagle!

"Lafayette, We Come!"

(Pershing-1917)

Produced by
Leonce Perret
featuring E.K. Lincoln
and Dolores Cassinelli

Released By

AFFILIATED DISTRIBUTORS

Corporation
1476 Broadway
NEW YORK

Shipped From
MUTUAL FILM EXCHANGES

An Open Letter to:—

Messrs. WM. A. BRADY
PAUL BRUNET
WM. FOX
SAMUEL GOLDFISH
RICORD GRADWELL
W. H. HODKINSON
CARL LAEMMLE
JESSE LASKY
R. A. ROWLAND
JAMES SHELDON
ALBERT E. SMITH
LEWIS SELZNICK
FRANK TICHENOR
ADOLPH ZUKOR

and other Executives of Production and Distribution in the Film Industry.

Gentlemen:-

That there is a great deal of waste in the production and distribution of films is known to us all.

We can put our fingers on the collective waste, but refuse to find it in our own organizations, or cannot eradicate it, unless competitors do likewise.

On September 14th I sent a letter to the Priorities Committee of the War Industries Board at Washington, in which are recommended drastic curtailments in production and distribution, for the good of the Nation; and possibly also for that of the Industry.

Loudly proclaiming our patriotism, eagerly professing a wish to help win the war, some of us nevertheless increase production, piling Ossa upon Pelion, furnishing a Gargantuan feed to a market already overfed; we multiply distributing offices instead of reducing them; we cover the country with a swarm of traveling solicitors, while Uncle Sam needs able bodied men for war work.

Let's help the government by lessening our activities, not increasing them.

Action by Washington along the lines of my letter will have a vital effect upon the Industry. Therefore, I will send a copy on request to executives and others directly affected by such action.

Very truly yours,

GEO. KLEINE.

63 E. Adams St.
Chicago, Ill.

GEORGE KLEINE

PRESENTS

FOR THE FIRST TIME IN AMERICA

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WID SAYS:—(In issue September 22nd)

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AN INSPIRING LIBERTY LOAN FEATURE *with*

GRACE VALENTINE

Star of "THE UNCHASTENED WOMAN"

ARRANGE DATES NOW THROUGH THE NEAREST EXCHANGE OF THE

GEORGE KLEINE SYSTEM

State Rights Men Take Notice

A LARGE, responsible moving picture corporation wants, immediately, the name and address of every man interested in buying state rights productions, for the purpose of determining whether there are enough such prospective buyers in the field to warrant marketing certain big, fine feature pictures on the state rights basis or whether it would be better to arrange for distribution through one of the regular releasing channels.

We will not go into details about the pictures at this time, except to say that they are of state rights calibre to such an extent that the element of gambling is quite removed. They offer a sure chance of profit on investment to any man who knows the state rights business.

Please do not send in your name as an interested prospective buyer unless you are really looking for something that is somewhat hard to find—pictures of genuine state rights quality.

Address Box 55, care Motion Picture News

Motion Picture News

Vol. 18 No. 14. October 5, 1918

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Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

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Newspaper Critics Call "Triple Trouble" Funniest Chaplin Film

READ THESE FEW EXCERPTS TAKEN AT RANDOM FROM HUNDREDS OF COMMENDATORY CLIPPINGS:

"You will laugh, you will scream and you will roar, when you see this brand new Charlie Chaplin comedy, 'Triple Trouble.'" —*Columbia, S. C., State.*

"Charlie Chaplin, in his latest comedy success, 'Triple Trouble,' is smashing all records at the Franklin Theatre this week. The crowds gladly wait their turn to get a chance to see Chaplin and laugh at his endless troubles."—*Oakland, Cal., Enquirer.*

"Charlie Chaplin, in 'Triple Trouble,' is easily the hot weather, surefire hit, and in one of his best Essanay brand comedies is attracting hosts of admirers."—*Schenectady, N. Y., Star.*

"Charlie Chaplin, in 'Triple Trouble,' injects a lot of new comedy never before presented by the king of comedians If you think you have seen Charlie in funny ones, take a peek at him in his newest comedy and you'll vote him the best ever."—*Fall River, Mass., Globe.*

"'Triple Trouble' is more fatal to a fit of blues than an attack of laughing gas. The picture is meeting with great success at the Strand this week and is proving one of the funniest of the Chaplin films."—*Duluth, Minn., Herald.*

"The Essanay Chaplin comedies have been listed among the most humorous the little comedian has made . . . and Essanay made one film—'Triple Trouble'—that was the funniest of any."—*Montgomery, Ala., Advertiser.*

LOOK AT THIS NEW CHAPLIN PICTURE YOURSELF!

ESSANAY
GEORGE K. SPOOR PRESIDENT

George Kleine System
Distributors

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 14 October 5, 1918

War! War!

Lay Aside Your Film Business and Consider Your Film Industry

LAST week, and the week before, we published two editorials of so grave a character that they seemed to us to be little short of explosive.

They stated a situation no less alarming than this: a great industry teetering on a fence as to its essentiality in war times; an industry faced with a plain edict from the government that *priorities necessary to its operation* will *only* be issued when it has *proved* its *ability* to conserve its resources—in strict accord with other industries and with the cold, relentless military needs of a nation at war.

These stipulations from the government are only such as should prevail in time of peace; in other words they—or at least the major stipulations—would, if adopted, insure the industry a sane, solid, prosperous future.

In time of peace we might expect no such action from the industry—and by the industry we mean primarily the makers and distributors of pictures.

We might not expect them to unite and curtail production and reduce the needless extravagance of distribution.

We would deem it utterly impossible in ordinary times for all of them to sit around a table and name a conservation commission to put their industry in economic order.

But—we did believe that the war situation put the matter in a totally new and different light.

They—the manufacturers and distributors—must know that the government, from dire and solemn necessity, is laying firm hands today upon every unit of man power and jealously guarding every pound of coal, every dollar of bank credit and every ounce of chemicals needed in war work.

Other industries are abreast of the situation; some under government administration, some under government control, some having swung their entire plants and resources into war work, some having hastened to adopt conservations which they knew would sooner or later be forced upon them.

So we felt that an urgent statement of so pressing and inevitable a situation would bring an immediate response.

It did not.

We felt that we had thrown a bomb.

But evidently this industry, in peace or war alike, is bomb proof.

"Wolf! Wolf!" has been cried too much, perhaps. Even War! War! has now no effect.

Suppose we give a dispassionate analysis of the situation in New York as we find it today, after having presented the facts, in person, to a number of producers and distributors.

There is a general appreciation of the full gravity of the outlook: but coupled with this is an equal feeling of helplessness or hesitation, or hopelessness, or utter selfishness.

The man who has curtailed production says the problem is the other fellow's, not his. The man who has tried to merge distribution says he has done his duty and the other fellow is to blame. The short-sided or selfish man is scheming how he can twist the day's situation to his own advantage.

The undercurrent of the whole layout brings sharply to the surface the two great and fatal weaknesses of the film business today; first its impulse to do business for the day only, and with no thought of the future; secondly, its preference for gambling as against the use of sane business thought and action.

A sorry attitude for the nation's fifth industry and first medium of expression!

You admit, gentlemen, that what your country now asks of you, in the way of conserving your resources, is only what your best business judgment tells you is best for your industry and best for your business in the long run.

You admit that what your country now asks of you in the way of conserving your use of men and materials is best in your country's best interests.

Yet do you admit helplessness?

We are not merely scolding.

This is not merely an editorial feature.

The gravity of the situation is utterly beyond all this.

We are simply presenting a case.

We are asking you to think—to lay aside mentally your film business and consider your film industry.

This industry *must* be made essential.

To make it essential, production must be curtailed and distribution wants eliminated.

In order to do this—to *make* all join hands in conservation, there must be *power*, power to untie the helplessness that now exists.

That power must be wielded intelligently, and with a keen, a practical, a sympathetic knowledge of the intricate machinery of the business—and a broad vision as to its future status.

Where is that power coming from?

What provision will you *now* make to see that it is a sympathetic, practical, intelligent power?

(Editorials Continued on next page)

(Editorials continued from preceding page)

Big Fields Ahead

THE opportunity for the motion picture was never so great as it is today.

The War—a war demanding the light of truth all over the world—has brought the motion picture into the world's limelight as an agent of vital need and tremendous power.

It is now a shaping force in the world's greatest crisis, and rising to its magnificent opportunity, as it has, it has indicated to the leaders of thought, the even greater part it can and must play in the future.

This war is the greatest crisis in the world's history; but it may be succeeded by a greater one.

Big men are breathing this thought today.

They know that after the war there must be a great social and economic readjustment.

They know that after the war the world must be made safe for democracy with perhaps greater odds against true democracy than the present odds of military autocracy, lust and greed upon the part of a single nation.

They know that democracy must be steered safely between great rocks, one of which is the radicalism that has recently shown its ugly head as never before in history.

And they know that education, the true education of the world's masses, will be the one and only steering force.

And they furthermore know that the motion picture will be the prime agent in the great and necessary regime of education.

So there are amazingly great fields ahead for the motion picture.

And it behooves this industry to prepare for them—if, indeed the industry and we who are now in it, are to expand as the motion picture will expand.

* * *

British Films in American Market

MR. H. ROWSON, of London, makes an interesting appeal, in the issue, for less insularity in the film trade. He believes that well made British pictures, for instance, can and should find a favorable market in America.

The subject is one of much discussion in the British trade press and should be as seriously viewed over here.

Looking at the matter in a purely practical way, it strikes us that there will be less insularity in the distribution of pictures provided there is less insularity in the making of them.

If American pictures go well throughout the world it is only because they contain the essential elements of popularity; and these we believe are due to their sharp action, story interest, enterprising and skillful direction, and those important effects only to be had through a considerable outlay of money.

Foreign made pictures when put upon the American market have to compete with American pictures. They will have the advantage of locale—the making of better pictures constantly emphasizes the necessity of staging the story in its true home; and they have the advantage of novel appeal perhaps.

But these pictures must meet the American public's demands for vivid appeal, effects and action.

American directors are important, we believe, to the production of foreign made films; and, to repeat, where the expenditure of considerable money is necessary there must be no hesitation and there need be none in view of the picture's potentially wider market.

A number of British pictures have done well here. Some have been given highest praise by the critics. Some evidenced a very high type of picture making organization.

As for subject matter, we believe Mr. Rowson's announcement of the new Ideal pictures, the life of Lloyd George, also in this issue, is proof of the fact that British pictures can be made of interest to the entire public.

* * *

Save the Pennies

EVEN if the big and obvious economies—such as reduced production and elimination of unnecessary exchanges—are not effected by the industry there are smaller savings that can be made.

They call for the patriotic effort and honor of the exhibitor, operator and exchange.

The operator who takes better care of his film is there by saving film footage and its valuable chemicals; he will also enable the exchange to reduce its help and release its employees to war industries.

The exhibitor and exchange should bring about, by mutual effort, a system which rents posters instead of the selling system now generally in vogue. Thousands of posters are now thrown away, after use, in the best of condition.

The prompt return of cuts and accessories by the exhibitor will enable exchanges to reduce the size of their stock.

These may seem to be minor savings, but they will loom large in the aggregate, and they will count heavily with many an exhibitor when the new and heavy taxes, which now seem almost certain, cut into or cut out his present meagre profit.

* * *

The Basis of State Organization

THE exhibitors of Anderson, Indiana, eight in all have formed a local league with the slogan "A square deal for all."

We believe thoroughly in these local leagues.

First they are necessary in order to handle quickly local situations involving the welfare of the picture theatres. No state organization is able to tackle these local situations.

Secondly, they make the ideal and necessary basis of a state organization of *all* the exhibitors.

Sydney S. Cohen, President of the New York State League, is organizing New York State through its fifty-one senatorial districts. Here is the sample principle—a state league made up of district locals, embracing exhibitor strength and activity and ready for local action or, in a body, for state action.

* * *

Conserve!

In a recent address Samuel Untermeyer declared:

"This country will be divided into just two classes when this war is over—into those who did their duty and those who did not. And woe be to those who did not!"

C. S. Hutchinson

Honor Roll

Spencer Tupman, formerly organist at the Leader, at Washington, D. C., has joined the service of Uncle Sam, entering the Bandmaster's Training School. It was Mr. Tupman who inaugurated organ recitals in the Washington picture houses and made them an attractive feature for music lovers.

Fred Goodwins, whose peculiar style of light comedy acting has won him numerous admirers in Paramount and Artcraft Pictures, leaves for England after the completion of "The Way of a Man with a Maid," Bryant Washburn's next starring vehicle, in which Goodwins plays a leading role. He will go to an officers' training camp.

Two more service stars were added to the L-KO service flag when Jack Ball, assistant director with the Jim Davis company, enlisted in the tank service, and when Frank Mock, assistant to Director Craig Hutchinson, was called to Texas for limited service. The L-KO flag now contains thirty-nine service stars.

Malcolm S. Boylan, assistant publicity director at Universal City, is now at Camp Kearny awaiting a call from the Signal Corps, to be trained as a war photographer. Boylan was leader of the men from his draft district when they entrained for the camp.

In a letter to Winfield R. Sheehan, general manager of the Fox Film Corporation, Aaron B. Bernd, formerly in the Fox publicity department and now a private in the American Expeditionary Force, says he is stationed at Bordeaux and is working in the Quartermaster laundry.

Oscar Cooper, of "Exhibitor's Trade Review" of New York, has gone to Camp Lee, Virginia, to enter the Infantry Officers' Training School.

Bobby Vernon reports for service at the Submarine Base on Monday morning, September 9th. For the past week this Christie Comedy juvenile has been utilizing his spare moments in breaking up housekeeping.

Thomas Evans, head of the Evans Film Manufacturing Co., of New York City, has been promoted to the rank of major in the Sanitary Corps, where he has important duties in connection with the Construction School at Washington.

Renwicke Wylie Abott, title editor of the Universal West Coast Studios, received telegraphic word this week that he had been appointed a captain in the Motor Transport Corps. He was ordered to Camp Holabird, Volgate Creek, Maryland.

Jack Holloway, who has been doing publicity work for Diando, has entered the Merchant Marine, having formerly held a mate's license on the Atlantic. He left the studio last week.

Industry Starts Liberty Drive

While Waiting for "Send-Off" Gong Producers and Stars Put in Preliminary Good Work for Flying Start

THE GOAL

THE motion picture industry is going to sell $1,000,000,000 of Fourth Liberty bonds in the campaign beginning Sept. 28.. That is the goal it has set, and it has built up a thoroughly live organization with which to reach it.

Every motion picture theatre in the country has been constituted a selling force. Full page advertisements telling of the industry's Liberty Loan activities are a part of the campaign.

During the last few weeks, thirty-seven of the most prominent movie stars have appeared before the camera in Liberty Loan plays. Each of the large producing companies is represented, and one film will be shown every day of the campaign, in every motion picture house.

The companies have combined their efforts in a committee of which Adolph Zukor is chairman, and arrangements have been completed for the release of the pictures free to the exhibitors, at the twelve largest exchanges. With the film will go report blanks for Liberty Loan subscriptions.

WHEN the morning of September 27 dawned the motion picture industry, literally speaking, was up with the larks and putting the finishing touches to its preparations to send the Fourth Liberty Loan Drive away to a flying start. Not a producer, distributor, star, or anyone who could help was found wanting, with the result that prospects for the industry closing the race with flying colors are brighter now than ever before.

One of the latest producers to enter the lists is George Kleine, who, not to be outdone by his brother producers, has made a Liberty film for distribution, and in which Grace Valentine is the star. The title of Mr. Kleine's picture is "The Thought of the Moment," and Miss Valentine appears as the "Soul of Woman." The announcements of Liberty films made previous to last week carried no mention of Mr. Kleine's contribution, as he kept it as a surprise to exhibitors. With this film, all the Liberty films are now ready for distribution, as outlined in MOTION PICTURE NEWS last week and in previous issues. The entire distributing organization throughout the country, of the Famous Players-Lasky Corporation is ready for the handling of the Liberty Loan films allotted to this company for circulation. All decks have been cleared for a 100 per cent distribution of these prints, and full instructions have been sent to all branch managers by Al Lichtman, general manager in charge of distribution. Prints have been shipped to the Famous Players-Lasky exchanges and every detail in connection with the efficient handling of these films has been made clear so that there will be an absolutely systematic handling of the pictures.

In a letter to exhibitors, Vitagraph said: "From now until the close of the campaign, October the 19th, there will be available for your use, free of charge, the following subjects which were made for this particular purpose, namely: "Bonds versus Bonds," featuring Earle Williams; "The Choice," featuring Alice Joyce; "The Decision," featuring William Duncan; "The Grouch," featuring Harry Morey; "A Wise Purchase," featuring Corinne Griffith; "Her Last Pledge," featuring Gladys Leslie."

Other companies are exerting every effort to send the films over the top in first-class shape.

Carefully formulated plans to obtain the 100 per cent distribution desired by the Government for the Liberty Loan films contributed by the various stars and producing organizations of the industry, were announced last week by the Liberty Loan Committee of the Motion Picture Industry. The co-operation of the exhibitor, who will be one of the most important units of the industry in assuring complete success for the committee's projected campaign is earnestly sought by the industry. Reports received from the field indicate that the showmen will not be found wanting, and that they are preparing to extend the fullest possible co-operation to the Treasury Department and the Industry's committee.

The following letter, which was drafted by the Liberty Loan Committee of the Motion Picture Industry, and which explains in detail the regulation for the distribution of the prints to be used in the campaign, has been sent by each of the distributing organizations co-operating in the movement to all of its exchanges:

"Uniform rules and regulations for the handling of the Liberty Loan prints to be used in the Liberty Loan campaign are contained in the following letter, prepared by Al. Lichtman, manager of distribution for the Liberty Loan Committee of the National Association of the Motion Picture Industry, and which has been sent by the Home Office of each distributing organization to all of its exchanges:

"The Motion Picture Industry, collectively and individually, gives way to no other industry or group of individuals in patriotism, and in practical substantial aid to the Government. As evidence of this fact, 37 of the various motion picture stars have made negatives in aid of the Fourth Liberty Loan. From each negative, the Government is furnishing 112 prints to be distributed by the branch offices of the several distributing organizations, as follows:

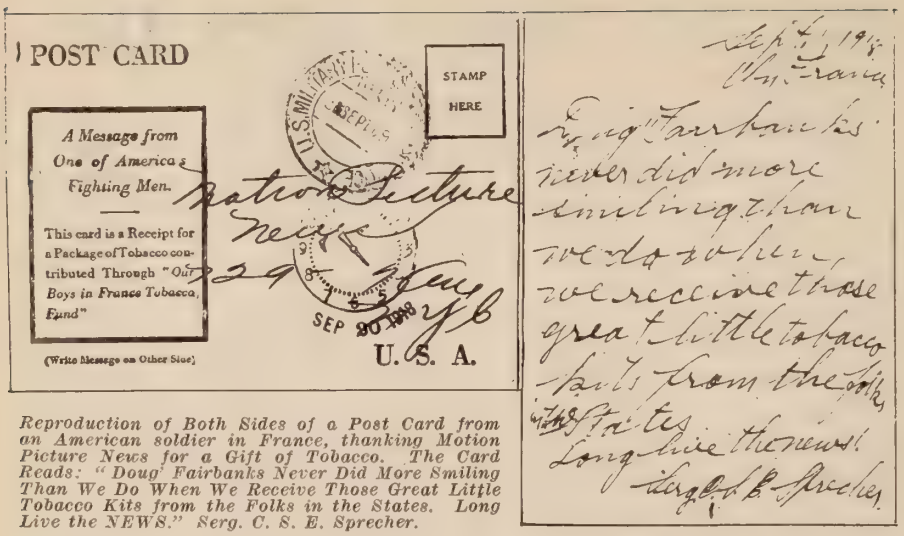
"1st: Each company will distribute, through all of its offices in the United States, the prints in which its own stars appear.

"2nd: Bookings of the Liberty Loan prints shall be made to any exhibitor, whether or not he runs our product.

"3rd: Each branch office of each distributing organization will be held strictly accountable, not only by its Home Office, but by the Treasury Department, for booking solid each print from the date of receipt of each print, up to and including the 19th day of October. Shipment of prints will begin on September 15.

"4th: No exhibitor shall be permitted to book

(Continued on page 2169)



Reproduction of Both Sides of a Post Card from an American soldier in France, thanking Motion Picture News for a Gift of Tobacco. The Card Reads: "Doug' Fairbanks Never Did More Smiling Than We Do When We Receive Those Great Little Tobacco Kits from the Folks in the States. Long Live the NEWS." Serg. C. S. E. Sprecher.

Theatre Owners Meet in Albany

State Capital Is Scene of Appointment by Sydney S. Cohen of 51 Men to Look After Liberty Loan Campaign for Association

A CONFERENCE of the picture theatre owners of the state of New York, representing 1,600 screens, opened at the Ten Eyck Hotel, Albany, N. Y., at noon on September 26.

The exhibitors throughout the state showed great enthusiasm on the matters brought to their attention by the president, Sydney S. Cohen, of New York. A letter from Guy Emerson, Director of Publicity, Second Federal Reserve District, outlining the plans of the Treasury Department, was read.

Resolutions were passed endorsing the Fourth Liberty Loan and lines were laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the state of New York.

President Sydney S. Cohen appointed fifty-one representatives, one in each Senatorial district comprising the state, in order that the proper statistics could be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative was designated in each of the three Assembly districts comprising each Senatorial district of the state.

When the question of Sunday opening was presented for consideration, the enthusiasm of the up-state men knew no bounds. It is the general belief that the efficient work and aid of the exhibitors in the support of Government Propaganda will do much to clarify the Sunday opening situation in the state of New York.

President Cohen made a strong appeal to the up-state exhibitors to make a gala week of October 5 to 13, during the Motion Picture Exposition to be held at Madison Square Garden. Many pledges were exacted, and New York City can look forward to the most notable gathering of theatre owners in its history.

The next Government picture now ready for screening, "America's Answer," was called to the attention of theatre owners. Hearty endorsement of same was given but many exhibitors expressed the opinion that the Division of Films could get much better results, if these pictures were released to all exhibitors on a percentage arrangement, in order that the smaller houses could play same and the fullest amount of screening could be given to this Government propaganda. Resolutions to that effect were passed.

The Brooklyn delegation to the conference presented a resolution endorsing the work of William A. Brady, the courageous National champion, an engraved copy of which will be presented to Mr. Brady by the president. This resolution was passed unanimously.

A resolution was passed authorizing the state president, Sydney S. Cohen, to urge the proper representation be given the exhibitors of the state of New York in the new affiliation of the national exhibitor organizations.

A resolution stating that a large percentage of the patrons of motion picture theatres being women, the president, Sydney S. Cohen, is urged to hold conferences with the leaders of the Woman's Suffrage Party of the state of New York, in order that a closer co-operation can be effected for their mutual benefit. A letter from the New York State Woman Suffrage Party was read, asking the exhibitors of the state of New York to show slides in their theatres urging the women of the state of New York to register on the coming registration days, October 7 to 12.

Four Dark Nights Decreed for Picture Houses

In co-operation with Fuel Administrator Garfield, Harry Crandall, representing the picture interests, has decreed four dark nights for the picture houses, from Monday to Thursday, inclusive.

Exhibitors declare that there is no lack of patronage on these nights, but they have substantially decreased their electric light bill, which amounts can be more advantageously used to help win the war.

Soldiers Abroad Thank News for Smokes

That the shipments of tobacco to our soldiers abroad through the "Our Boys in France Tobacco Fund" are fully appreciated and welcomed by the lads in khaki was made quite evident last week by the receipt of over a score of post cards from the boys themselves. In one batch Motion Picture News received thirty-one post cards, each of which had been written by a soldier from the United States who has received the tobacco through the fund.

Many indications that this appreciation will spur the stay-at-homes to keep the stream of tobacco going to France have been noted by Motion Picture News. Theatres throughout the country have been doing noble work in supplying our lads with not only tobacco but other little luxuries, which they appreciate heartily. Exhibitors, although their time over here is dominated by the business of keeping "going," do not lose sight of the heroes' needs abroad.

F. I. L. M. Club to Honor William A. Brady

The F. I. L. M. Club of New York will honor William A. Brady, President of the National Association, and his daughter, Alice Brady, with a theatre party at the Central theatre, September 30, in witnessing Miss Brady's latest stage success, "Forever After."

Already there has been a large subscription list and it is expected "Who's Who" of the film industry will be present. The F. I. L. M. Club will also give a Dinner Dance at Reisenwebber's early in October.

Those who were present at the Dinner Dances for the members of the F. I. L. M. Club will remember what enjoyable affairs they were, and it is expected that this year will prove a repetition of last season's success.

This is only the forefun of enjoyable affairs that will be given by the F. I. L. M. Club during the current season. The dinner is limited to the F. I. L. M. Club members, their ladies, and friends.

Pathe Holds Convention "To Save and Serve"

Pathe celebrated on September 24, 25 and 26 by holding a "save and serve" convention which was attended by the managers of all the thirty exchanges. The convention was held at the home offices of the company in New York. It was the first time in the history of the company that representatives from points west of the Rocky Mountains have been called to the home office in a body.

Paul Brunet, vice-president and general manager of Pathe, has approved of an elaborate program prepared by Sales Manager Quimby, which includes discussions of many matters of interest to the sales force as well as generous plans for entertainment.

The keynote of the convention was conservation and economy in order to meet the war time expectations of the Government.

Industry Starts Liberty Loan Drive

(*Continued from page 2167*)

one subject for more than one day; nor to book two subjects for the same day, whether such subjects are handled by this or another company; in other words, no exhibitor shall have more than one of the 35 subjects for any day; nor shall any exhibitor be permitted to obtain a repeat booking for any subject.

"5th: No charge shall be made directly or indirectly to any exhibitor for the exhibition of any Liberty Loan print.

"6th: Instead of shipment being made to exhibitors by express, all such shipments are to be made by post under a Government frank, especially issued for the purpose. This frank will be evidenced by a label. These labels will be sent to you along with the shipment of prints. It, of course, follows that no postage will be necessary. One label is to be inclosed in each shipment for the exhibitor's use in returning the print. A heavy penalty is attached to the use of such labels for any other purpose.

"7th: At the top of each booking sheet you will write the words, 'Respectfully submitted to the Treasury Department of the United States Government.'

"8th: On October 20 you shall forward to this office the original booking sheets, or duplicates thereof, showing the specific theatres and the days for which each print was on exhibition, as well as the dates for which each print was in transit. Such information is not to be conveyed by signs or hieroglyphics; but, on the contrary, is to be plainly written, so that the actual facts are perfectly apparent to a layman totally unacquainted with the booking sheets and booking methods of the Motion Picture Industry.

"9th: For each day that each exhibitor books a Liberty Loan print, such exhibitor is to be impressed with the necessity of sending to you a record of the total amount of the Liberty Loan subscription taken at his theatre for that day. This record shall be carefully entered by you in a book kept solely for that purpose, and a transcript thereof daily sent to this office. Each page of such book shall be totalled, and the total carried over to the succeeding page, for it is quite probable that several times during the drive you will be asked to send by wire, the total of the subscriptions obtained to date by the theatres booking the prints assigned to you.

"10th: The prints allotted to you are Government property. Accordingly, you are held personally responsible for their safety. Immediately after the conclusion of the drive, you will be asked to return all prints to the Government. Shipping instructions for such return will be forwarded to you at a later date.

"11th: This same letter of instructions is sent by the Home Office of each distributing organization, to its respective offices. In other words, all exchanges handling the Liberty Loan prints, are receiving a uniform letter of instructions prepared by the Committee of the Motion Picture Industry, appointed by the Treasury Department.

"12th: No excuse or alibi will be entertained either by the Government or by this office, for permitting any print to remain idle on the shelf.

"It is, of course, recognized both by the Treasury Department and by the Liberty Loan Committee of the Motion Picture Industry, that all of the exhibitors of the United States are more than anxious to perform their patriotic duty, by exhibiting a Liberty Loan subject every day of the drive, and that, therefore, each exhibitor will see to it that he possesses complete bookings for the entire period.

"It is likewise recognized with equal force, that you, and each member of your organization, are just as anxious to do your bit in aid of the Liberty Loan, as the exhibitors are to do theirs, and that, therefore, you will see to it that each print is booked solid during the drive, so that each day for each print is accounted for, by the print being on actual exhibiton, or being in actual transit.

"'By this method both you and the exhibitors will execute a 100 per cent. result.

"'From the above, it is, of course, manifest to you that the purposes of this distribution are twofold; first, to perform, to the fullest extent, our duty to the great cause and to the Government; and, second, and very incidentally, to demonstrate to the Government, by actual figures, the extent to which the Motion Picture Industry is a practical aid; and, therefore, essential, and that all the members of this Industry, in all its branches, are more than ready and willing and capable of doing their bit to the extent of 100 per cent.'"

Goldman Appointed Censor

Mayor Cowgill has appointed Henry Goldman as film censor at Kansas City, to succeed Sydney J. Baker, resigned. Goldman was formerly assistant film censor, and previously was on the road as traveling salesman.

COLUMBUS DAY

Exhibitors Asked to Pay Tribute to Italy on That Day

THE National Security League, Inc., of New York, has asked the theatre managers and exhibitors of the country to join the league in a tribute to Italy on Columbus Day, October 12. It is suggested that theatres fly Italian flags and use as part of the musical program the Garibaldi Hymn.

Exhibitors played no small part in the celebration of our own national Flag Day, and it is felt that they will, as usual, come to the front and lead the populace in paying fitting tribute to our great ally, Italy.

The Security League has said: "The patriotic services of the industry cannot be overestimated. They have been ever ready to do their part."

Exhibitors who have formed no plan for this day are invited to get in touch either with the Security League, 19 West 44th street, New York, or MOTION PICTURE NEWS.

Anderson Forms League for Mutual Benefit

Additional indications that exhibitors can accomplish more in league with each other for mutual benefit than by operating separately and pulling several ways were brought to the attention of MOTION PICTURE NEWS this week in a letter from F. G. Heller, an exhibitor of Anderson, Ind.

The letter follows: "As president of a newly formed local Exhibitors' League, I feel that we have some news that is worth publishing. As exhibitors in Anderson, we are all on most friendly terms and feel that we can accomplish much with a little organization of our own. This is unusual, nevertheless true. While Anderson has a population of perhaps 25,000 people, with eight theatres, seating approximately 5,000, we believe there is room for all of us if we conduct our theatres in the proper way, and to this end we intend to put forth our greatest efforts. The operators, musicians, electricians, stage hands, film producing companies and in fact most every branch of the industry are organized, so why not the exhibitors?

"While it is true that the exhibitors of Anderson have not experienced a great many difficulties with film companies, employes, etc., yet little things occasionally arise that can be more easily settled by an organization rather than by the individual.

"The new organization will be known as the Exhibitors' Co-operative League of Anderson and the motto adopted is 'A square deal for all.'"

Officers elected as follows: F. G. Heller, president; J. J. Ryan, vice-president; D. Fitzgerald, secretary and treasurer.

U. S. Division of Films in New Quarters

Coincident with the removal of the Division of Films, Committee on Public Information, to its new quarters in the big office building at 6 and 8 W. Forty-eighth street, Director Chas. S. Hart announces several important changes in the alignment of the staff.

W. J. MacInnes, who assisted in planning and furnished a great deal of the copy for the big advertising campaigns on different war activities, including the Liberty Loan and Red Cross drives, from their inception, and who came from Chicago to establish the "Official Film News," published by the Division of Films in the interest of the Government war pictures, is named as Director of Advertising and Publicity, and will have entire charge of all exploitation, except that of the Bureau for Community Co-Operation, which continues in charge of Ryerson Ritchie.

All publicity for the Division of Films, including the designing and placing of trade paper and daily newspaper advertising, poster and window displays, and other methods of stimulating public interest, will be included in the Department of Advertising and Publicity. Willard D. Coxey will be manager of the Press Bureau, under direction of Mr. MacInnes. Howard Herrick, recently in charge of press publicity, will be associated with Manager George Bowles as Assistant Manager of Feature Films.

At the present time the Division of Films is using only the sixth floor of the Forty-eighth street building, but when the work of fitting up the offices is completed three entire floors will be utilized. The Executive Offices will be on the seventh floor, the Sales Department on the sixth and the Educational Films Department on the fourth.

Peach Seeds Admissions for Kansas Theatre

Ten peach seeds was the admission price to the children at the Empress theatre, Paola, Kansas, September 14. More than nine thousand seeds were collected at the special matinee, with which the town started its campaign to meet the Governments appeal for peach seed.

Paola is the first town in Kansas to make an organized effort in this direction. Theatre patrons are expected to drop peach seeds in a box at the entrance all next week—in addition to the regular admission. A hundred thousand seeds by next Saturday is Paola's goal.

New Exhibitors' Branch Is Now Incorporated

Peter Schaefer of Jones, Linick and Schaefer of Chicago, informs MOTION PICTURE NEWS that the recently amalgamated exhibitors' organization, of which he is president, has incorporated under the laws of Illinois as "National Association of the Motion Picture Industry, Exhibitors' Branch."

Twenty officers and directors had attached their names to the corporation papers.

War Spirit Rules the Exposition

National Association of the Motion Picture Industry Announces the Stage as All Set for National Exposition at Garden

EVERY form of war industry in which the Government is engaged will be shown and exhibited at the National Motion Picture Exposition to be held in Madison Square Garden October 5 to 13, inclusive. The latest governmental department to requisition space at the war service exposition of the motion picture industry is the United States Government Employment Service of the Department of Labor.

The object of the exhibition of this department will be to visualize for the people of New York the vast variety of the war work upon which the Government is engaged, and in doing so call their attention to the urgent need for mechanics and laborers of every kind to engage in an essential war industry.

They are planning one of the most interesting and instructive exhibits that could possibly be imagined. It is planned to show miniature ships actually in the course of construction. Miniature ways and shipyards will be built in Madison Square Garden and workmen will actually build ships before the eyes of the public.

Working in co-operation with this department is the Ordnance Department of the Army and Navy. The exhibit which is being planned by this branch of the service will open the eyes of those attending the exposition and will serve the purpose of bringing the war to their very doors.

Plans are now being worked out to show every weapon that is used in modern warfare and the exact manner in which it is used. The Ordnance Department of the United States Army will have on view a specimen of every form of deadly weapon that is used in war.

They will also provide a large detachment of soldiers in uniform who will demonstrate to the public the exact manner in which these weapons are used. There will be the Lee Enfield rifle as adapted for use by the American Army, the various kinds of revolvers, machine guns, trench mortars, anti aircraft guns, the various kinds of hand grenades, bombs of all description, including the serial bombs and the depth bombs which are creating such havoc among the German submarines, all of the different models of light artillery, and such forms of the gas bombs as can be shown without divulging military secrets to the enemy.

The Gas Defense Division of the Chemical Warfare Service of the United States Army has also been invited to take space at the show, and a letter which has been received from Lieutenant Jackson of this division states that he will take the question up with the commanding officer of the division and give an answer in the course of a day or two.

Francis Lawrence, publicity director, of the United States Government Employment Division of the Department of Labor, was wildly enthusiastic when an offer of unlimited space at the show was offered to him by officials of the exposition company. He immediately stated that his department would require a minimum of 2,500 square feet of space and would undoubtedy need 5,000.

It is just as important that men be recruited to engage in the essential war industries as it is to send an army to France. Without the right and proper kind of equipment the soldier on the fighting front is helpless. This exposition will furnish us with an opportunity to demonstrate to the people of New York and vicinity the great need for labor and permit us to visualize for them the great variety of the war work of the Government.

World Pictures, among others, has just contracted for a large space in the Motion Picture Exposition which will be held in New York City during the month of October. The space is prominently located near the main entrance to Madison Square Garden, where the exposition will be held, and it will be elaborately decorated for the event. The World is planning to have some of its stars at the space each evening during the progress of the exposition to greet the crowds of people who are interested in World actors and actresses and World productions.

Urges Concerted Effort to Better Express Service

Abe H. Kaufman, of Memphis, in a letter to MOTION PICTURE NEWS champions the idea of concerted action on the part of exchange men to secure better express and parcel post service on films.

"A concerted effort should be made by all exhibitors and exchangemen of the entire country to secure better express and parcel post service," declares Mr. Kaufman.

"The exhibitors in our territory are missing out on their programs regularly, and rarely a day passes that we are not called on to furnish some two to five emergency shows (which, of course, we do not object to). However, if this continues, the public will lose faith in the exhibitors' advertisements, as a good many of the exhibitors here are missing out on their programs more frequently than they show the one advertised.

"When you take into consideration the fact that a large portion of the films shown today are patriotic or propaganda subjects, a great part of the effectiveness of this necessary Government work is being lost when films are delayed, and this letter is being directed to you with the hope that you can furnish us with the names of the proper parties to whom this matter should be referred, and further that you will suggest to the entire industry to take it up with said parties immediately."

Junet to New York Pathe

Raoul Junet, for several years manager of Pathe's New Orleans office, has been appointed Sales Controller by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc.

Mr. Junet will be located at the home office in New York.

Mexican Scenes Secured by Educational

George D. Wright returned to the "good old U. S. A." September 23 with 11,000 feet of "shots" of President Carranza, the Mexican Cabinet and Congress, the Mexican Army, the activities of Ambassador Fletcher and the recent doings at the Tampico oil fields, all of which will be released by Educational after it has been censored and formally admitted by the American Federal Government.

Mr. Wright's headquarters in New York is the Educational Film Corporation, for which he made his first series of twelve one-reelers, "Mexico Today," now in course of distribution. After launching that series last spring he went back to the Mexican capital and has been working there ever since, with the co-operation of the political authorities and the aid of his veteran cameraman, D. W. Gobbett. In speaking of the results achieved, Mr. Wright said:

"I have brought back the first motion pictures of the political life of Mexico, for, although individual scenes have been taken now and again by free lances, this is the first time that the Mexican Government has permitted its personnel and its activities to be picturized. I owe much to the kindness of Mr. Carranza, who gave me the freedom of Chapultepec and posed both with his official and his private family; to the American Ambassador, Mr. Fletcher; to the commanders of the Allied battleships in Tampico Harbor, and to Mexican officials of all grades who aided me with the military pictures and in recording the events of the Mexican Independence Day.

"The nature of the films cannot be fully disclosed till after they have been passed by the Committee on Public Information. There is no harm in stating, however, that they contain a great deal to stimulate American patriotism and to cement our present good relations with the Mexican Republic."

"America's Answer" Plays at Camp Upton

Considering the quarantine at Camp Upton and the possibility of the resulting necessity to cancel outside attractions in the Liberty theatre, E. L. Hyman, Director of Pictures, War Department Commission on Training Camp Activities, has booked a big feature picture for the week commencing Sunday, September 22.

"America's Answer" will be played Sunday and Monday. This is the second official Government picture, and this will be the first showing for it outside of the George M. Cohan New York theatre. "The Desert Man," with William S. Hart, Fatty Arbuckle and Mable Normand, Tuesday. Douglas Fairbanks in "The Americans" Wednesday.

Geraldine Farrar in her first Goldwyn picture, "The Turn of the Wheel"; also Mary Zentag, violinist virtuso, and Herbert Waterous, basso, will render solos on Thursday and Friday. Both of these soloists have donated their services through the courtesy of the Strand theatre, New York City.

Reviewers See More Liberty Pictures

The fourteen Liberty Loan pictures which the committee was unable to show at the Rivoli on September 18, were exhibited for the press in the Paramount projecting room on Monday. These include pictures with a number of Vitagraph stars, as well as the Goldwyn all-star appeal.

Corinne Griffith appeared as a girl who received money to invest in whatever pleased her most, and after looking at a number of pretty things decided to buy bonds.

Alice Joyce was a factory girl who invested her money in bonds instead of buying clothes. Her soldier-boy sweetheart neglected her at first, but soon saw her worth.

Edith Storey held up Joseph Kilgour, bandit, at the point of a gun and relieved him of his stolen money to put in bonds.

Kalem's "My Country" gave a pathetic picture of a woman who lost her grandson in the war, but still considered her duty undone unless she bought bonds.

Wallace Reid as Mr. Average American appeared in a very clever little picture with his wife and baby and members of the Lasky stock company.

George Cohan's consisted of a series of pictures of the star speaking and fine titles by Jerome Beatty. It's one of the best of the lot.

Elsie Ferguson dismissed maid and chauffeur and sent them into war work.

Enid Bennett tried to enlist in the army but was contented finally in doing her work at home, soliciting bond subscriptions.

In a conception of Charles Maigne's Alice Brady looks on the work which one bond accomplishes.

Harry Morey and Betty Blythe in "The Grouch" carry patriotism into a restaurant and succeed in putting the skids under a pro-German waiter.

Gladys Leslie reforms a burglar and gets his promise to buy bonds.

William Faversham spoke the words of O. R. Geyer.

Earle Williams, as the American army, used each bond issue as a file to break the chains binding Civilization. The Fourth File did the trick.

The Goldwyn All-Star film, which included in its cast Tom Moore, Pauline Frederick, Madge Kennedy, Mabel Normand, Mae Marsh and John Sainpolis, had some fine, clever subtitles, as the various nations were seen seated around a table playing poker. This is entitled "Stake Uncle Sam to Win Your Hand," and was written by Willard Mack.

Many of the pictures contain flashes of parades and some effective scenes of the battlefields.

Earle Will Direct for Lillian Walker

William P. S. Earle will direct Lillian Walker, according to Lester Park, and the new director leaves with Mr. Park for Los Angeles today.

The story will be an adaption of "Frau," by John Breckenridge Ellis, and will be the second of Miss Walker's new starring venture.

Well Organized for Loan Drive

Theatre Owners' Association of Southern California Will Meet Weekly Hereafter—Sets the Pace for Similar Organizations

Keep This in Mind:

LET us unite in making the next Liberty Loan a success beyond anything heretofore accomplished in Government finance and a victory comparable to those now being won by our army in France.

ALTHOUGH reports are coming in from all over the country that the motion picture industry is well organized and keyed up for the Liberty Loan campaign, exhibitors in Southern California seem to have advanced faster in perfecting a strong and permanent organization.

Patriotic talks concerning man-power, liberty loans, and co-operation with the Four-Minute-Men made up the program of the bi-weekly meeting of the Theatre Owners Association of Southern California this week, and it was then decided that the meetings hereafter would be conducted weekly every Wednesday instead of every other Wednesday as heretofore.

Recently many of the theatre owners of Los Angeles were presented with messages from President Wilson thanking them for the co-operation given the Four-Minute-Men. These were presented to the theatre men at the theatres, and in each instance they were asked to respond. A feature of the luncheon this week was that each of the theatre men was asked to again give their speech of acceptance. This provided a very enjoyable feature.

Report of what the Motion Picture Producers' Association is doing to add manpower in compliance with the "work or fight" ruling was made by W. J. Reynolds, secretary of the association in Los Angeles. His remarks showed that the number of extra men working at the studios had been reduced from 3,000 to 500. The 500 are now registered, and a report is made weekly to the local exemption board showing how much time each man has worked during the past week.

The extra men are now booked at the studios through an agency conducted by the Producers' Association. This prevents the police department and officers of the Army and Navy from raiding the studios, as was done before, in the search of slackers or men who should be working at occupations which would help toward winning the war.

Leo Ryan, who is conducting a school instructing women to operate projecting machines, reported that four had completed the course, taken the examination of twenty-four questions provided by the Fire Examiner, as well as the oral test on the operation of a machine, and that all had passed with a 100 per cent grade. Four graduates from this school are now employed in theatres. The school is conducted under the auspices of the Motion Picture Theatre Owners' Association, and the members plan to fill vacancies caused by men leaving to serve in the army and navy, with graduates.

Mr. T. B. Miller, theatre owner of Salt Lake City, who is in Los Angeles as representative of the Exhibitors' Booking Association of the western states, made a short address on co-operation and its effect in the world war. His talk was a very eloquent one and brought those in attendance to a high pitch of enthusiasm.

In a discussion as to the handling of the Four-Minute-Men, it was decided that all theatres would carry a slide instructing the patrons of their theatres to remain seated until the end of the speech by the Four-Minute-Men, and also that the Four-Minute-Man would be properly introduced to the audience in each theatre by the owner when appearing upon the stage for his talk.

Plans for making the theatres one of the most important factors of the Fourth Liberty Loan drive were explained to the exhibitors by J. C. Jessen, of MOTION PICTURE NEWS, and these provide that stars shall be booked to appear at practically all of the theatres five nights of each week—Monday to Friday inclusive—and following the Four-Minute-Man make a short speech on the purchase of Liberty Bonds. The player or director who makes the personal appearance at the theatres will be accompanied by salesmen from Liberty Loan headquarters, and a sales campaign will be carried on in the lobby as the people leave the theatres.

Every theatre owner or manager is the executive of his respective institution, and will be in charge of the loan subscriptions there to his patrons, and also will be expected to see that every employee of the house purchases one or more Liberty Bonds. All bonds sold at the theatres will be turned into the motion picture subscription receipts on the theatre men's night at the Tank Victory in Central Park in Los Angeles, on October the 18th.

The proposition was presented to the theatre owners by Dave Bershon asking that one night each month they donate 10 per cent of their receipts to the Smileage Book Fund for the purchase of Smileage Books to be given men in training camps. A pledge to do this was circulated and signed by every theatre owner present. Ten per cent of the receipts will be forwarded the War Department Commission on Training Camp Activities, Washington, D. C.

Universal Buys Interest in Symphony Theatre

It is announced that the Universal has become interested with Thomas Healy in the Symphony theatre, New York City, and that the initial production will be a Universal production.

Three New Washington Theatres

October Will See Three New Motion Picture Theatres Open Their Doors in Nation's Capital

OCTOBER will see three new picture houses open their doors to patrons in Washington. The ban on building construction other than for Government purposes has not affected these, owing to the fact that material and contracts were secured and provided for and the buildings were too near completion to be left unfinished. They were not requisitioned by Uncle Sam because they could not be used to advantage for war work.

These will be Loew's Palace theatre, F street near Thirteenth street, with entrance on F street; Crandall's Metropolitan, also on F street, near Tenth street, and Moore's Rialto, on Ninth street near G. These promise to have larger seating capacities than theatres now in use and to be the most up-to-date in construction, attractive in design and beautiful in decoration.

A recent statement from Walter Brownley, manager for Mr. Loew in Washington and Baltimore, announces that the Palace will be adapted for both screen and stage attractions and will be used for both as occasion demands. It will have a seating capacity of 3,000, which exceeds that of any other theatre in the city.

A unique feature will be the elimination of long flight of stairs, as the central lobby from F street will be so graded as to meet the natural slope of Thirteenth street, making the orchestra reached by a descent of six steps and the balcony by an ascent of about the same number of steps. Panel lights under each alternate step will enable patrons to easily find their way to the balcony.

The lighting system will be entirely new to the Capital City, as no lamps or domes will be visible. This will be effected by panels from the roof illuminated with cathedral lights. A 30-foot switchboard controls the lighting system and 146 "dimmers" makes possible the regulation of lights for varying effects to meet the demands of screen and stage performances alternatively.

There will be twelve private boxes provided, six on each side of the stage. Dressing rooms, scenes and full stage equipment will make this an ideal house for road shows. An exceptionally attractive set for the screen will occupy the stage for picture performances, in front of which will be located a large orchestra for accompaniment. When stage shows are installed the orchestra will take its place in the orchestra pit.

Already two large pipe organs have been installed, one on each side of the stage. These will be used alone and in conjunction with the orchestra for accompanying screen and stage productions. A cone system of heating under the seats will make the house comfortable in winter, while a monster typhoon fan will provide proper ventilation as well as make it cool during the hot weather.

Columns of French marble and mirror panels will give beauty and brilliancy to the lobby, which will be enhanced by an artistic color scheme. Rest rooms, smoking rooms and other comforts will be provided for patrons.

The promenade lounge on the balcony tier will be paneled in Mexican mahogany and provided with a cheering fireplace. This overlooks the lobby and offers opportunity for entr'act meetings.

Booking of "America's Answer"

Chas. S. Hart Announces Booking Conditions for the Second Official Government Feature Distributed by World Film

DIRECTOR CHAS. S. HART, of the Division of Films, Committee on Public Information, who recently announced the coming release of "America's Answer," the second U. S. official war picture, under conditions that will make it possible for motion picture houses, large or small, to show the picture at a profit without the necessity of increasing their admission price, now makes public the plan formulated by Dennis J. Sullivan, Manager of Domestic Distribution, for giving both the exhibitor and the public a fair deal.

As already announced, "America's Answer" will be released through the World Film Corporation. The date will be October 28, instead of October 14, as previously indicated. The plan does not comprehend a percentage of the receipts, but a straight rental of 33 1/3 per cent of the average daily business of the house, plus 25 per cent increase for the additional business that a Government picture insures.

For instance if a theatre's business has averaged $1,000 a day since November 1, 1917, 25 per cent, or $250, is added, thus figuring the prospective business for the official picture $1,250. The rental for the picture in that case would be $416.66. On the basis of a daily average of $100, plus $25, the rental would be $41.67. A small motion picture house, with a daily average business of only $15, would see the Government picture for the very small sum of $6.25.

The addition of 25 per cent to the average daily business of the theatre is considered very fair, because "Pershing's Crusaders" has increased the business of the houses from 50 to 200 per cent over the normal receipts.

Director Hart also makes another announcement of interest to exhibitors.

"In order to avoid any misunderstanding," he says, "exhibitors should bear in mind that the Government tax on theatre tickets is remitted only when the official films are shown directly under Government auspices. When the pictures are shown on a rental basis the usual war tax for motion picture theatre admissions must be collected."

Rowson Writes on British Film in America

In a letter of appreciation to MOTION PICTURE NEWS, H. Rowson, of the Ideal Film Renting Company, Ltd., London, speaks of British-made film in the American market. His letter, which follows, is of vast import and interest to the whole industry:

"I wish to thank you on behalf of my company for the recognition which you have given to 'Masks and Faces' in the 'Motion Picture News.'

"If I may be allowed to say so here, I think the time is coming when the trade will have to think hard over some of the problems concerning the showing of pictures from different countries. I recall the fact that one of the earliest attractions of the cinema was the display outside of mottos such as, 'We bring the world before you.' In recent years, however, the influence of manufacturers has tended toward a much more insular attitude.

"It would, of course, be mad folly to leave any opening for inferior pictures on any pretext whatever. I venture to think, however, it is just as bad for the trade in general that any system should prevail which prevents or handicaps unduly comparatively better pictures than are being shown. As an example of this, I would like to quote Italy and France, two countries which were undoubtedly pioneers in film productions. On account of their insularity they remain exactly where they were many years ago; in fact, it is a question whether they have not actually receded. On the other hand, America which was the first big country to utilize the resources of the world in different developments of the film and cinema industry has undoubtedly placed itself for the time in the front rank.

"The regularity of output and the identity of interest between manufacturer and distributor which was the chief feature of American production years ago undoubtedly achieved wonderful success, and contributed immensely toward the stability of the trade. It is undeniable that it was not in the direct interest of manufacturers to encourage the exhibition of foreign pictures, regardless of the effect on exhibitors. The time quickly came when there were practically no dealers in America to buy foreign pictures, in spite of the fact that a few foreign pictures have trickled into America during the last few years, which have been, on the whole, exceptional pictures and of rare merit.

"I have had too much experience as a distributor of films to deny or disparage the value to each country of home-made pictures. Of pictures which only reach average qualities, local atmosphere, local color, local manners, etc., will help a film to pass muster where it will entirely fail when shown in any foreign country. My experience, however, has also taught me that pictures of exceptional merit are exceedingly attractive independently of their origin.

"I look more to the trade press to deal with the question of foreign films in the proper perspective, and to exercise analogous functions of statesmanship as against interests of individuals.

"I would like to assure you that I have every cause for gratification at the reception of my company's pictures in America. Since we started producing in 1915, and during my visit in 1916, every one of our pictures were disposed of there. Some by myself, and others by the surreptitious means of duping pictures by the light-fingered gentry, which exists in the industry. In a way the best proof that American methods have been keeping out good pictures before and during the early days of the war, is to be found in the fact that so many pictures found their way there anyhow, and I believe were shown with great success in some of the best theatres in the country.

"I am trying to look at this matter dispassionately in what I hope is in the best interest of the trade. I want every manufacturer in every country to feel the incentive to progress. I want him to feel that there is room in every part of the world for pictures of outstanding merit. I believe that the permanent success of the cinema depends upon progress and the peculiar advantages it has of bringing the world in all its ramifications to every door. Odious comparisons in trade papers will not take the place of editing them intelligently for the public.

"What is the remedy? I suggest that the organizations which distribute films all over the country should have a department whose business it will be to look out for suitable pictures from foreign countries which shall also have the means of editing them intelligently for the American public.

"The natural advantages of the home-made article cannot really suffer by foreign competition, but must benefit if there is any truth in the idea that good pictures are preferable to indifferent ones.

"Yours very faithfully,
"H. ROWSON."

RUN LIBERTY FILMS

Newsy Reports From All Sections

Reel Fellows Add Members in Connecticut

NEW HAVEN, CONN.—Great strides are being made by the newly organized Reel Fellows' Club of Connecticut in their exploitation of good will and good fellowship amongst the salesmen and exchange managers of that particular territory.

Morris Rabanus, former Mutual representative in Connecticut, has left his post in New Haven and is now stationed at Camp Greenleaf, Georgia, in the infantry, having been drafted. In appreciation of his long term in the territory and the good will which he helped to create during his time as film salesman, the Reel Fellows are purchasing a handsome wrist watch which will be sent to him as a token of esteem from his brother salesmen.

The Reel Fellows have already taken up the matter of putting over big things in Connecticut on the new Liberty Loan, and promise grand results. New members who will be entered into the organization at the meeting of October 1 are as follows: Mr. Sam Farber, recently appointed manager of the New Haven office of American Feature Film Company; Mr. Jerry Wilson, representative for Sherry Service, and Mr. Michael Alperin, new representative of Famous Players-Lasky and formerly with Boston Goldwyn.

The Membership Committee is determined to establish a record.

Exhibitor Campaigns for War Savings Stamps Gains Ground

BALTIMORE, MD.—Louis A. DeHoff, manager of the New and Garden theatres, Baltimore, has done much recently toward boosting the sale of War Savings Stamps in Baltimore by lending his theatres to the War Savings Committees for rallying purposes. On the last occasion Mr. DeHoff invited June Caprice to partake in the entertainment and arranged a program that did much toward causing the meeting to show receipts of $250,000.

The meeting was held at the Garden, and, although Miss Caprice was suffering from a severe cold which had placed her in care of a doctor for several days, this did not prevent her from displaying her winsome personality in an address, in which she urged the audience to buy Thrift Stamps. After the address Miss Caprice bought $1,000 worth of War Savings Stamps and challenged the audience to do the same. They responded generously.

As the star was leaving the theatre to return to her hotel one man in the audience called out that if Miss Caprice would reappear he would add another $1,000 to his subscription. She was very ill at the time, but, nevertheless, she did return and laughed and sang the remainder of the evening.

Give Singing Privileges to Loan Committee

ST. LOUIS, MO.—Through a resolution tendering the privilege of using theatres controlled by its members to the Liberty Loan Organization for the Fourth Loan drive, the Executive Committee of the Motion Picture Exhibitors' League of America, St. Louis branch, has cut the tangled skein by which it has become involved with various independent patriotic singing bodies of St. Louis, such as the Four-Minute Singers, the St. Louis Art League Singers, the Camp Community Service Singers and the Knights of Columbus Choral Club.

The Liberty Loan Organization will use its own judgment in selecting singers. The decision of the motion picture men is regarded as a victory for Herbert W. Cost, who organized the Four-Minute Speakers, and for I. L. Leonard, director of the Four-Minute Speakers.

The question of whether the Camp Community Service of the Four-Minute people should control the singing in the motion picture theatres was sharply debated and resulted in considerable acrimony.

The moving picture men first offered their theatres to the Four-Minute Singers, then withdrew the offer. Hector M. E. Paznezoglu, chairman of the moving picture men's meeting, deplored the fact that he had failed to bring about an amicable adjustment of differences.

Charles D. Cooper, director of the War Camp Community Service, representing the War and Navy Department Commissions on Training Camp Activities, says that he has been instructed from Washington to organize singers for service in the motion picture theatres during the fourth Liberty Loan drive and has carried out instructions with vast pains to himself. This procedure, Cooper says, has been in operation in Michigan, Indiana and other states and has achieved remarkable results.

Mr. Cost says the action of the local branch of the M. P. E. L. of A. means that the Four-Minute Singers will have undisputed use of the theatres controlled by the M. P. E. L. of A. during the period of the loan drive.

Exhibitors Entertain United Representatives

ST. PAUL, MINN.—The Motion Picture Exhibitors of St. Paul tendered a luncheon at the St. Francis Hotel to E. J. O'Donnell and D. G. Rodgers, representing the United Pictures Theatres of America, on Friday, September 20.

Among the exhibitors present were the following: H. J. Andrews, Mr. Marks, Mr. Ellsworth, E. N. Carter, Joe Freidman, Mr. Reisman, Mr. Gilosky, Clyde Hitchcock and H. Breilein.

Mr. O'Donnell took the opportunity at this meeting of the exhibitors to explain in detail the United Picture Theatres of America's plan.

Smaller Buffalo Theatres Refuse Operators' Plea

BUFFALO, N. Y.—At a meeting of exhibitors and operators this week no action was taken on the request of the operators for a twenty per cent increase in wages other than that the proposition was left to the individual managers.

The men working at the big houses, such as Sheas' Hippodrome, Strand, Palace, Elmwood, Victoria, etc., are now getting more than the union scale calls for, and these houses may even grant a slight increase to the men, but the small houses cannot afford a boost at this time.

It is said that at some of the smaller houses on the east side operators are getting $27.50 weekly for four hours' work each night, and managers of these places refuse to give more money now.

The agreement between the exhibitors' association and the operators' union does not expire for two years, so that unless the individual managers are favorable for the increase many operators stand little chance for an increase.

The men put the proposition up to the exhibitors in a fair and square manner, putting forth that with the ever-rising cost of living they were finding it a harder matter to "carry on."

They also pointed out that for men of their mechanical ability large wages were available at local war work plants. However, they said they preferred to stick to their first love as long as possible. It is now probable that some of the smaller houses may lose their men to the war industries.

"Colored" Theatres in Throes of Strike

MEMPHIS, TENN.—The four colored theatres in Memphis are in the throes of a strike among the operators. Three of these are owned by the Dixie Amusement Company, and, as the two managers are licensed union operators, two of their houses are getting by O. K., but the third, the Lincoln, which they recently purchased and have been operating on Saturday and Sunday only, is now closed.

The theatres here are enjoying excellent business and the exhibitors nearby report similarly good business. Mr. G. Carey, who operates the Princess theatre at Earl and Parkin, Ark., will reopen the Isis theatre at Paragould, Ark., very shortly.

Mr. Louis Rosenbaum of the Princess theatre, North Little Rock, Ark., has secured a site at Sheffield, Ala., and will erect a high class theatre there.

Recent visitors to Memphis were: Mr. T. G. Vawter, of De Witt, Ark.; Mrs. C. W. Hall, of Collierville, Tenn., and Mr. J. C. Farris, of Sommerville, Tenn.

"Hearts of the World" opened at the Lyric here September 15 for a week's run, at $1.50 top price.

Adolph Zukor Obliges British

Famous Players-Lasky Studio Plans Forwarded to England by Request to Serve as Model for British Official Studio

IN response to a request from the British Ministry of Information in London, the Famous Players-Lasky Corporation has forwarded a complete set of plans and specifications of its big studio at Fort Lee, which is said to be one of the most perfectly designed and equipped plants of its kind in the country. The plans will be utilized in connection with the erection of a plant in England for the making of propaganda pictures for the British Government.

Negotiations for the co-operation of the Famous Players-Lasky Corporation were opened during the past Summer between Lord Beaverbrock, of the British Ministry, and C. A. Clegg, manager of the Famous Players Film Co., Ltd., of London. At Lord Beaverbrock's request Mr. Clegg cabled the New York office asking if the Famous Players-Lasky Corporation could furnish a head for each department both for the construction and maintenance of a studio for producing the propaganda films, the expenses of every nature to be paid by the British Government.

President Zukor immediately cabled Mr. Clegg to advise Lord Beaverbrock that arrangements could be made to lend from the Famous Players-Lasky forces whatever department heads might be requested and that there would be no charge except for the compensation of the men actually engaged, any further organization assistance necessary to be gladly contributed gratis. The request for the studio plans and specifications followed and they were duly forwarded through the British Bureau of Information in New York.

The following letter of acknowledgment has been received by Mr. Zukor from Lord Beaverbrock:

Ministry of Information,
Norfolk Street, Strand,
London, W. C. 2.

DEAR MR. ZUKOR:—I have received your cable and I wish to take this opportunity of thanking you very much for your kind co-operation.

It is a great help to me to know that I have your organization behind me in this matter, and I have every hope that we will make a great success of it.

Yours faithfully,
(Signed) BEAVERBROCK.

The correspondence, beyond the fact that it pays tribute to the organization of the Famous Players-Lasky Corporation for motion picture production, serves strikingly to show the British Government's recognition of the value of films in spreading official propaganda. The contemplated action is undoubtedly the direct result of the splendid work which has been accomplished by the American Government through the co-operation of the American producing and distributing companies.

Edith Koch Promoted by Select

Personal Secretary of Lewis J. Selznick Is Now Manager of The Foreign Department of Select Pictures

MISS EDITH KOCH, recently appointed manager of Select Pictures' foreign department, has been on a brief business visit to Montreal, the first trip which she has made in the new capacity to which she has just been elevated.

Everyone who knows Louis J. Selznick, president of Select Pictures Corporation, knows Miss Koch, who, for the past year and a half has been his private secretary. During this period Miss Koch has earned an enviable reputation among the many big business men of the picture industry with whom she has come in contact for her astuteness and diplomatic tact, which have been much admired. Miss Koch will continue to act as personal secretary to the head of Select Pictures Corporation, at the same time exercising her duties as manager of the foreign department.

Edith Koch, who is still a young girl, has had varied and interesting experiences in the moving picture industry. She was with Louis J. Selznick while he was vice president and general manager of the World Film Corporation. Due to the ill health of her mother, and the latter's desire to have her daughter home with her, she gave up this position and moved to California.

After a few months of idleness, however, she once more answered the call of business, and eager to get back into harness accepted a small position with the Jesse L. Lasky Company at their studio in Hollywood. From this she was soon advanced to be the secretary of the scenario editor, who at that time was Harvey Thew.

Presently Miss Koch was doing a little editing of her own, and also having a finger in the continuity work. This led William C. De Mille to draft Miss Koch to his staff as a writer, in which position she continued for some time. In order to return to the employ of Mr. Selznick Miss Koch had to relinquish this position.

About this move she says: "I realized that I was giving up a splendid opportunity but was anxious to get back to the active and exciting end of the business. Mr. De Mille was charming when I told him I was leaving, and told me that any time I wished to come back 'the key was in the door, and all I had to do was turn the knob.'"

Back in New York Miss Koch became secretary to Alexander Beyfus, who was then personal secretary to Mr. Selznick, to which latter position she shortly succeeded. Miss Koch admits that Mr. Selznick wished to put another man in this position, and took her on with doubt and misgiving and only after she had given him a thorough sales talk. How well justified was Miss Koch's confidence in her ability to please Mr. Selznick is proved by the recent advance which she has earned in the Select organization.

National Press Club Sees Liberty Films

The Treasury Department, Washington, on September 24 made arrangements for a formal showing of the Fourth Liberty Loan Motion Picture Films, before the National Press Club, on the evening of September 27, at the Central High School Auditorium, Washington.

Geraldine Farrar sang on this occasion and Vice-President Thomas R. Marshall spoke. The remainder of the evening was devoted to a showing of some of the Fourth Liberty Loan Films, produced and distributed through the patriotic co-operation of a Committee of the National Association of the Motion Picture Industry, consisting of Adolph Zukor, chairman; Messrs. J. E. Brulatour, George K. Spoor, Marcus Loew, W. W. Irwin, Al Lichtman and John C. Flinn.

In a letter of invitation the Treasury Department said: "We cannot begin to tell you how deeply grateful the Treasury Department is for the magnificent co-operation which the entire moving picture industry has given it in this great drive to raise the sinews of war. We trust that the wide use to which the Treasury Department intends to put these films will constitute abundant proof of our belief in their efficacy."

Mutt and Jeff Cartoons Selected for Camps

Testifying to the popularity of Capt. Bud Fisher's Mutt and Jeff Animated Cartoons is the War Service Bulletin for September 1 for motion pictures selected for use in training camps of the Army and Navy. With six Mutt and Jeff cartoons on the list the Fox Film points out, Fisher's famous comic characters outstrip all other brands of humorous pictures selected for Uncle Sam's soldiers and sailors.

The Mutt and Jeff cartoons listed are "The Extra Quick Lunch," "Hunting the U-boats," "Hotel de Mutt," "Joining the Tanks," "An Ace and a Joker" and "Landing a Spy."

Other Fox pictures listed are Jane and Katherine Lee in "Doing Their Bit," Gladys Brockwell in "The Bird of Prey," Virginia Pearson in "The Liar" and Jewel Carmen in "Lawless Love."

Goldwyn's Boston Manager Passes Away

M. Ralph Camp, since last June manager of the Boston office of Goldwyn Distributing Corporation, died in Boston at 5 o'clock Monday afternoon of pneumonia resulting from Spanish influenza, epidemic in that city.

Mr. Camp's illness did not take an alarming turn until a few hours before his death, and his mother, Mrs. Anna Camp, and his sister, Mrs. Charles Lafayette Jones, both of New York, were on their way to Boston to care for him when word reached the home office that he had passed away. He was thirty-five years old.

(Complete Plan Book on page 2243)

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Savage Woman" (Young-Select)—"C. K. Y's most pretentious Select subject but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but—"

"Inside The Lines" (Stone-World)—"Very fine story, continuity great, did big business despite lack of well known stars, interesting every bit of six reels, not enough pictures like this."

"He Comes Up Smiling" (Fairbanks-Artcraft)—"Best Fairbanks, extra big for three days."

"Riders of The Purple Sage" (William Farnum-Fox)—"Great. Extra big four days. Going to have a return engagement."

"The Model's Confession" (Universal)—"Extra good program feature. Gave excellent satisfaction. Big business."

"Shark Monroe" (Hart Artcraft)—"Well the fans are tiring of Big Bill."

"Italy's Flaming Front" (First National)—"Splendid picture, went big at raised prices and pleased. Photography fine considering conditions under which taken."

"Money Mad" (Marsh-Goldwyn)—"Good pleasing picture."

"Our Mrs. McChesney" (Ethel Barrymore-Metro)—"Went big for two day run."

Editor's Note: The Box Office Report chart includes all pictures released since July 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Average picture." "Good picture."
ANNEXING BILL (Astra—Pathe)....July	Poor	"Fair."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	"Not bad; rather tame; got by, that's all." All out door; rather thin story, but well produced." "Good picture." "Picture only fair; poor ending." "Mabel don't draw."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BEYOND THE SHADOWS (Desmond—Triangle)..July	Average	"Average picture."
BIRD OF PREY, THE (Brockwell—Fox).....Aug	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that American stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Average	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet." "Good picture." "Fair."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Extra Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back." "Star liked; play liked." "Big for week." "Biggest thing he ever made."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw." "Great acting; story slightly muddled." "Ferguson" best." "One of Miss Ferguson's best pictures; patrons well pleased." "Average for week." "Star big favorite." "Good." "Good picture."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good."
DECIDING KISS, THE (Roberts—Bluebird).....July	Average	"Just ordinary." "Ordinary program picture; no star."
DOING THEIR BIT (Lee Children—Fox).....Aug	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw."
DREAM LADY, THE (Myers—Bluebird).....July	Average	"Average picture." "Fair." "Good."
EMPTY CAB, THE (Bluebird).....July	Average	"Bluebird falling down."
FALLEN ANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair."
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average.' "This star is a big failure for us; picture good."
GENTLEMAN'S AGREEMENT, A (Shipman-Vitagraph).....July	Average	"Good picture; no drawing card."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good." "Average." "Big."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Average	"Pleasing; a few weak spots." "Fair picture."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average." "Average." "Marsh's poorest picture, did not please." "Star doesn't draw."
GOLDEN FLEECE (Triangle).....July	Average	"Good entertainment; no drawing power."
GOLDEN WALL, THE (Blackwell—World) .....July	Average	"Good picture.
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture." "A 100% picture; timely, well balanced, splendid cast, great all around." "Extra big." "Regular riot, pleased all.' "Extra big." "Not a Birth of a Nation by any means; drags slow until last reel or two." "Big business to average." :'Many said better than Hearts of the World and not so sad." "Pleased every patron." "Second week extra big; pleased all patrons."
HEARTS OF THE WILD (Ferguson—Paramount) .Sept.	Big	"Picture and business big." "This story did not fit the star."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week."
HELL BENT (Carey—Universal Special).....July	Average	"Good lively Western play. This star should be pushed ahead."
HELL'S END (Desmond—Triangle).....July	Poor	"Poor picture.'
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through." "Average." "Ordinary picture." "A very creditable picture."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture."
INSIDE THE LINES (Stone—World) .....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	'Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture. "An excellent production; well liked." "Fair picture." "Good." "A very good picture ; holds interest throughout." "Average." "Good program picture." "A dandy picture , fine story."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week."
JOAN OF THE WOODS (Elvidge—World).....July	Average	
KAISER'S SHADOW, THE (Dalton—Paramount)..July	Average	"Poor title, but good business for two days."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big."
LESS THAN KIN (Reid—Paramount).....July	Big	"Very good." "Extra big." "Big to average." "Good."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day."
MAID OF THE STORM (Barriscale—Paralta).....July	Average	"Poor business." "Good; pleased them all.
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MISS INNOCENCE (Caprice—Fox).....July	Average	"June Caprice gets no business." "Average." "Fair story." "Fox only average here." "Splendid production; June Caprice's best vehicle since 'Miss U. S. A.'."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." 'Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week.' "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this."
NEIGHBORS (Evans—World).....July	Average	
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard.'" "Big."
NO MAN'S LAND (Lyttel—Metro).....July	Big	"Very good." "Average." "Big." "Fair."
ONE THOUSAND DOLLARS (Earle—Vitagraph) .July	Average	"Not drawing card for Saturday."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good." "Big." "Average." "Average picture." "Star liked best in this kind."
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture." "Very good program offering." "Not a very wholesome story."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select).....	Big	"Star becoming more popular with each release." 'Big."
PAIR OF CUPIDS, A (Bushman-Bayne—Metro)...July	Average	"Picture went over fairly good." "Excellent comedy drama." "Best picture these Cupid killers have ever done." "Handled cleverly." "Why the producers continue making comedies I can't see. The public don't want them." "Best Bushman-Bayne in some time."
PERSHING'S CRUSADERS (Com. Pub. Inf —First National).....	Extra Big	"Average. Three days." "Suggestive of animated weeklies. Patrons said, 'Not enough action and romantic interest for a long feature." "Wonderful show." "Big." "Pleased." "Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Big	"One of Farnum's best." "Extra big four days."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Average	"Average picture." "Hokum De Luxe." "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in longtime ." "Best Hart picture."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather." "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days." "Big three days, average four days."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." Satisfied everybody." "Good story." "Too bad Jack leaves us." "Fair." "Big." "Went big." "Big." "Jack Pickford well liked in this." "Only a fair day."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Average	"Good picture, poor business." "Average."
SOURCE, THE (Reid—Paramount).....Sept.	Average	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great."
SUCCESSFUL ADVENTURE, A (Allison—Metro) July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent." "Not a good drawing card. Picture well liked."
STILL ALARM, THE (Pioneer—State Rights).....July	Big	"Went extra big solid week amid hottest weather in history of city."
TANGLED LIVES (Morey, Blythe—Vitagraph).....July	Average	"Good picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments." "One of the best Worlds." "Average." "Average seven days."
TO HELL WITH THE KAISER (Screen Classics).....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
TO THE HIGHEST BIDDER (Joyce—Vitagraph).July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her. Business rotten." "Poor picture." "Good show and good acting." "Poor picture, took off second day." "Good."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commonplace story."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw." "The best Clark picture in many months." "Poor." "Nice picture; Clark good." "Fair."
VAMP, THE (Bennett—Paramount).....July	Average	"Fine picture, but name against it." "Very interesting picture; good star." "Good."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WE CAN'T HAVE EVERYTHING (DeMille—Artcraft).....July	Average	"All star cast; great play; not satisfactory; too intricate for all to absorb it; too jumbled up." "Excellent." "From big to average in week's run."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Average	"Picture went big; good picture." "Average."
WINNER TAKES ALL (Salisbury—Bluebird).....July	Big	"Went big; Salisbury good card." "Picture pleased." "Better than average Bluebird; Salisbury coming along good."
WOMAN'S FOOL, A (Carey—Universal Special)..Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Cecilia of the Pink Roses" (Select)—"Too much sad religious stuff."

"Honeymoon" (Constance Talmadge-Select)—"Good-night comedy-drama."

"Venus Model, The" (Goldwyn)—"Good, Goldwyns are as a rule." "Good." "Good picture."

"Say, Young Fellow" (Fairbanks-Artcraft)—"Some picture, pleased 100 per cent., average business." "Extra big for week."

"Little Sister of Everybody" (Pathe)—"A good picture."

"How Could You, Jean?" (Pickford-Artcraft)—"Extra big for week." "Extra good picture."

"Revelation" (Nazimova-Screen Classics-Metro)—"Big for three days."

"Hit the Trail Holliday" (Cohan-Artcraft)—"Average for seven-day run." "A prohibition sermon."

"Love's Conquest" (Paramount)—"Poor."

"Girl in His House" (Vitagraph)—"Very pleasing."

"Ace High" (Mix-Fox)—"Big three days." "Fair."

"The Whirlpool" (Alice Brady-Select)—"Story went over strong. Alice was really not at her best. Leading man did not appeal at all. Production satisfactory."

"Under the Yoke" (Bara-Fox)—"A stirring drama with some splendid battle scene." "Picture not good."

"The Scarlet Road" (Brockwell-Fox)—"Not a strong story for Brockwell." "Good."

"Joan of the Woods" (Elvidge-World)—"Average program."

"We Should Worry" (Fox)—"Good picture." "Lee kids popular here."

"Shark Monroe" (Hart-Artcraft)—"Extra big to big, then average seven days." "Very good."

"Smashing Through" (Rawlinson-Universal)—"Good picture, went well." "Only fair."

"Up Romance Road" (Russell-Mutual)—"Good."

Exhibitor Service Bureau

Chicago Good Week Days

Four of the Newspapers Show a Real Desire to Cooperate With Daily Photoplay Columns

LAST week we discussed the Chicago situation with special reference to the directory style of advertising and dwelt especially on what two of the papers which carry the most of the motion picture advertisers are doing. It is rather strange to find that the papers which are carrying the most advertising are doing less for motion pictures, especially during the week.

In these articles we have urged persistently upon you the idea that you should advertise every day in the week and not simply be content with a big splash on Sunday and then forgetting all about your attractions until the following Sunday. That policy does not prevail in cities where advertising conditions are at the best. We have just come across one city where the motion picture theatres are cutting their advertising down on Sundays and using a great deal more during the week because of their belief that the TODAY idea is the one that pays.

There is no question about the fact that the ideal sort of advertising is that based on the days on which you need it the most. We might consider that the theatre with a week's run would run a large advertisement on Sunday and that it would expect this and the criticism of the performance to carry it over Monday so that small advertising would suffice for that day and then to come back strong on Tuesday, slightly less on Wednesday, a new punch on Thursday to call the attention to the picture of those who have failed to be convinced and then with Friday partly devoted to the bill for the next week, and the larger part of the Saturday bill given over to the new show that starts Sunday.

So the successful theatres in the best advertising cities have found that they have to keep at advertising every day in the week to keep up the interest and get the maximum amount of patronage. *Now admitting that this is true, don't you see that a great deal depends on what the newspaper is doing for you during the week?* You can easily see that if the newspaper gave you a splendid photoplay department on Sunday alone and never referred to motion pictures during the week you would not be getting the maximum results. The ideal situation would be to have a splendid motion picture department in your papers on Sundays and this supplemented by a daily column in the newspapers.

Chicago furnishes an anomaly in that respect for though all of the papers are giving little in the Saturday and Sunday issue there are four of the papers that are publishing daily departments that are interesting. And one only needs to have some experience in the newspaper game to see that these papers regard this daily matter as one of the real features of the week-day issues. In brief, with the disposition that many of the Chicago theatres show to advertise, if these papers gave the same percentage of cooperation in their Saturday or Sunday issues with a regular section that they do in their dailies, Chicago would almost be an example for the rest of the country.

Kitty Kelly was associated with the *Tribune* during the period that paper was doing the most for motion pictures. It is not doing so much now and she is with the *Herald and Examiner,* where she is conducting a lively photoplay column each day of the week. There is about a column of this matter including reviews of first run performances, general motion picture matter and gossip of the players. A picture of a player illustrates this column with each issue. In its advertising columns, grouped together, the paper carries the advertisements of 42 theatres, most of them mere card matter.

The *Evening American,* which is under the same ownership, does just about the same for the photoplay. Here the editor is known as "Rob Reel" and he follows the same plan of criticism and gossip. The page that we have reproduced has been taken hap-hazard from a file of the papers, but it contains more than four columns of motion picture advertising, certainly sufficient to justify the paper in the amount of space that it gives to the news matter, even if the stuff was pure press-agent's matter, which it is not. It carries the advertising of 62 theatres making it the third paper in Chicago in the number of houses represented.

There is an interesting twist to the matter prepared daily by Virginia Dale in the *Evening Journal,* which is illustrated daily by a single-column scene cut of pictures of some of the players appearing at one of the local theatres. Only fourteen houses are represented in the copies of the *Journal* that we have examined.

While the *Post* has the smallest circulation of any of the Chicago papers it also has a similar daily column conducted by Genevieve Harris and devoted largely to reviews of pictures. Sixteen theatres advertise here.

We recall the statements made in the article last week that the *Daily News* regularly carries the advertising of eighty theatres and that it gives the motion pictures representation on Saturday only and nothing during the week. The *Tribune* carries the displays of seventy-two, but gets larger space and devotes about a column to the photoplay on Sunday and now and then something during the week.

Naturally the question of circulation enters into this and the *Tribune* and *Daily News* are credited by the Lord and Thomas newspaper directory with the largest circulation in Chicago, morning and afternoon respectively. Yet they are not far behind the *Herald and Examiner,* morning, and the *American,* afternoon.

Yet there is another reason. Wherever we have gone into the heart of the motion picture advertising situation we have found that there is deep down in the heart of a lot of the exhibitors a feeling that any reference to motion pictures which is not connected directly with the name of their theatre is not worth while. This feeling we have found existing in cities where there are no reading notices accorded, and certainly there never was a mistaken feeling.

Now let us look at this motion picture matter from a news point of view—and if the editor is running his newspaper from the point of view of the readers' interest he is going to look at this. You, as the proprietor of a motion picture theatre, ought to know that the more people that you get interested and keep interested in motion pictures, the greater share of the business that you are going to get. You ought to know that if the general public comes to know a column in a newspaper as matter that is given in the return for advertising, the larger part of that public is going to avoid it. It is a proven fact that more people will read a display advertisement—something that is frankly bought—than they will a department that they know to be devoted covertly to the advertiser.

In a city like Chicago where the larger theatres have week's runs a column would become tiresome that day after day had reading notices about the same production. And in the same way, suppose that after a certain picture had run for a week at one of the larger houses and then was playing single day's engagements at other theatres and the newspaper gave each one of those engagements a reading notice about the photoplay? You can imagine how long such a department would be read.

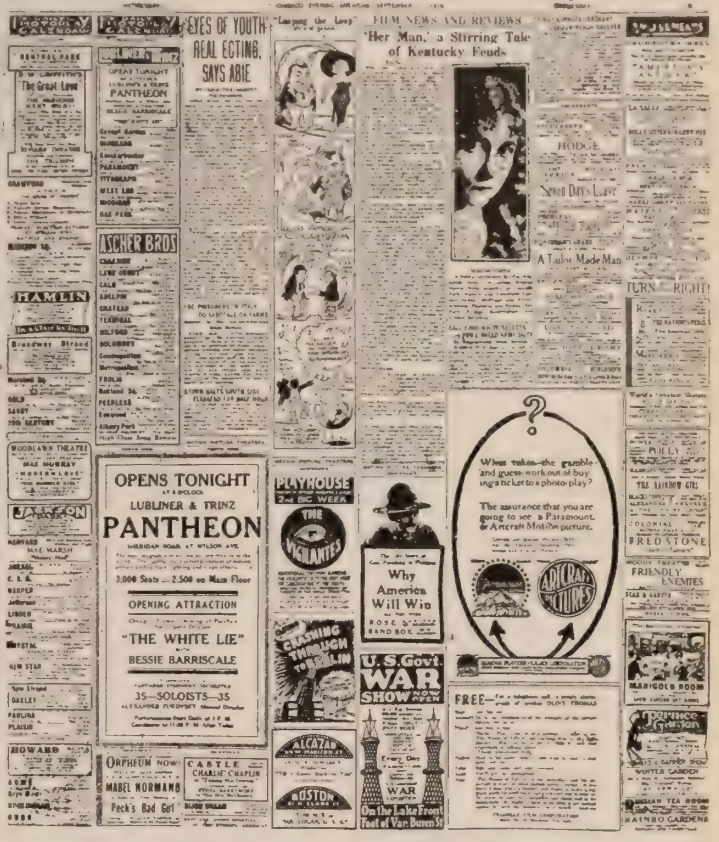
Now we are not disparaging the value of the "reading notice." If you can get it day after day it is going to do you some good, though as we have said that daily column is not going to attract the attention of anything like the number of readers that it would attract if they knew that to be real news. Take the case of the week runs. A story about the picture, something about the character of it, an outline of the plot or matter about the character of the role that the star has will be interesting in the Saturday or Sunday issue—but not repeated every day in the week. On Monday we would be glad to see short and interesting reviews of the

(*Continued on page* 2180)

Telling the Chicago People About the Motion Picture Every Day

At the top at the left is a daily page from the Herald and Examiner and then one from the American. Below at the right a daily page from the Evening Journal and one from the Evening Post. They show the daily news being accorded the photoplay









Four Chicago Newspapers Have Daily Departments on Motion Pictures

(*Continued from page* 2178)

pictures, but in case of week's runs there are going to be lots more readers of the column if it tells the real news and gossip of the photoplayers.

Naturally conditions change where the bill shifts in the middle of the week and under other conditions, but the main point that we want to make here is that the motion picture manager, especially in the larger city should keep away from the idea that he is to get a pure reading notice, praising the quality of his production every day of the week. It will get by in the big city but not in the smaller one.

But if your newspaper is printing the real news in a lively department day after day you are going to find that interest in the photoplay is kept high. You are going to find that there are a considerable percentage of the people of your neighborhood who are reading that matter every day because of the pure interest of it, that they are going to be stimulated in the desire to motion pictures and that one of the net results of this daily department is going to be for them to turn to the "directory" and pick out the picture they want to see that night. *And if you are a consistent advertiser you need not be worrying about your share of the business.*

These four Chicago papers are doing splendid work during the week and we only wish that we could say that all of them had real photoplay departments in the Saturday or Sunday issues, accordingly as the paper is afternoon or morning. We know that there are thousands of people reading these daily columns, and they are good ones. Now suppose to supplement this in the Saturday or Sunday issues there were real departments. Let us suppose that there were first reading notices about the attractions at the leading houses for the coming week and there were scenes shown in the general layout. And suppose that there was an illustrated column about the players and added to this a question and answer department, and then general news matter about the industry. Here the reader would get in the Saturday or Sunday issue reading for a half hour or more and the motion picture fan would be happy.

And then day after day during the week there would be enough of this real news matter and reviews to keep him interested. You can immediately see that this would stir the interest in every theatre in the city.

These four Chicago papers are doing their part on week-days, but none has the sort of Saturday or Sunday department that we have mentioned. There are traces of the ideal in the Chicago situation, but it merely approaches it.

Daily advertising is essential to your theatre, and daily motion picture NEWS matter is just as much an essential to insure full co-operation with the theatre and the complete interest of the fan in the theatre and in the newspaper.

Each morning let us say: Out of the year THIS is the day.



Lobby display at Rex theatre, Seattle

Lavish Exploitations Used on "America's Answer"

With the opening of "America's Answer" at the Rialto theatre, San Francisco, the management has arranged new stage settings that will be a permanent feature of the theatre. About half of the old stage of the theatre was taken for an enlarged orchestra pit, there being twenty-one musicians employed under the new policy.

The Rialto arranged for a special advanced showing at the Palace Hotel, under the patronage of Commandant Russell, of the Twelfth Naval District and the State Council of National Defense. Eight hundred people were invited, including the leading military and naval officials and Government workers.

During the run of this picture the street cars are carrying posters with the announcement, and bands are being used in various sections of the city. The newspaper advertising campaign was one of the biggest that San Francisco has known.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Gressman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Buffalo theatre, Camp Upton, N. Y.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Here's How Paper Changed on the Photoplay

IMMEDIATELY following the announcement from the Government that baseball had been ruled a non-essential this department urged the exhibitors of the country to take advantage of that fact and ask the newspapers to devote a share of the space that they had been giving to sports to the news of the photoplay.

We called your attention to the articles that have been printed in this department week after week on the co-operation of motion picture theatres and newspapers in various cities—articles all printed with the purpose of getting more attention to the motion picture—and urged you to call the attention of them to the newspapers of your city. If you have not done so you have been overlooking something that is distinctly to your advantage.

BUT IT IS NOT TOO LATE TO MEND.

In the June 1 issue we reviewed the situation in Toledo, O., and we said of the *News-Bee*, an afternoon paper:

> Advertising is made comparatively easy for the exhibitors of that city because there are only three newspapers and only one is published on Sunday. This is the ***Times***, which is also the only morning paper. The afternoon newspapers are the ***Blade*** and the ***News-Bee***, which is credited by the Lord and Thomas newspaper directory as having more circulation than the two others put together. Yet this newspaper gives the least co-operation of the three—mighty short-sighted policy. . . . . The *News-Bee's* policy is not encouraging

BUT the *News-Bee* has shown that it is a newspaper that knows what is going along in this old world and that it is taking advantage of opportunity. The issue of that paper for Saturday, September 8, which we have just received, contains eight pages of eight columns, all devoted to motion pictures and more than half of it advertising. Twenty theatres are represented in addition to page advertising from Famous Players-Lasky.

Let a letter from the advertising department of the *News-Bee* speak for itself:

"The *News-Bee* is one of those papers which has seen the coming of a new era in advertising. Some lines that are now comparatively dead issue must be supplanted by others that are practically undeveloped and which will stand an extra amount of advertising to build beyond mere 'contentment.'

"**There has been a curtailment of 'sport' publicity and an enlargement of motion picture news, until now the *News-Bee* is carrying daily announcements from practically every motion picture house in Toledo.** We also publish special motion picture features four days a week and other days if anything special develops. Every Saturday the movie houses receive the same detailed attention both in news and art that the legit houses formerly enjoyed.

"There is more than one reason why it pays newspapers to give considerable space to the motion picture news, to make the column bright, snappy and absolutely up-to-the-second. People read it. One editor said, 'Why they actually eat it.' That editor does not allow a single line of re-print copy or stereotyped stuff to slip into his pages. He has a good reporter on the job and a good editor to see that everything is strictly up to style of the rest of the news. * * * *

"IN soliciting advertising for this section we put the proposition up to the local managers this way: This is a section primarily for the motion picture houses. **We want the people of Toledo to see that the motion pictures are on the map, that it is the only form of amusement left, that it is patriotic to attend motion pictures because a good percentage of the money goes to the Government.** Second, this section will prove a good thing for the *News-Bee*. While we will not get rich from it, giving all this publicity, etc., yet the result on the theatre patronage will enable the house managers to use larger space in the future.

"**And all this has proven correct. The people of Toledo began talking about the patriotic side of attending the movies immediately. Patronage is booming. The motion picture houses feel more kindly toward the *News-Bee* than ever.** We have the circulation to back up such a system of co-operation as we have attempted and will continue to give.

"EVERY motion picture house represented in our section with two exceptions have annual contracts with the


War Tax Helps Uncle Sam

The Toledo News-Bee

War Tax Helps Uncle Sam

Photoplay Section Drama

Lila Lee, Valentine — Nazimova, Allumette — Geraldine Farrar, Temptress — Charles Ray, Princess — Viola Dana, Home Camp

Go To The Movies And Help Win War, Is Slogan Of Managers

Tom Mix, Colonial

GRIFFITH SHOWS AT VALENTINE

MOVIE GOSSIP

Programs For Next Week

STARS OF MOVIE WORLD WILL SHOW AT COLONIAL THEATER THIS WINTER

Sunday Marks The Beginning Of 'New Year' In The Movie World

Front Page of the Toledo News-Bee Photoplay Section

News-Bee. The local field is limited, but we covered it with a high percentage of 'direct hits.' If film concerns would back up our publicity with *News-Bee* advertising space, they could benefit two-fold: First, by increased attendance to houses, showing their pictures, and, hence, a resultant benefit, better representation in outskirt houses. To increase patronage means to increase the field for the film companies. Not to take advantage of the publicity and the money local exhibitors are investing every day in newspaper advertising, means that the film companies are losing a big bet.

"As to publicity for our advertisers, we guarantee nothing. If they have a picture that is worth the news story, the picture and the house gets it. The *News-Bee* movie news is news first, last and all the time. There is no connection between the advertising and publicity through news columns. Three of the larger houses now have press agents.

"**Advertising has proven conclusively that a picture that really has merit, but which did not go over big in other cities where it did not have the newspaper space backing, played to packed houses in Toledo when given proper advertising publicity.**

"WE know of several instances where pictures, that fell flat in the East, went over with a bang in Toledo because they were given newspaper advertising that they deserved.

"WE are doing all we can in Toledo to enlarge motion picture advertising, for we know that it means enlarged patronage for the theatres. With greater patronage it means still more advertising. We don't see why any leading newspaper in any city in America cannot do what we are doing here. Today the *News-Bee* is carrying 421 inches of movie advertising—a usual amount for Saturday."

Your Idea and Ours

ARTHUR G. STOLTE, manager of the Strand theatre, Cedar Rapids, Iowa, uses twelve inches across four columns in advertising "For Husbands Only." Now one glance at this display in its reduced form as shown here leaves the impression

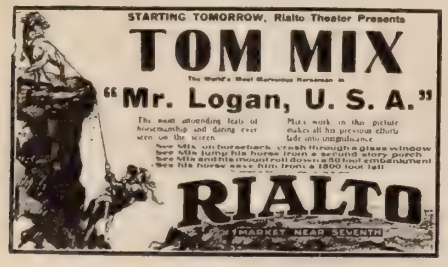


of too much type, but that is not the case. It will be read because of the spicy sort of reading matter that it supplies. The face of Mildred Harris at once attracts attention to the display and the next thing that gets the eye is the title. Then when you get that far you probably are attracted to the boxed matter at the left, and when the ad gets you that far you are hooked, because you are going to read it all.

The reason is simply this: As long as you have something to say go ahead and say it. The main thing you want to do is to put your message over. If you can do it in fewer words all the better, but if you can keep adding the punch, better still. We can't see how this could have been improved by trimming it. The only suggestion is that the name of Lois Weber might have been a little more prominent.

Lots of us pay more attention to the lines before the box-office than we do to seeing that the lines on the faces of the departing patrons are happy ones.

HERE is an excellent example of the circus style of advertising. Rialto theatre, San Francisco, used a half page in this display and did mighty good work all the way through. While we generally



object to adjectives, here is a picture that is built around the feats that the star accomplishes and the more lurid language is permissible in describing them.

Note that the designer of this had brought out the name of the star in immense letters, and then has devoted the greater portion of the space to telling some of the feats that he performs. The sketch at the left give the thrill atmosphere desired. It is certainly the sort of an advertisement that will appeal to the masses. In the first place it is big enough to attract attention, and then the way the name of the star is displayed is going to make everyone read it because of curiosity. It will certainly be read, and it frankly tells the sort of a picture that it is, and it ought to bring to the theatre every one who loves the thrill and the desperate deed on the screen.

In motion picture advertising believing is SEEING.

LAST week we commended an advertisement of the Holman theatre, Montreal, which was something on this order. We say "something" for the Colonial theatre, Indianapolis had devoted practically all of the 8½ inches across three columns to getting the attention of the eye, and then



the very smallest type to the selling argument on the picture.

Yes, it will get the attention of the eye just as soon as the page is opened, but we are afraid that the eye won't linger long. The lines get the eye, but there is nothing to hold the attention. "The Seal of Success" line doesn't mean a thing so far as we can see. One might ask whether it refers to the theatre, to the production or to the scene which appears in the "seal."

As a bare announcement it is good work, but it will go no further than a mere announcement to most people, for we don't believe that it is going to be read.



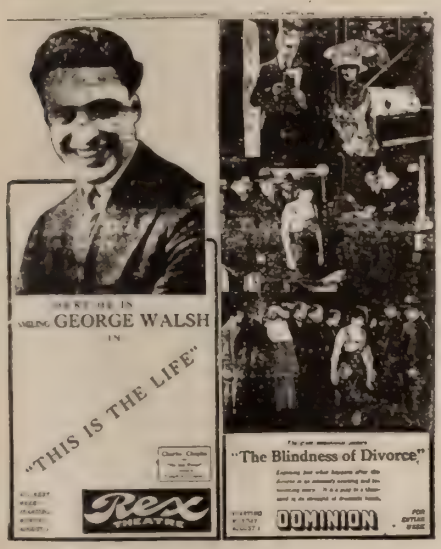
TAKEN all the way around this is about as poor an advertisement as one could well imagine. It comes from the Pearl theatre, San Antonio, Texas. In the first place the Mary Pickford picture is a reissue and it is played under a descriptive line that the makers never gave it, "Paramount de luxe" picture. In other words the theatre allowed the public to think that it was a new production and about half of the pulling power was lost by not advertising it properly. As a matter of fact both of the others are old pictures.

But the thing to which we object most strenuously is the line: "Barnum said there's a sucker born every minute and you are a sucker if you miss today." This is not only slangy, without any excuse for being in the display, but almost insulting to the general public. If the patronage of your house is of high grade there are a lot of people who are going to regard this as an invitation to stay away from the theatre. A touch of slang is all right when it is attractive and apt, but there is nothing of either about this.

One smile from your employes brings nine from your patrons.

VANCOUVER, B. C., theatres are not afraid to advertise. In an issue of the *Daily Province* there are three theatres using a half page each, and all of them make the cuts the main thing. We reproduce one page on which appear the advertisements of the Rex and Dominion theatres, both on Fox pictures. These advertisements are remarkable for the few number of words. On the George Walsh picture there are only twenty-one words used and only thirty-seven on "The Blindness of Divorce." Cuts are depended upon to sell these pictures and the theatre managers have not hesitated to make the expenditure for half tones. But it is a pity that the newspaper did not afford better press work for they do not come out as strikingly as they should. The scenes on "The Blindness of Di-

What Live Wires are Doing



vorce" are not separated as they should have been, though better printing would have brought them out more. A slight line of white space between the three would have had better effect. We would have omitted the top cut, which is without punch and have featured the title of the picture much stronger. The diagonal line in the George Walsh ad is bad. The name of the star and the title would have come out better had they been used straight across and in larger type.

If you are conducting your theatre merely as a gamble, you'll make more money by going out in the alley and shooting craps with the newsboys and the porters.

ADAMS THEATRE, Detroit, certainly has not passed up any chance to appeal to the sensual in this three column, eight-inch advertisement. In fact there is nothing else to it, for the display does not refer to the fact that this is based on the Biblical story of John the Baptiste. In fact, when a reference is made in the boxed matter to the request of Salome to the prophet he is simply called "John," as if he were some fellow in the next block.

"Sinuous, seductive" are the words used in describing Theda Bara and thinking that this is not enough the designer of the display adds "Princess of Passion."



Then comes the line "She Danced and Seven Veils Fluttered from Her Airily." Now that line by itself would have gotten by, but after the other lines there can be but one impression left.

There is no appeal made in this display to the greatness of the story, its Biblical source or the magnificence of the production. The one selling argument is, as the writer of the display himself has indicated, "Passion."

This is the sort of advertising that makes people who never even see the pictures come out for censorship.

Success begins with an "S" for Sunday and ends with another one for Saturday.

THERE are mighty few people who would take twelve inches across three columns for an advertisement and then give more than half of that over to white space. But that is just what the Strand theatre, Salina, Kan., has done in exploiting "The House of Glass."

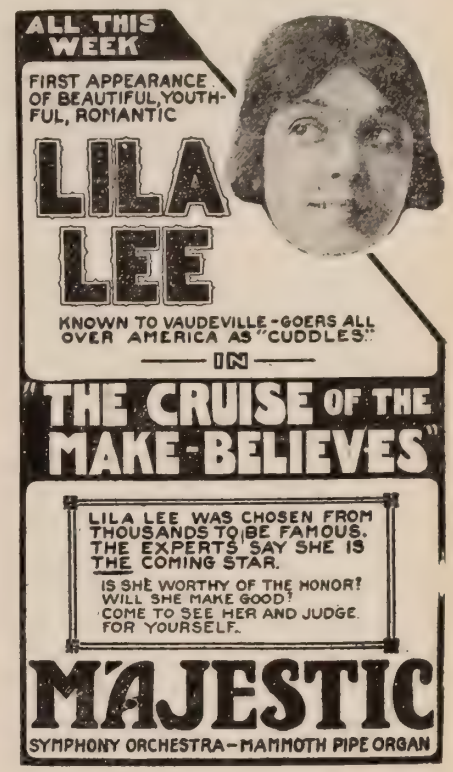
The first thing that commends itself about this display is dignity. Now it is perfectly conceivable how the use of the



same wording in big type would have made an ultra-sensational appeal on this picture. But it is avoided here and the sales argument is put over in a way that will convince every one. The same illustration has been used in several other displays that we have reproduced and it is one of the most effective that had been produced in a long time. There is a slight improvement that we would suggest—that the rule be broken into the name of the theatre and the date at the bottom instead of being taken below it. Then all of the matter inside of the rule would have borne directly on the picture. But this is a very slight matter.

A narrow gauge railroad gets there as quick as a broad gauged one, but it doesn't carry the same amount of freight.

THIS seven-inch double-column advertisement of the Majestic theatre, Columbus, O., is the best display on the first Lila Lee picture that we have seen. It really makes you acquainted with her, and



then gives the personal appeal of leaving it up to you whether you are going to like her or not.

Now note that the theatre does not assure you in advance that she is just about the greatest find ever or any of that sort of stuff. First you have her smiling face to put over its own appeal. Next you are told of her success in vaudeville. Then we have the statement that experts say that she is the coming star, and finally there is the appeal to you yourself: "Is she worthy of the honor? Will she make good? Come to see her and judge for yourself." We'll wager that this sort of a display will not only attract more people to the theatre than an advertisement that assured you how great she is, but that it will result in making more friends for the little girl than if you had assured your public that she was the latest wonder. In the latter case you would simply be inviting the public to pick her work to pieces, In this display you are almost taken into the confidence of the management and you are made to feel that if you do like her and praise her work that you are really sharing the making of a new star.

See that every one of your BILLS is a RECEIPT to the public for satisfaction.

Seeing Rialto and Rivoli with Rothapfel

JUST as surely as is true the little jingle of our youthful days that ran along about little drops of water and little grains of sand, it is just as certain that little touches of music have a lot to do with making a motion picture presentation stand out and be DIFFERENT from others.

Those of you who have followed these articles know how much emphasis we have placed on the music end of the performance and this week we have to offer to you the Rivoli bill as what we consider the very best in the adaptation of music to the picture and to the various other numbers. *They are the touches that make the people remember YOUR house when they have forgotten all others.*

Of course we know that you of the smaller theatres haven't big orchestras and cannot employ high priced singers and all of that, but there are a lot of these little things that ought to give you a hint what you can do not only with the same pictures, but these ought to suggest little things that you can do with other pictures that you present. *If you can use just a couple of bars of an old song so that everyone will get your meaning and that it will be remembered for weeks, don't you think that you have gained a lot of attention to your theatre?*

"March Slav" is the overture at the Rivoli this week. This Tschaikowsky classic is founded on a Serbian folk song, "Come Dearest, Why Art Thou So Sad?" and the former Russian national anthem. At first it is crooning and sad and romantic and then it bursts into the martial, compelling. For this the lighting is all in gold.

Then comes "Picturesque Industries of Mexico," one of the releases of Educational Film's "Mexico To-Day." It shows the natives making sandals and feather work. First the music is "Spanish Adante" and then there follow through "Estudianta" waltz, "Los Banderillos" and "The Pearl of Iberia."

Now Rothapfel puts in the first of his suggestive strains in connection with the next number, the appearance of the Rialto Male Quartet, and increases the effect threefold by the setting that he gives the number. The lights of the theatre are almost out, only a blue cast given with the lights in the dome as the first violin, harp and organ play several strains from "Mighty Lak a Rose," and just at the end the curtains part and reveal the members of the quartet. There is no light on the stage except red, directly on their faces, and they begin to sing, without music, "Sand Man," and then, after a dull roll of the drums, "The Drum." It is remarkably effective.

To get the punch in the Animated this week Mr. Rothapfel has broken into the Allies' Official War Review and the arrangement of the entirely Animated is worth remembering as a chance to get the most out of the material that you have.

FOR YOUR PAPER

IF you have passed the story about what the Toledo, O., News-Bee is doing for coperation with the motion picture theatres turn back to page 0000. Read it first yourself and make up your mind whether you are willing to advertise and cooperate with the papers in your town. You are assured that it is going to help business. Then take this article and show it to the men in charge of your local papers. It will be a convincing argument in behalf of using more photoplay material and it comes at a time when sporting matter is practically nil and when the newspaper people will be more apt to adopt a similar policy.

Don't expect the newspaper man to see it himself. The MOTION PICTURE NEWS does not send free copies to the press and it seeks to confine its circulation entirely to exhibitors, so that the chances are that the argument will be lost unless you yourself see that the newspaper knows about it.

With the roll of drums and bugle calls comes the usual opening, and then with Gaumont pictures of naval recruits drilling at the Great Lakes station we have the drum solo, and trio only from "Anchor and Star" march and then "Chantyman's March." Screen Telegram then presents a picture entitled "Here They Come," with the announcement that 313,000 more Americans landed in France in August. These pictures show the men landing, then their first hour on French soil waiting to fall in, truck loads of them going forward and then Brand Whitlock reviewing the troops. The music for this starts out with "Over There," the chorus being played once through, and then follows "I Hate to Get Up in the Morning" and "Hands Across the Sea."

Screen Telegram follows with pictures of the prisoners taken by two platoons of marines and then a picture of their captors, and the big audiences simply go wild. "Semper Fidelis" is used with the picture of the prisoners, and then "Marine Hymn," one verse and two choruses, and then "Semper Fidelis" as replacement divisions of the marines go forward to the battle line. Bugle calls add to the effect here.

From the same source come pictures of the members of the Foreign Legion visiting New York. These include shots from the top of a Fifth Avenue bus and the cheering crowds that greeted them. And the pictures are greeted by even more cheers as the orchestra plays "La Pere de la Victoire," one of the most stirring compositions that has ever been written and one that will always thrill your audiences.

Then starts the Official War Review. The first picture is titled "The Men Moving Forward," and shows British cavalry sweeping into action to capture a wood, and here "Il Guarany" is used throughout. Other pictures show the French watching the German shells from their trenches and then moving forward. The audiences are in constant applause during these pictures.

Then the scene switches with Gaumont pictures of the submarine chasers in review on the Pacific. The pictures show the men marching and then forming a human U-boat and showing what will happen to it. Now watch the reason for this breaking into the Official War Review. *It was simply to give more power to the ending of it by switching you back to America and showing you more of our boys.* These next official pictures are captioned "America Goes Forward Over the Ocean," and open with a picture of a lookout on one of the transports, and then follows with pictures of the vessels loaded with troops in the distance and then coming closer until we seem almost alongside of them. The thunders of applause that we had already heard seemed almost feeble in comparison. These pictures show preparations made to meet a submarine attack and the activity on board the ships. Then we are shown pictures first of the officers and then of the stokers, and the latter get the bulk of the applause. Ending of the Animated comes with pictures of sailors spelling the word "Victory" with a huge flag superimposed, waving, over the picture. For this great thrill at the end from the time that the official war pictures were resumed the music is first "Before the Mast," played through twice, and then "Our Jackies," until the word "Victory," when the orchestra swings into "Red, White and Blue," playing the last eight bars.

Now note the effect of the arrangement of this Animated. It opens with the pictures of our boys arriving on the other side. It impresses one with the might of the force that this country is sending abroad month after month. Then we are shown the heroic work of our allies on the other side, and then we are switched back to America with more pictures of our own boys, who are keeping the seas clear, and with the end comes the other pictures of the men on the transport, *clinching the spirit of our might. It couldn't have been better as a convincing portrayal so far as pictures are concerned that the Hun Thing is going to be eternally licked.*

With the second musical number the orchestra is all in blue, with very little light in the theatre. After just a little music the curtains part showing a beautiful Chinese setting representing a veranda with a Chinese cabinet and an idol in the

outdoor scene with a temple in the background. There are two hanging Chinese lights, and the whole atmosphere that John Wenger has given the setting is perfect. Miss Leeta Corder is seated Chinese fashion on the floor and begins to sing "China Dreams." Near the end of the selection the members of the quartet, who are seated in the orchestra and unseen by the audience, join with her in the closing bars.

Then comes the delightful feature, "Laughing Bill Hyde," with Will Rogers playing the name role. There have been few features shown at the Rivoli that have pleased as well as this one, and, after the show, when Mr. Rothapfel introduced us to the star, we were mighty glad that the audience had given it such a big reception, for Mr. Rogers is just the happy, care-free, unassuming, genuine sort of a fellow that "Laughing Bill Hyde" proves to be in the end. And the Rivoli audiences do not hesitate to show that they like the feature.

There are two themes used in the musical score, "Valentine" for "Laughing Bill" and "Wayside Flower." The score opens with "Symphonette," which is played until the appearance of "Laughing Bill," when the music turns to the chorus of "Valentine," followed by "Who Is Who," and then during the attempt of the prisoner to have his chum we have "Mountain Music" No. 3 up to the point where the doctor's sweetheart is shown, and then we have the second theme introduced, "Wayside Flowers." Then we get back to the first theme when we are shown "Laughing Bill" reaching the coast, and there follows through "Chiffonette" and "The Valley of the Poppies," without introduction, and then two choruses from "Valentine" as we are shown "Laughing Bill" at work among the other passengers' baggage. "Only a Year Ago," "Zephyr" and "Lily" are played up to the point where Bill picks up the picture of the doctor's sweetheart, and then we have "Wayside Flower" again. Shortly after that the organ takes up the music until the girl arrives and goes to the cabin of the doctor, and then we have "Wayside Flower," with the organ and one violin, most effectively done. Then follows one of the numbered selections and, at the title "Bill Was Not Accustomed," we get the last eight bars of "Valentine" and then "Told at Twilight," followed through with "Valentine" twice as Bill is playing the trick, and then numbered selections until the moment Bill sells the "salted" mine to the crook, when we have "Valentine" once more, followed by a special arrangement of "Isle of Palms" and then "Love Bells" at the end. This description does poor credit to one of the most pleasing scores that we have heard and one that fits this delightful production perfectly.

Selections from "The Pink Lady" follow, and here we have the main dome in pink, the proscenium arch in blue. Of course, we are not expecting a special setting here, but just toward the end of the number the curtains part, showing the wood, with nouveau art effect, slender trees with wisteria hanging from them and at either side of the stage the outlines of larger trees.



Attractive Stage Setting of the Palace, El Centro, Cal.

And now comes the thing that we spoke of at the start of this article, and, in our mind, one of the cleverest things that has ever been done in a motion picture house. The comedy that follows is one of the old Biographs, featuring Fred Mace, which has been revived at the request of a number of patrons. Now, just before this starts on the screen, there is just a bar of "Auld Lang Syne"—just enough of it to recall the words "Should Auld Acquaintance Be Forgot," and no more. *You see the immediate effect. It is one of the delicate little touches that make a presentation stand out.*

"Pucciana," representing selections from the best works of Puccini, forms the pleasing overture at the Rialto, and it is played with the lights of gold. "Through the Fjords of Norway," a Beacon film, follows, and "Rhapsodie Norwegienne" is the music used through the many beautiful scenes. With all the lights red, Sascha Fidelman, concert master of the Rialto, then plays Vieuxtemps's "Polonaise" as a violin solo.

Rialto Animated magazine includes a few of the same pictures that are presented at the Rivoli, but the arrangement of them makes it appear entirely different. It opens with the celebration of California's birthday in San Francisco, and the pictures of the marching men stir great enthusiasm. Here "Liberty Bells" is played, continuing through Gaumont views of the visit of the Italian journalists to the Mare Island Navy Yard. As Screen Telegram shows billions of fish being sent out to kill mosquitoes we have "Vivienne," this also being used for the pictures of the ugly duckling that follows. The growth of the ducks is cleverly shown by the camera, being shifted from pen to pen as the birds appear. Then come Screen Telegram scenes from the funeral of Cardinal Farley, and here "Come Back to Erin" is used on the organ with the tolling effect of the chimes. Gaumont then presents pictures of the weekly line-up at one of our aviation fields, and here we have "Air Queen" used.

We are shifted to France, with Gaumont pictures of "Our Boys Over There," and the orchestra plays "Over There" as they are shown landing from transports and moving forward in lorries. Then with the view of the Hun prisoners captured by the Marines at Chateau-Thierry, then the group of boys who took them, and the review by Brand Whitlock we have "Semper Fidelis" swinging into the "Marine Hymn."

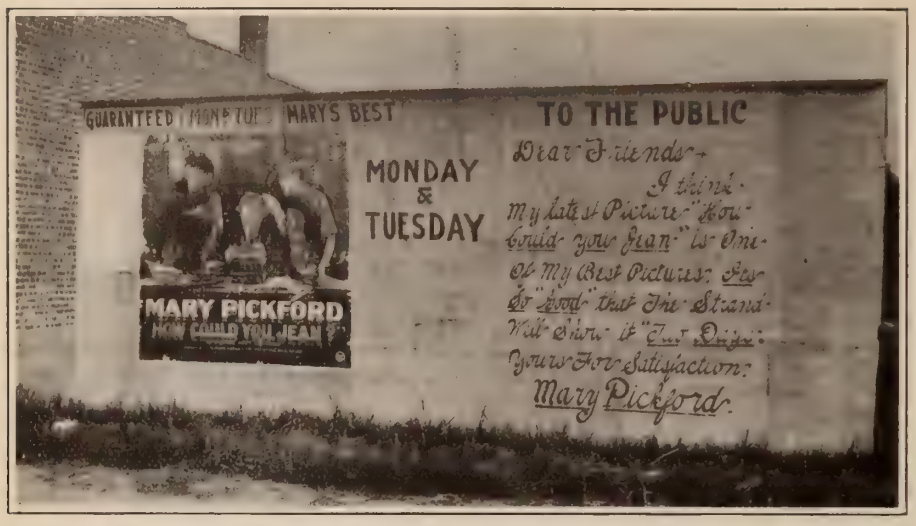
Hearst-Pathe shows pictures of President Poincare visiting the wounded, and "Sambre et Meuse" becomes the music and continues through Hearst-Pathe pictures of the veterans of the Foreign Legion visiting New York. Screen Telegram then shows us pictures of the way that Kewanee, Ill., is obeying the proclamation of the mayor calling for a moment of prayer each day, and there could be no more fitting music with this than "Old Hundred."

There is a smashing end to the Animated with a cartoon effect that shows Austria seeking peace, and then coming back battered with the "Nothing Doing" label. Then we get a quotation from the statement of Lloyd-George, and the answer of President Wilson, and you can imagine what applause that brings forth, especially with "La Pere de la Victoire," counterpointed with the national airs.

With the lights all in blue, and before the Byzantine setting, Miss Eldora Stamford then sings "The Star," and the feature, Marguerite Clark, in "Out of the Clear Sky," follows. "When You're Away" is the theme, but most of the other music consists of the Rothapfel numbered selections.

The audience is delighted with selection from "Floradora."

"Sleuths" is a typical Mack Sennett comedy, and gives the orchestra a chance for some of its clever efforts. The selection, in the order that they are played, are: "Hezekiah," "When a Maid Is Knocking at Your Heart," "Your Wife," "I May Stay Away," "Go Get 'Em," "Who Is Who?" "Down in Zanzibar" and "Hop Along."



J. C. Hewitt, manager of the Strand and Grand theatres, Robinson, Ill., is something of an artist himself and this is a sample of the way that he is doing his posting. He used one of the company's six sheets and then painted in the rest of the matter to get a direct appeal to his clientele.

Buffalo Arranges One Hundred Per Cent Effort in the Liberty Loan Campaign

BUFFALO exhibitors have jumped into the coming Liberty Loan campaign with both feet and the association feels especially honored that two of their number, Harold B. Franklin and Earl L. Crabb, have been appointed on the Features Bureau Committee, the former as manager. This week the exhibitors met with the advertising committee at Liberty Loan headquarters and there after three hours' conference, the exhibitors decided to practically turn their screens over to the local committee during the campaign and to do all in their power to put Buffalo's quota over the top.

One of the interesting stunts to be staged by the exhibitors will be the erection at Main and Genesee streets of a mammoth reproduction of the Boche 75-mile gun, which will be used as a booth. Here the managers and their representatives will be in attendance at all hours of the day and far into the evening to do their part in selling bonds of the fourth issue. On one side of this booth will be painted in large letters the words of President Wilson praising the part of the motion picture in helping to win the war.

At Lafayette Square, Mr. Franklin announces that he is designing a large screen, upon which will be thrown all the Liberty Loan pictures being made by the screen stars. Special war features will also be projected each evening to hold the crowds while the loan speakers are holding forth. The screen will be quite an elaborate one and as Lafayette Square is in the center of the city ideally situated for just such stunts, it is expected that this screen will be the center of attraction for the evening throngs on Main street. Of course every theatre in town will also show the loan films and use space in the newspapers, advertising the fact. Some of the exhibitors are planning special lobby displays, and salesmen will be installed here to sell bonds.

As manager of the Features Bureau, Harold B. Franklin, of Shea's Hippodrome, is now practically giving up all his time to the work of staging attractive and "different" stunts to be put over during the campaign. He has an office in the Liberty Loan Building. He is putting in "Edison hours" these days. Mr. Franklin's philosophy on this subject is that those at home have got to do more than their bit. That is the attitude of all the local managers.

The one big point in this co-operation of the exhibitors is that it will make a decidedly favorable impression on the Government officials as well as the public. During the last campaign the theatres of the city were used more than any other place by the Four Minute Men and Loan speakers and thousands of dollars' worth of bonds were sold each evening. This will be repeated this month and with more force than ever.

It is interesting to note that the theatre men are the only ones to erect a special booth for the campaign and that 75-mile gun booth is going to be a knockout, according to Mr. Franklin. Another novel stunt to be staged by Mr. Franklin will be a street car float, upon which will be reproduced the sinking of the Lusitania, with the words BUY LIBERTY BONDS running through the wireless system. At night this float will be elaborately illuminated by incandescent bulbs.

Several theatres are planning to hold Liberty Loan weeks, putting the entire receipts of the week into bonds. In order to interest patrons they will be told that their money will bring them a goodly measure of entertainment and also help Uncle Sam win the war. Some theatres are planning to give away Bonds at the end of the week to the holders of lucky numbers on coupons which will be given out.

No stone will be left unturned by the managers to show the Government that they are an essential link in the propaganda chain and when Buffalo's total is counted for the Fourth Liberty Loan, it is certain that a large figure will be placed opposite the motion picture houses.

LIBERTY LOAN

This Is Doing No One a "Favor," But Yourself a Duty

DURING the next few weeks we hope to be able to record in these pages the different things that scores of exhibitors are doing to co-operate in the Fourth Liberty Loan campaign.

You are not doing any one a favor by sending in these accounts as much as you are doing yourself a service. There is no question that the eyes of the government are on the motion picture houses and that their co-operation in this campaign is going to be watched.

There are lots of good ideas that are going to be developed by exhibitors in this campaign and they owe it as their duty to the nation and the Triumph of Democracy to pass those ideas along so that others may use them and that the tide of bonds that will sweep the Hun from the face of the earth may be speeded up.

Send these ideas in to the MOTION PICTURE NEWS and they will be promptly reproduced here. The idea may be working well in your theatre, but why not let it work in others, too, and in that way do duty many times for the government. When possible accompany the stories by photographs showing just what you are doing, or send in clippings of any advertising which you do and which bears on the Loan.

Texan Turns His Theatre Over to Local Red Cross

Moore's theatre, Vernon, Texas, is probably the first motion picture house in the country to be operated by the Red Cross. Robert Moore, the owner, recently decided to co-operate with the local chapter and made an offer to allow the women to operate his theatre on the "fifty-fifty" basis. He gives his attention to the technical side and contributes his knowledge of pictures, while each day one of the members of the chapter is in charge of the theatre and the remainder are always constant boosters for the picture. The arrangement has been a financial success to all concerned.

Star Present Prize at Showing of "Bread" on Coast

Mary MacLaren, Universal star, decided that she would pull something on her own hook in connection with the showing of "Bread," a feature in which she is starred, at the Symphony theatre in Los Angeles. So Mary offered a prize of $5 for the best recipe for Victory Bread, and presented the money in person to the housewife who sent in the formula for the most wheatless loaf.



Scenes from the tableaux, "The Girls They Left Behind," and a dance pageant at the Circle theatre, Indianapolis

"Smashing Through to Berlin" Brings Out Big Advertising By Theatres

BIG advertising is marking the campaign of exhibitors in leading cities in putting over "Smashing Through to Berlin," the Jewel production of the history of the war.

Striking page displays appeared in the Chicago papers at the start of the run of the picture at the Auditorium theatre, and it is being followed up with distinctive displays from the big advertising book issued by Jewel. One of the page displays uses the center of one of the page displays so prepared and in the corners appear cuts of Generals Foch, Pershing, Petain and Joffre.

Quarter pages were used during the run of the picture at Quinn's Rialto in Los Angeles. This advanced showing was put on before the regular exploitation matter was ready and the copy was prepared by the Rialto's advertising department. However, all of this was built on the fact that this picture records actual events and that it shows all that has happened since the start of the war and why we are fighting. One of the Los Angeles displays printed quotations from the various local critics. The production got unusually strong notices and therefore the reproduction of them in display space added to the business.



This imitation newspaper is prepared by Jewel productions and supplied to theatres in mat form. Name may be filled in at bottom



Quarter page advertisement of the Rialto, Los Angeles

In addition to the advertising matter for newspapers the Jewel offices have prepared the fac similie of a newspaper, which is furnished in mat and cut form and which the exhibitor can use to get out an "extra" at the time of showing the picture. There is a space left for the name of the theatre and this is all that the exhibitor will have to supply. The idea of getting out these imitation newspapers has proven popular and managers in various sections have reported that it brings increased receipts.

The campaign book which has just been issued is full newspaper size and includes three full page advertisements, two half page across the page, four four columns full, four quarter pages, one three column, seven two column and four singles, so that an exhibitor may pick just the sort that his space will permit him to use.

McCormick Believes That Dance Is to Become Part of Photoplay Bills

By Davis Hampton

I WASN'T surprised when they told me that six cylinder cars and horses and ponies and sledge dogs and camels had been used in the Circle theatre, Indianapolis, performances, for I had seen enough of the stage spectacles produced by S. Barret McCormick to expect anything from the Fall of Babylon to Noah's Ark reproduced in detail, but shades of the Czar and the Russian Ballet.

When I found a real live ballet and the property list, and learned that almost from the opening of the Circle, McCormick had been producing ballets on an elaborate scale I agreed with the enthusiastic Indianapolis citizen who declared the Circle was a civic institution.

In America the ballet has almost become the dodo bird of amusements. The beautiful art, through abuse and neglect, has almost become extinct. Occasionally some ambitious grand opera impresario will put on a "double header" and keep you up until after midnight looking at the graceful pantomine, but it may remain for the motion picture theatre following the McCormick lead to bring the ballet back into vogue.

The ballet at the Circle is used frequently. Occasionally it serves to give an atmospheric effect to a picture, as in the case of "The Primeval Forest," a morality play done in dance as an embellishment to "Tarzan of the Apes." At other times characteristic and folk dances of the various nations are presented, while other programs will offer idyllic ballet creations as individual features in themselves.

Just as music had become a vital part of photoplay presentation so may its kindred art of dance eventually reach the great masses through the theatres designed primarily for the shadow players.



Paramount theatre, Lewiston, Idaho, and the two girl ushers and attendant

Small City Theatres Prove Necessity of Ushers and Orderly Conduct of the House

LAST week there appeared in these pages an article about the use of girl ushers, with particular reference to the plan that is followed by Shea's Hippodrome, Buffalo, and the experiences of Harold B. Franklin, the manager, in the employment of young women. But that this attractive feature need not be confined to the larger houses, and that attention to details counts just as much in the smaller cities is proven by the success of A. H. Hilton, manager of the Paramount Theatre, Lewiston, Idaho.

We have already told you that Mr. Hilton is one of the biggest and one of the best advertisers in the country. He uses three and four full columns, which occupy the left-hand space on the first page of the second section of the local paper; and this is "going some" for a city with a census population of 6043. But he has proven that big advertising pays him when it is well done, and there is not a man in the country today who is a firmer believer in the most liberal use of the newspapers.

But he goes further than this, and surrounds his theatre with just as much atmosphere as the biggest theatre in the country. In that way he keeps everything just right. Courtesy and cleanliness go hand in hand at the Paramount, which is one of the best examples in the country of the truth of the statement that a theatre does not have to have size and be a million-dollar product to make it an "institution," for the Paramount is just as much an institution in its section of the country as the Circle or the Rialto or the California in theirs.

If the labor problem is acute in the larger cities, and the younger men that are usually employed by theatres are called to the army, there is likely to be all the more shortage in the smaller communities, and, therefore, all the more need for girls. It is unfortunate that with many managers, simply because they are located in smaller cities, the policy seems to be simply to let the people find their way to their seats in any way they can, and with the most of the houses very dark during the showing of the pictures, this causes great confusion, to say nothing of the discomfort.

Two years ago the writer visited a theatre in a town of about 10,000, a manufacturing centre, with two or three big plants that employed hundreds of people. In addition, there was a wide, surrounding country, though sparsely populated, in which there was no motion picture house, and the manager was absolutely in command of the situation. Now, in that town there were enough people outside of laborers themselves to support a theatre well. The officials of the companies, down to the clerks, were there in large numbers and the women element of the community had little amusement, and it was logical that they would form the greatest element of the audience. Good pictures were being shown, the outside of the theatre appeared neat, and when we went inside we expected to find the house filled with women and children.

Instead, we found a handful of men and a few children. We were surprised at first, but not for long. In the first place at the door was a young boy who was paying more attention to talking to others than he was in taking the tickets. We entered and found seats as best we could, and then things started to happen. One child climbed up on the seat in front of us and stood there. We moved and in front of us there was a woman with a young baby that cried continually, and no effort was made to suggest that she might take it outside to quiet it. Two men were seated on the aisle throwing peanuts on the floor, and children were running up and down the aisles having a great time. This, of course, was a rather radical case, but it was an actuality.

A little conversation with the manager revealed that he knew that things were bad. "But," he explained, "you cannot do things here as you do in a large city. If we told the woman that her baby was disturbing the others she would get mad and not come back any more. The only thing that we could do with the children would be to keep them out. *It was suggested to him that a child was always impressed by order and that if he had a couple of ushers who would take them to seats as they entered and they felt the air of dignity about the house, it would take few reproofs to tame the recalcitrant ones.*

This summer we visited the same theatre again. There were two boys of about sixteen acting as ushers. The house was orderly, and it was crowded with people, and it was very evident that the theatre was getting the patronage of a much better element than at the time of our first visit. Curiosity led us to ask for the manager to learn how he had carried out the reforms. But it was a new manager. He had taken charge about six months before simply because the former manager had not been able to pay the rent.

What he had done every exhibitor can do. He got new employes and impressed them with the desire for order and neatness. He was troubled at first with the same annoyances there had been under the former management, but he stuck on the job and kept after his patrons. Some of them were driven away, but in their places came two or three for one, and the house had been showing a splendid profit. He declared that he had so drilled his employes that his presence was not needed, and that it was rare that there was any disorder.

Mr. Hilton believes in the same thing. He keeps the front of his house attractive, as the picture of it when "The Unbeliever" was shown proves. The two girl ushers and the doorman are clean looking and intelligent. Certainly all these things give atmosphere to a house that is going to be distinctly forbidding to rowdyism.

Take a look at the two pictures at the top and then think if doing the same sort of things in your theatre isn't going to make the box office swell.

"Teaser" Campaign Is Used on "For Husbands Only"

Manager James Jackson relied largely on the title in putting over "For Husbands Only" at the Rialto theatre, Atlanta, Ga., and did big business as the result. He inserted a number of personal advertisements in the "want" columns of the newspapers, in addition to his regular display advertising, and tagged all of the automobiles he could reach with the name of the picture.



Camouflage display at Broadway theatre on "Geezer of Berlin"

Lobby Display Gets Laughs and Pulls In Crowds to See "The Geezer of Berlin"

CROWDS are stopping in front of the Broadway theatre this week, laughing awhile and then going immediately into the theatre or deciding that they will see the picture at a certain later date. The reason for this is the unique display that M. Kashin has provided on "The Geezer of Berlin."

Real camouflage forms the main portion of the decoration of the front of the house and the vivid colors are enough to stop anyone in their tracks, and the eye is then directed to the center piece which shows the Kaiser and his minions behind the sort of wire fence that hold in the prisoners. "Fighting for Peace" is the sarcastic caption on this.

In many ways this is the simplest display that Mr. Kashin has yet evolved, but after the smash that it puts over one is led to study it further, and one finds that the humorous spirit of the production is carried out through the remainder of the display. On either side of the front of the house there are "The Geezer" and "The Clown Prince," burlesque figures of them with humorous reading matter, and on the inside of the projecting columns are "Hindebug" and "Turpentine," similar caricatured.

Inside the lobby the display consists most in the lettered matter, all of which cerries the same spirit. Two cartoons by James F. Ring in the magazine "Cartoons" are reproduced here in large posters. They are entitled "Gott of Germany" and "Der Crown Prince," and they carry with them recitals that certainly give a thrill with the laugh. In other words the whole display is simple because it has been the idea of Kashin to give the public a quick flash of the character of the picture and to bank on the desire to laugh at the expense of the Hun bunch to pull business in. And the patronage is proven that he banked wisely.

In connection with the showing of this picture Kashin pulled one of the most unique things on record and there was no fake about the actual performance of it. He figured that it would be a good exploitation idea to send a cablegram to the Kaiser, through his pals, the Bolsheviki, offering him an engagement at the Broadway and then use the matter for exploitation. So he framed a message to Nikolai Lenine, the Bolshevik Premier, asking him to transmit the message to the Kaiser and took it to the cable office. There it was turned down until it should be O.K.'d by the censor, and there it was finally given approval. The cable company assured the manager that there was every chance of it getting through to Lenine and then Kashin planked down his fifty-nine iron men.

Here is the message that was sent:

"Nikolai Lenine,
Bolshevist Premier,
Moscow, Russia.

Will you kindly act as intermediary between me and Wilhelm II, Kaiser of Germany, and communicate to him the following request:

Inasmuch as he evidently believes that all the world is a stage, and that he is ordained to have the limelight, and since his present engagement is due to terminate soon, would he be averse to accepting an engagement at the Broadway theatre, Broadway and Forty-first street, New York, to appear personally in conjunction with the showing of "The Geezer of Berlin," salary to be decided later. You are authorized to intimate to him that we can positively assure him a permanent engagement for the rest of his life. Please cable reply at our expense.

(Signed) M. Kashin, Manager,
The Broadway Theatre."

Naturally this was not done for the purpose of getting a reply from the Kaiser, but immediately afterwards Kashin had thousands of fac similes of the cable message printed and they were distributed through his mailing system. It caused laughs all over New York, and scores of them came to the Broadway to see what it was all about.

And then he utilized the message still another way to create the word of mouth advertising on the part of the people who saw the picture. Just before the start of it he inserted film giving the text of the message and then the alleged reply of the Hun which read:

"Kamaraden: I would be glad to appear before you, but the Yanks won't let me.
"Wilhelm II."

You can imagine that nearly everyone went away from the theatre talking about the stunt and that what they said brought others there.

Other printed matter was distributed and "The Geezer" was one of the most thoroughly advertised pictures that has been shown in New York.

BY McCORMICK

Articles on Advertising to Be Resumed Very Soon

THOSE valuable articles on advertising motion pictures by S. Barret McCormick, managing director of the Circle theatre, Indianapolis, will be resumed within a very short time. They were postponed for a time while the policy of the Circle for the next year was being arranged.

This policy has now been fixed for week runs of pictures and Mr. McCormick will discuss his advertising of various pictures illustrated by specimens that he has used. They will also point out what he regards as the selling point of the particular production and how he put it over.

These will not only be invaluable guides for the specific pictures, but they will aid you to get the selling points of other productions and give you many money-getting ideas.

Woman Becomes Manager of One of Ascher Theatres

Ascher Brothers, the big Chicago operators of motion picture theatres, have named their first woman manager. She is Sara Maxon, who has been given charge of the Peerless, which is located at Fortieth Street and Grand Boulevard. She had had a number of years' experience as a singer and was employed by S. L. Rothapfel during the time that he conducted the Colonial theatre in Chicago.

Live News from the Producers

U. S. Rights Sold for "Mickey"

"The Birth of a Nation" Syndicate Has Purchased United States Rights for "Mickey" from W. H. Productions Company

"THE BIRTH OF A NATION" Syndicate, formed to handle a series of special big features, has purchased the rights to "Mickey" for the United States, with the exception of New York State, which has been sold to Magnet Film Exchange. "Mickey" will be the first production to be launched by this syndicate.

Practically all of the world rights have now been sold by W. H. Production Company, with the exception of Canada and a few foreign countries, *viz.*, South Africa, Egypt, Switzerland, Italy, Argentine, Uruguay and Paruguay. The foreign countries which have already been sold are England, France, Spain, Portugal, Australia and New Zealand, Brazil, Japan, China, India, Burma, Ceylon, Hawaiian Islands, Philippine Islands, Malay Peninsula, and Dutch East Indies.

W. H. Productions Company advertising and publicity campaign exploiting "Mickey," was a material factor in the rapid disposition of most of the world rights. Even before the campaign was in full swing, most of the foreign territories were already sold. This was also a great factor in prompting this syndicate to procure "Mickey" as their opening feature.

This campaign which has been outlined in previous issues of MOTION PICTURE NEWS, has proven one of the most unique, concentrated, thorough and practical exploitation campaigns ever devised for any motion picture production.

It is estimated that the talking machine companies, music roll companies and the song distributors, will reach forty million people in this country alone through their various advertising mediums, consisting of specially prepared campaigns in the national magazines and newspapers, in booklets, cut-outs, window displays, special announcements, leaflets, etc.

Inquiries have been received from every prominent independent exchange man and exhibitor throughout the country, for "Mickey." Many exhibitors have already placed orders with the music publishers, talking machine and piano roll companies for copies of the musical production "Mickey," which they are planning to use in connection with their local advertising when "Mickey" is shown at their theatre. Due to the unique and huge exploitation campaign it is asserted that everyone is waiting to see "Mickey," and every exhibitor is waiting to show "Mickey."

In closing the deal with the "Birth of a Nation" Syndicate, W. H. Productions Company agreed to co-operate as much as possible with them in exploiting the production, and the advertising campaign as inaugurated by W. H. Productions Company will be utilized in every way. Negotiations are now being made for a prominent Broadway theatre for a preliminary New York showing of "Mickey."

Semon in Second "Big V" Special Comedy

"Huns and Hyphens," featuring Lawrence Semon, is the second Big V Special Comedy release by Vitagraph since it introduced its two-reel weekly feature comedy service, and it will be followed by "Roofs and Riots," featuring Earle Montgomery and Joe Rock.

The fourth release, scheduled for October 7, will be "Bears and Bad Men," featuring Lawrence Semon.

Attractive Posters for "Border Raiders"

For the exploitation of "The Border Raiders," the first of the Pathe Program Feature releases, starring George Larkin and Betty Compson, an unusually attractive poster display has been prepared—one, three and six sheets, set 11 x 14 photographs, cuts and slides, all of which show the high spots of this swiftly moving drama of the West, written by Frank Beresford and directed by Stuart Paton.



Jack Abbe, Triangle Featured Player, Is Presented In "Mystic Faces"

Famous Players Strives for More Service

Famous Players-Lasky Corporation announced this week that, in keeping with its enlarged producing and distributing plans for the new year which has just started, it will increase its service to exhibitors.

"We are endeavoring to give the exhibitor a real service such as has never before been attempted in the motion picture industry," said Walter E. Greene managing director in charge of distribution, last week. "With our producing and distributing plan just doubled since September 1, it is our earnest desire to give our patrons co-operation in the handling of Paramount and Artcraft pictures commensurate with this increase in quantity of product, the exceptional quality of which is firmly established in the mind of the patron as well as the manager of the motion picture theatre.

"The recent Paramount and Artcraft Week offered one example of what we mean by 'real service.' In this drive we shared with the exhibitor his billboard charges and gave him gratis a tremendous newspaper and magazine campaign in which his theatre was not only mentioned but given display together with his program of entertainment for the week. Other ideas of 'real service' will be disclosed from time to time as the year progresses."

"Of No Use to Germany," Red Cross Reel

The latest American Red Cross film release is called with splendid irony "Of No Use to Germany," showing, as it does, the stream of very young children and very old adults that is received at the Red Cross station of Evian-les Baine on the Swiss-French border as they come out of Germany from the captured areas of Belgium and France.

"Of No Use to Germany" is the third of the single-reel subjects issued by W. E. Waddell, director of the Bureau of Pictures of the American Red Cross, with the co-operation of General Film Company as distributor.

Edna Goodrich Breaks House Record

A wire report from Milwaukee on the success of "Her Husband's Honor" to the Mutual Film Corporation says:

"Edna Goodrich in 'Her Husband's Honor,' presented at the Strand theatre today, broke all matinee records except one of a big state rights picture. For the night show the lobby was crowded with people waiting for admittance until 9.40."

Select Passes Its First Milestone

Shows Remarkable Progress Since General Manager Kane Took Over Eleven Original Offices—Exchanges Now Located in Principal Cities

WITH the first week in October Select Pictures organization rounds out its first year as a releasing concern. For it was at the beginning of October that the first Select Picture was presented to the country. This was "The Moth," with which Norma Talmadge started her series of Select successes.

Altogether October is a momentous month in Select's calendar, for it was also during this month that the first phase of Select's business organization was brought into shape. The corporation started business August 6th, 1917, with sales branches throughout the United States to the number of eleven, which, before the week was out, had been increased to thirteen.

New Exchanges Opened

These existing exchanges were located in New York, Boston, Buffalo, Washington, Cleveland, Minneapolis, Atlanta, Dallas, Denver, Los Angeles, San Francisco, Seattle and Cincinnati, the latter being a sub-office, to be elevated to the dignity of a buying exchange at a later date.

General Manager Arthur S. Kane took hold of the eleven original offices on August 6 and immediately opened exchanges in Boston and Washington. With these as the nucleus of Select's present sales system, he applied all the organizing genius for which he has won a reputation in the moving picture industry. Bringing to the situation methods which he had formulated and proved in the past, Mr. Kane bent his energies to establishing Select's sales organization upon the high plane which it today occupies. And his efforts have been crowned by a repetition of the success which he had previously met in launching new enterprises and organizing them.

In a statement this week concerning Select progress, the company said:

"Aiding Mr. Kane in getting the new machine going smoothly was John J. Rotchford, who joined the Select forces early in September, 1917, becoming assistant general manager. Mr. Rotchford had assisted Mr. Kane in 1914 in establishing the exchange system of Pathe Exchange, Inc., which, organized in March, had established by mid-summer a reputation as the hardest hitting selling organization in the business. It is interesting to recall that when Mr. Kane left Pathe Freres, in October of that year, it was to go as assistant general manager with Mr. Lewis J. Selznick, now Select's president, in his then newly organized World Film Corporation.

Chicago Joins Forces

"Following the opening of its original thirteen offices, Select on September 1 took over the Chicago exchange now in charge of Fred C. Aiken, and on October 1 took over exchanges previously handling in part the same product in Philadelphia, St. Louis, Kansas City and Des Moines, the latter branch being subsequently moved to Omaha. On October 15 an exchange was opened in Detroit, bringing the number of Select branches up to twenty. At this figure the list remained until February 10, when Select opened its New Orleans exchange, completing the organization now in operation. Meanwhile, on November 10, the Cincinnati office had been raised from a sub-office to a buying exchange. Both this and the Detroit exchange were placed under the efficient supervision of Sam E. Morris, East Central general manager and manager of Select's Cleveland branch.



Norma Talmadge, Select Star, in "A Tale of the Forbidden City"

"As evidence of the good judgment and acumen with which men have been selected for positions as managers of the various Select exchanges, it may be recorded that although the exchange manager is supposed to be a man without a home, eighteen out of the twenty-one branch executives were branch employes of Select at the time that its exchange system was completed, and seventeen of these branches are now administered by the same men then holding positions as branch managers. In addition, J. S. Woody, who was a branch manager at the time of the completion of Select's exchange system, has been promoted to the position of field manager, which he now occupies. Eleven are managers in exactly the same exchanges as when first appointed by General Manager Kane at the opening of the Select system. Two others are still with Select as branch managers, but have been transferred to other offices. One man, previously an employe of a Select exchange, has been elevated to the managership of that exchange.

"Stability Counted Rare"

"Such stability in a sales organization is an exceedingly rare thing in the moving picture business. It shows that splendid selections were made by General Manager Kane in choosing men to command the various Select branches; and it also shows the success with which Select is conducting its exchanges. Not only do the executives in the field satisfy the home office, but also the home office manages to keep its men on the firing line happy and contented.

"If any confirmation were needed of the success which has attended Mr. Kane's efforts in the organization of his field forces it would be found in the fact that competitors throughout the industry acknowledge the strength of the Select organization and the desirability of gaining identification with it. The reports of district managers and traveling representatives who circulate throughout the various branch territories affirm this condition. Managers and executives of other companies have openly advised their friends to seek places with Select. A place in the organization has become the goal of many.

"There is a reason for this, and it can best be summed up by quoting from a recent sales bulletin issued by the general manager to all exchanges just before the beginning of the new film season last August. Mr. Kane wrote his managers:

Highest Quality Present

"'No account of the fortunate position in which the Select organization finds itself would furnish a complete explanation which overlooks the unusual character of the goods which Select has upon its shelves. The man selling Select pictures deals with the highest quality of product presented in its highest form—in short, with feature photoplays made by famous stars. Here are no short-ends of production; no sixes and sevens of the film factory; no experiments of today to disappear on the morrow. No other company can present so clean-cut and concise a line. Select pictures typify the salesman's ideal merchandise.'

"A complete list of the men who represent Select in its twenty-one exchanges at this beginning of the company's second year of production comprise:

"Atlanta, T. O. Tuttle; Boston, Charles R. Rogers; Buffalo, Sherman S. Webster; Chicago, Fred C. Aiken; Cincinnati, A. M. Muller (under supervision of Sam E. Morris); Cleveland, Sam E. Morris (East Central general manager); Dallas, Claude C. Ezell; Denver, H. E. Lotz; Detroit, James O. Kent (under supervision of Sam E. Morris); Kansas City, A. H. McLaughlin; Los Angeles, Bernard E. Loper; Minneapolis, Harry A. Rathner; New Orleans, H. G. Till; New York, Henry Siegel; Omaha, C. W. Taylor; Philadelphia, M. Milder; Pittsburgh, Leo F. Levison; St. Louis, J. C. Ragland; San Francisco, H. L. Knappen; Seattle, Harry H. Hicks; Washington, Vivian P. Whitaker, and John S. Woody, field manager.

New Vitagraph Plan Installed

New Booking Policy of Vitagraph Goes Into Effect This Week—Heralded as "Democratic, Not Autocratic".

THIS week marks the beginning of a new chapter in the life of Vitagraph, its new booking policy of Vitagraph Blue Ribbon feature service now being in active operation. The announcement is made from the home office of the Vitagraph distributing organization that the response of exhibitors to its declaration of "A democratic, not an autocratic booking plan and policy" has proved a splendid endorsement of that policy already, and that Sept. 30th will see the inauguration of Vitagraph service in many of the important theatres of the country which have not been on a regular weekly basis. These are in addition to the thousands of houses which have been steady users of Vitagraph features for years past.

Among the hundreds of prominent theatres which have enlisted under the Vitagraph banner for first run showings under the new plan are the Riviera, of Chicago, which, it is said, will be one of the handsomest theatres in the country; the Clemmer, Seattle; the Turner and Dahnken chain in California, the Orpheum in Chicago, the Jefferson in Dallas, the Regent in Newark, the New Grand in Montreal, the America, leading theatre in Denver; the New Theatre in Baltimore, the Park, Boston.

No figures are available at the Vitagraph offices, but it is asserted that every branch office of the company has reported a vast increase in the number of bookings since the company made its announcement of producing and booking plans a few weeks ago, with the result that the company now has on its books more theatres than at any other time in its history. This is attributed to the fact that exhibitors, accepting Vitagraph's pledge of service on a definite and liberal basis, see in it a fair chance to operate their houses at a profit.

A striking instance of the exhibitors' faith in the new Vitagraph booking plan is cited from Milwaukee, where in one day a representative of the company signed sixteen houses for the Blue Ribbon service.

Under its new booking plan, which, at the outset provides exhibitors with the dates on which the productions of each Vitagraph will be released during the coming year, Vitagraph will supply the following:

Eight Earle Williams productions.
Eight Alice Joyce productions.
Nine Bessie Love productions.
Nine Harry T. Morey productions.
Nine Corinne Griffith productions.
Nine Gladys Leslie productions.

World Will Produce "The Forest Rivals"

"THE FOREST RIVALS," a photoplay story by Charles Forsythe, scenariozed by Harry O. Hoyt, will be put in work next week by the World Company. Carlyle Blackwell and Evelyn Greeley are to be the stars. Prominent in the cast are Jack Drumier, Johnnie Hines and Albert Hart. Dell Henderson will direct the actors. The company leaves for Fredericksburg, Virginia, on Monday, where a great part of the picture will be made.

The name of Charles Forsythe attached to the manuscript concealed the identity of one of America's best-known magazine writers. His contribution to motion picture fiction came about through a discussion at which were present a half dozen of the most prominent of fiction writers whose names are constantly before the public through representation in current magazines. One of those present said that the amount picture companies paid for stories was in ratio to the prominence of the author. This was denied by "Forsythe," To prove his contention he said he would write a story and send it to a company selected by lot from a half dozen of the best known producers in the motion picture industry.

The World received the story and it was read by the scenario department and accepted within twenty-four hours and a check was sent to "Forsythe." It was not until the check came back with its several endorsements that "Forsythe's" identity was disclosed. Mr. Forsythe asked that his name be kept "under cover," until after he had seen the finished product.

Three Mix Pictures by Same Author

Three stories in a row by the same author is the record just established by Tom Mix, the William Fox cowboy-star. Mix has begun work at Hollywood on a new picture called "The Coming of the Law." This is an adaptation of a magazine story written by Charles Alden Seltzer.

Mr. Seltzer also wrote the story from which "Treat 'Em Rough," the play Mix has just finished at Prescott, Ariz., was made. The third Seltzer story on Mix's list is "Fame and Fortune," which is an adaptation of the novel, "Slow Burgess," which ran in one of the popular magazines.

Clara Morris to Metro, Opposite Lytell

Clara Morris has been engaged by George D. Baker, Metro's Western manager of productions, to play opposite Bert Lytell in "The Spender," the young star's next picture. "The Spender," adapted by Baker and A. G. Kenyon from the *Saturday Evening Post* story by Frederick Orin Bartlett, will be Lytell's sixth starring vehicle produced on the West Coast.

Miss Morris, despite her name, is not related to the Clara Morris of stage fame. She is a Western girl, who, at the age of 19 has already served an apprenticeship of three years in motion pictures, and Metro predicts she will be heard from.



Albert Capellani, Well-Known Director, With Metro

Persons, Studio Manager for Doris Kenyon

In order to provide Doris Kenyon with the very best talent obtainable, both on and off the screen, Theodore C. Deitrich, president of De Luxe Pictures, Inc., has made several additions to the De Luxe organization. Thos. A. Persons has been retained as studio manager and will be in direct control of productions, working under the personal supervision of Mr. Deitrich, in the Biograph Studios.

Mr. Persons was for many years studio manager for Col. William Selig, both in Chicago and on the Pacific Coast, assuming complete charge of Col. Selig's vast production interests.

Another recent addition to the De Luxe organization is Joseph I. Clement, who has been engaged as technical director. Mr. Clemont, who is a Frenchman, became known through his work with the productions of Maurice Tourneur, Emil Chautard, Albert Cappellani, and more recently with Clara Kimball Young.

Still another addition to the organization is Ned Van Buren as cameraman, who is working on the latest Doris Kenyon production, "Wild Honey," in conjunction with J. Badaracco. Francis J. Grandon, who is directing "Wild Honey," will leave this week with 200 persons and 50 horses, who are working in the picture, for the Adirondacks.

R. Wm. Neill to Direct Lila Lee

R. William Neill, formerly a director for Thomas H. Ince, has been engaged to direct Lila Lee in a new Paramount picture by Monte M. Katterjohn. Mr. Neill directed Dorothy Dalton in many Paramount films.

Work will begin shortly on the production at the Lasky studio in Hollywood. Miss Lee recently completed "The Secret Garden" and has meantime been making several personal appearances in San Francisco and vicinity.



On the Left, Before the Gorgeous Setting, is Theda Bara in "Salome," Which William Fox Considers a Best Bet. In the Center is Field Carmichael, Foreign Representative for Mr. Fox, and at the Right are the Lee Kids, in "Swat the Spy"

Garson Gets Bobby Connolly for Parts

Bobby Connolly, child actor and one who has carved his name and winning personality into the hearts of fans, has left for the Coast with his mother and little sister, Helen, to join the Garson forces on the Coast. Bobby will be seen in "The Unpardonable Sin," Rupert Hughes' smashing war story, in which Blanche Sweet will be starred, and which is being directed by Marshall Neilan.

Reports from the Coast are to the effect that work is progressing rapidly, and the picture will be ready to release about October 15. It has not yet been decided just how the Blanche Sweet pictures will be released.

Blackton Loans Star to Maurice Tourneur

By special arrangement with J. Stuart Blackton, Maurice Tourneur has engaged Sylvia Breamer for the leading feminine role in his new production, "My Lady's Garter," by Jacques Futrella.

Miss Breamer, who is featured with Herbert Rawlinson in Commodore Blackton's forthcoming production, "The Common Cause," completed her part in that superfeature, and it was found that she would have time to complete her part in "My Lady's Garter" before she is called to play the featured feminine lead in "The Battle Cry of Liberty," which is to be Commodore Blackton's next big war special, after "The Common Cause."

"Tell That to the Marines" Flagg Comedy

"Tell That to the Marines!" is the title of the Third Paramount-James Montgomery Flagg comedy, and the producers, Town & Country Films, Inc., Jack Eaton and Eltinge F. Warner, assert that it is as good as Mr. Flagg's poster of the same title.

The scenes for the new comedy have all been taken and the film is now being assembled and the titles inserted.

Statement of Chaplin's Policy

Chaplin and First National Officials Declare High Standard of Quality Set by Comedian Responsible for Intermittent Releases

RUMORS and alleged authentic statements that dissension, politics, dissatisfaction and other difficulties have been responsible for the intermittent release of Chaplin comedies are answered in a statement issued this week from the offices of the First National Exhibitors' Circuit, which carries an explanation from Mr. Chaplin of the exact conditions under which he is working and the policy that actuates his production efforts.

It was made plain by First National officials that the statement was not prompted by any interest in the text of those few of the hundreds of rumors constantly in circulation which relate directly to Chaplin comedies, but that it was issued for the purpose of making known to exhibitors the protection afforded them under their contracts by the very infrequency of Chaplin releases.

First National officers declare that there is no difficulty attached to making footage for Chaplin releases. The difficulty is in making footage for Chaplin comedies.

Under the terms of his contract with the First National Exhibitors' Circuit, Mr. Chaplin is to make a total of eight comedies. No definite dates of delivery for each subject are specified. This contract became operative last year. Figured on the basis of ordinary comedy production, for two or three reel subjects, the eight productions could have been made and delivered in four months, averaging two weeks of studio work for each.

When Mr. Chaplin signed his contract with the First National Exhibitors' Circuit he had just started the construction work on his new studio. This structure he had especially designed for comedy work, and in it he had provided for every improvement and facility which would contribute to the quality of Chaplin productions. Many of his ideas for mechanical and technical equipment are innovations.

He did not begin "A Dog's Life" until late in February, and this was despite the fact that the continuity for it was prepared in rough draft early in January. Pride in the quality of his comedies has outweighed every other consideration. Letters from exhibitors requesting a greater output have each met with the same response:

"Each Chaplin release has got to have in it the very best work of which I am capable. Comedy situations are much more difficult to work up than the action of dramatic scenes. There is no trick in grinding out scenes that might be called amusing, but to get real laughs and actual humor out of situations demands study, the utmost concentration and eternal experimenting."

"Entirely apart from our business relationship with Mr. Chaplin," said one of the First National officials, "every one of us feels that he is deserving of a genuine appreciation from the public, exhibitors and the industry generally for having the courage to make the quality of his productions first in importance and quantity and income last, and for adhering strictly to that purpose in the face of every kind of conjecture and comment."

In addition, it is pointed out that Mr. Chaplin has donated a great deal of time to work in behalf of the Liberty Loan and the Red Cross. Only recently he completed the production of a special propaganda picture for the United States Government, entitled "The Bond," and which is to be used in the campaign for the Fourth Liberty Loan. And he is working now on similar propaganda subjects for the British and Canadian governments.

This patriotic work has demanded time which otherwise would have been devoted to his regular production activities, and has been partly responsible for the delay in completing "Shoulder Arms."

See the Government Exhibits at Motion Picture Exposition in New York, week October 7



Lady Tsen Mei, Chinese Star of Betzwood Films, is Presented Via Goldwyn Distribution in "For the Freedom of the East"

Jewel Reviews Its First Year

First Year's Progress Satisfies Jewel That the Public Wants Big Special Productions and Willing to Pay the Price

H. M. BERMAN, salesmanager of Jewel Productions, Inc., is celebrating with his pencil and pad and a stock of reports the first anniversary of his organization. The actual birthday of Jewel occurred some time in August, but Mr. Berman has just been able to mobilize the records this week to fittingly commemorate the event.

"Two things have been established by the success of Jewel," said Mr. Berman. "One is the fact that the public wants crackerjack, big pictures, and is willing to pay for them. The other is that human nature is the same in Oshkosh as it is in New York. That second point is important, because a lot of film producers, distributers and exhibitors have been operating on the theory that small town people somehow are different from those who dwell where high buildings grow.

"Jewel has proved beyond doubt that big feature pictures can be made a success in small towns. It has absolutely emancipated the small town exhibitor from the fear of tackling a big proposition. Jewel pictures have made money for those who dared.

"There are thirteen high-class productions under the Jewel banner, all of which have won their laurels," said Mr. Berman. "Two other big features will be released November 4. They are 'The Yellow Dog' and 'Borrowed Clothes.'

"I have found in my correspondence that these pictures have developed a new science in publicity work by the exhibitor and in lobby decorating."

Then Mr. Berman called attention to the correspondence from the West.

There was a telegram from J. I. Schnitzer, in charge of the Indianapolis office. It read as follows:

"Three cheers for 'Crashing Through to Berlin.' Opened up with great newspaper campaign. Played to over 4,000 admissions. Receipts, $1,005. All seats 25 cents. Public accorded picture most enthusiastic reception. Send two more prints for Indianapolis office."

Another letter was from an exhibitor in Platte Centre, Neb., in which he asserted that from a population of 500 he took in $177 gross on "The Kaiser, the Beast of Berlin."

There was a letter from W. E. Smith, who signed himself manager, janitor, operator and publicity man for the People's Theatre at Stanfield, Ore. Mr. Smith announced that with a population given (for advertising purposes) as 400, and with a seating capacity of 150, he took in $178.50. He said he was conducting the theatre as a side line, and had never previously paid over $25 for a picture. He gambled $100 on "The Kaiser" for the foregoing results.

Fourth "Big V Special" Released Oct. 7

"Bears and Bad Men" is the title of the fourth Big V Special Comedy to be listed by Vitagraph since the inauguration on September 16 of its two-reel weekly feature comedy service. This subject has for its star Lawrence Semon and is scheduled for release on October 7. It is said to be the best picture that Semon has made since he began his career as a screen comedian and director.

The Big V Special Comedy is now a part of the weekly programs of many of the leading theatres of the United States and Canada, the latest chain of theatres to be listed being that of Ascher Brothers in Chicago.

"America's Answer" Scores Heavily in Chicago

In Chicago, where "America's Answer" was given its first showing at Orchestra Hall September 9, they have responded in ever-increasing numbers to the call of this big war picture. The plan which proved so successful in New York, Boston, Philadelphia and other cities of selling out the house on specified nights to firms and organizations has been profitably followed in Chicago.

On the first night a large part of the house was taken by the Chicago Athletic Club. On Friday night the entire house was purchased by the International Harvester Company, which acted as host for its employees. George Ranney, treasurer of the company, and Judge Post, made addresses, and a fifty-piece band of jackies from the Great Lakes Training Station gave a preliminary concert. Several other nights were also sold entire.

The plan formulated by Dennis J. Sullivan, manager of Domestic Distribution for the war pictures of the Division of Films, Committee on Public Information, by which "America's Answer" can be secured through the World Film Corporation by motion picture houses, large and small, on a basis that will permit a profit without any increase in prices, is said to be meeting with hearty response from exhibitors all over the country.

Both Mr. Sullivan and the World Film Corporation are receiving hundreds of letters, commending the plan, and indicating a desire to show this successful official war picture. It is expected that by the time the picture is released for general distribution on October 14 more than 75 per cent of the houses will be in line.

The plan of giving a widely advertised showing in the big cities before the general release has, naturally, aroused a desire to see it in the smaller towns. An intensive advertising campaign has also been a very material aid in accentuating interest in the picture.



"The Lure of Luxury," a Bluebird, Promises Many Entrancing Moments Like This

Bryant Washburn Visits New York for Scenes

Bryant Washburn, Paramount star, accompanied by his director, Donald Crisp, arrived in New York Monday to take exteriors on a forthcoming picture in which Washburn is to star, entitled "Venus in the East." They intend to be on their way back to the coast again by Monday.

"Venus in the East" is a *Saturday Evening Post* story by Wallace Irwin and the producers thought that owing to the story's "ready made" audience the exteriors should be taken in New York where much of the action takes place.

Scenes in Washington Square and in front of the Metropolitan Opera House are among those included in the list to be filmed here. Anna Nilsson and Margery Wilson will appear with Mr. Washburn in 'Venus in the East."

"All the World to Nothing" Next Russell Picture

"All the World to Nothing" is the next picture made by the William Russell Productions for the American Film Company. At the Santa Barbara studios they are also completing a picture starring Margarita Fisher, called "American Ann." The latest Mary Miles Minter production is a comedy farce that has not as yet been named.

"Hobbs in a Hurry" and "Rosemary Climbs the Heights," Russell and Minter pictures, respectively, are said to be enjoying great bookings.

Hollander at Brooklyn for American Film

William H. Hollander, formerly president of the Brooklyn Exhibitors' League, now first vice-president and formerly manager of the old Post Office theatre, accepted a new position as Brooklyn representative for the American Film Company, which is releasing Mary Miles Minter, Margarita Fisher and William Russell features through the Pathe Exchange, Inc.



Mary Miles Minter, in the American Picture, "Rosemary Climbs the Heights"



This Map Was Prepared by Pathe as a Guide to Its Pretentious Poster Campaign on "Wolves of Kultur," Which Serial Stars Leah Baird

Constructive Campaign on Serial

Pathe Promoting Comprehensive Advertising Campaign on Newest Serial, "Wolves of Kultur" —Small Towns to Be Posted

FROM the days of the "Perils of Pauline," Pathe has believed in advertising serials extensively. The newspaper advertising campaign on that first serial was of a scope, variety and cost that at that time seemed to be without precedent, but the results justified the expense.

That policy has been continued with each of Pathe's twenty-two serials, and to-day in speaking of his plans on the latest serial for Pathe to put out, "Wolves of Kultur," Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., calls attention to the fact that the advertising campaign is a most elaborate one, and in many respects covers ground not covered in advertising any previous serial.

In the first place the campaign is a constructive one. Money is being liberally spent in many places where the returns on previous serials would not seem to justify any special advertising effort on "Wolves of Kultur." But it is believed that with such a strong and timely title, and with a story in which every American should be interested, showing as it does the machinations of the German spy system in this country, with thrilling incident and rapid action, that in every place in the country which supports a motion picture theatre the serial should be run.

Therefore on the billboards of hundreds of towns of from only two or three thousand population up, the twenty-four sheet on "Wolves of Kultur" is now being posted. It is believed that the billboard campaign on this serial will reach more persons than any of their previous campaigns.

Nor are the larger cities neglected. The campaign has been so planned that a traveler starting from the state of Maine on a trip to the coast, whether by train or automobile, wherever he goes, could never be far from a twenty-four sheet on "Wolves of Kultur," at any time. North, South, East and West, is literally being plastered with the paper on this serial. Certain cities, also, have been singled out for newspaper advertising.

That this extensive advertising is having its effect is said to be evidenced by the advance bookings. They are most encouraging despite the fact that the record breaking "Hands Up" has virtually only just started and the release date of "Wolves of Kultur" is still several weeks off—October 13.

The publicity and advertising material for exhibitor's use is very extensive, representing a considerable advance in both scope and variety. This material is now ready, which means that the various exchanges are in a position to meet every demand made upon them several weeks before release. That such is the case is a matter of gratification both with Pathe and with the Western Photoplays, Inc., the producers.

Bert Lytell Starts on "The Spender"

Bert Lytell has started work on "The Spender," his sixth picture as a Metro star, at Metro's west coast studios in Hollywood. "The Spender" is from Frederick Orin Bartlett's original story which appeared in the Saturday Evening Post, and was adapted for the screen by George D. Baker, Metro's western manager of production, and Albert G. Kenyon, of the scenario staff.

Clara Morris, a young and very promising leading woman, will play opposite Lytell in the sympathetic role of Helen Stetson. The cast also includes Thomas Jefferson, son of the late Joseph Jefferson, as old man Bisbee; William V. Monag and Clarence Burton. Charles Swickard is directing, with Robert B. Kurrle operating the camera.



"Treat 'Em Rough" is the Title of Tom Mix's Most Recent Fox Picture, and Prescott, Ariz., Was Picked Out as a Good Spot to Film It In

Calvert Now on Her Fifth Keeney Picture

SURROUNDED by a strong cast and with Sidney Olcott as director, Catherine Calvert has begun her fifth picture with the Frank A. Keeney Pictures Corporation, "Her Family's Honor," by E. Lloyd Sheldon.

Actual work was started in the new Keeney Studios, 308-12 East Forty-eighth street, on the morning of Wednesday, September 18. Mr. Keeney bought the studios about a month ago. The intervening time was spent in putting the interior of the building in first-class condition and installing equipment, facilities and properties which would enable him to make his productions absolutely up-to-date in every detail.

As leading man Mr. Olcott has selected Edward Burns, who has appeared opposite the following well-known stars: Valeska Suratt in "The Slave"; June Caprice in "Unknown 274"; Kitty Gordon in "Her Hour," "Diamonds and Pearls" and "The Wasp"; Violet Merseau in "The Morgan Raiders"; Gladys Leslie in "The Soap Girl"; Corinne Griffith in "Love Watches"; Mme. Petrova in "The Life Mask"; Virginia Pearson in "Queen of Hearts," and Elsie Ferguson in "The Danger Mark" and "Under the Greenwood Tree." He had just completed the last-named picture when he was engaged to appear with Miss Calvert.

Among other well-known names in the cast are Georgio Majeroni, Henry Sedley, Anna May and Blanche Davenport.

Some exceptional sets have been constructed for the picture by Mr. Keeney's art director, S. M. Unander, whose work showed in two previous Keeney pictures, "Out of the Night" and "Marriage."

The photography will be in the hands of Larry Williams, who has done this work in all the Keeney pictures thus far. Jay Packard is manager of the studios. All the Keeney pictures have been and will continue to be released through the William L. Sherry Service.

"To Hell With the Kaiser" Converts Many

"TO Hell With the Kaiser," the seven-act Screen Classics, Inc., patriotic production, has developed a new phase of its usefulness. Not only has the picture been shown in munitions plants and training camps, by official recommendation, in recognition of its importance as a patriot-builder, but this power has now been demonstrated in a new way, by the use of the patriotic superfeature to convert "conscientious objectors."

One Metro official said: "Pacifists and objectors have been rounded up and taken to see 'To Hell With the Kaiser.' At a recent performance in an Eastern city three-fourths of the audience was made up of this class of spectators. By the time the seven reels were over there was cheering in all parts of the house, and many of those who came as pacifists and objectors announced their intention of enlisting, to give expression to their change of heart. 'To Hell With the Kaiser' had converted an audience."

"To Hell With the Kaiser," starring Lawrence Grant in the part of the Hohenzollern monarch, with Olive Tell as the American girl, Alice Monroe, has also been shown at quarantine stations, near navy yards, and other centers where enlisted men and officers could have an opportunity to view it, and has been hugely enjoyed by men in blue and khaki.

Stuart Holmes of Metro Is Poster Artist

Stuart Holmes, who is prominent in the support of Francis X. Bushman and Beverly Bayne in their forthcoming Metro production, "Little Miss Moneybags," has completed a poster for the fourth Liberty Loan Drive upon which he has been working all summer.

The drawing shows all the countries representing a face, with Germany illustrated by an ulcer. Uncle Sam dressed as a surgeon is shown cauterizing poisoned Germany.

Walsh Picture Has Topical Plot

The newspapers of the country recently carried columns of first-page stories announcing that a large interest was held by Germans in a certain newspaper.

This incident has been turned to account in "On the Jump," a William Fox photoplay featuring George Walsh. In this play a wealthy man, in the interest of the Kaiser, has bought a newspaper which is a power in his state and is using it to foment a strike in a big munitions plant. Through the alertness and daring of the hero this scheming pro-German is exposed.

Warren Kerrigan's New Hampton Production

Jesse D. Hampton, in his new studio in Los Angeles, is busy putting the finishing touches on the newest J. Warren Kerrigan picture, entitled "Three X Gordon." Kerrigan will have the support of Lois Wilson, Walter Perry, Jack Gilbert, Beatrice Joy, and Ernest Warde is in charge of the production. The story is by Kenneth B. Clarke, author of "Prisoners of the Pines."

Eugene O'Brien Joins Paramount-Artcraft

The rumor that Eugene O'Brien had signed a long-term contract to appear in Paramount and Artcraft pictures was confirmed by the Famous Players-Lasky Corporation last Wednesday. The contract, which was arranged through Arthur Butler Graham, representing Mr. O'Brien, is for four years, and the popular leading man has already started work opposite Elsie Ferguson in her newest Artcraft picture, "Under the Greenwood Tree."

In motion pictures Mr. O'Brien made his first appearance opposite Mary Pickford in "Poor Little Peppina." He later again played lead to Mary in "Rebecca of Sunnybrook Farm," and his most recent work was in eight pictures with Norma Talmadge.



Eugene O'Brien Has Signed With Famous Players-Lasky for Four Years



Pauline Stark, the Clever Girl of the Triangle Forces, Is Next Presented in "Daughter Angele"

American Film On Big Circuits

Sales Force of American Film Company Represented at All Pathe Exchanges Reports Many Important Circuit Bookings

HAVING ramified its sales organization through all the Pathe exchanges of the country, the American Film Company now announces an extraordinary success on the part of their sales force in booking some of the biggest circuits and individual exhibitors for the new subjects of William Russell, Margarita Fisher and Mary Miles Minter.

"The success," states Mr. Hutchinson, president of the company, "is due not only to the efficacy of the new selling system, but also to the superior quality of story, plot and execution of the new five and six-reelers, eight of which will be made for each of the three stars."

It is said to be a question as to which is the best of the three pictures—"Hobbs in a Hurry," a serio-comical narrative, or "The Eyes of Julia Deep," a sweet, human-interest story, starring Miss Minter, or "Money Isn't Everything," a vivacious, prankish yarn with Margarita Fisher as the capricious, artful heroine.

An unusual story, "Rosemary Climbs the Heights," featuring Miss Minter, gives this young actress considerable latitude, inasmuch as she plays at first a role of an unsophisticated village child, and later a girl just out of the flapper age, whirling about in a maelstrom of metropolitan studio life.

The fact that Marcus Loew, Turner and Dankin, Goebel, Ruben and Finkelstein and other circuit men, as well as big individual exhibitors in the leading towns throughout the country, have signed up from two days to week runs is taken to indicate that the products of the American Film Company more than measure up to the demands of the theatre owners who appreciate quality.

In all of these pictures the declared policy is:

	Per cent.
Good story at least	60
Light comedy	20
Pathos	10
Light, frothy puffle	10
Total	100

And with this formula the greatest possible percentage of the whims of the audiences should be catered to successfully.

Metro Chooses Lytell's Next Film

"The Spender," by Frederick Orin Bartlett, will be Bert Lytell's next Metro picture, his sixth starring vehicle under the parrot brand. "The Spender," a short story, appeared in the *Saturday Evening Post* several months ago. It has been made into a photoplay scenario by Albert G. Kenyon and George D. Baker, Metro's Western manager of production.

A new philosophy of wealth forms the basis of the plot of "The Spender." Lytell will have the role of a young man, fresh from college, who takes a job with his close-fisted millionaire uncle at $5 a week, and then is "fired" because he suggests that he is worth $5,000 a year. He is restored to his job under unusual conditions after he has shown his relative that it is more blessed to spend than to hoard.

Jewel Offers Feature for U. S. War Library

Officials of Jewel Productions, Inc., are informed that the United States Government is collecting millions of feet of film depicting war incidents, and intends to establish a permanent library of these subjects. Jewel purposes to supply a print of "Crashing Through to Berlin," which has been highly indorsed by government officials, as part of the war library.

Military officials and diplomatists in general who have seen "Crashing Through to Berlin," declare this picture is a remarkably complete, powerful visualization of the war from its beginning to the present, as many of the scenes are said to provide absolute evidence of the many crimes of the Huns in invaded territory.

Graham Returns from Abroad

Forms New Distributing Organization for Famous Players-Lasky in South America—Office Opens Soon in Peru

AFTER an absence of three months, John Cecil Graham, general foreign representative of the Famous Players-Lasky Corporation, has returned to New York from South America, where he has completed arrangements for the distribution of Paramount and Artcraft Pictures in Chile, Peru and Bolivia. Headquarters for the new distributing company, known as the South Pacific Paramount Company, have been established at Estado 250, Santiago, Chile. Here the entire floor of a large building has been fitted out with all modern appliances used in the conduct of a big film distributing business.

Senor Eduardo Suarez, who has again become Chilean Ambassador to the United States, is President of the South Pacific Paramount Company, with Senor B. Villar, Local Manager. There will be two releases a week of Paramount and Artcraft Pictures, selected with special regard for local demands, and actual distribution has already been commenced on this schedule. Within six months an office will be opened in Peru, arrangements having already been made for same by Mr. Graham before his return.

In connection with the South American situation and his activities during the past three months, Mr. Graham said: "There are big opportunities awaiting progressive exhibitors in Chile, Peru and Bolivia. Managers there at present are somewhat restricted in various ways due to war conditions abroad which prevent them from obtaining necessary material to enhance their shows. The exhibitors, however, are showing initiative, and it is safe to say that after the war they will be giving entertainments that will compare favorably with our own. There is a crying need for trained operators, and in most cases only one projecting machine is used, with long waits between reels.

"The formation of the South Pacific Paramount Company completes our distribution throughout South America. Arrangements have already been made for the first-run presentation of our films in the largest theatres of the territory which this organization covers, including the Comedia and Union Central of Santiago, the Colon of Valparaiso, the Olympo of Vina del Mar, the Royal of Concepcion, and the Bidwell-Lorraine theatres in northern Chile at Coquimbo, Antofogasta, Iquique and Arica. After passing through these first-run theatres, all films will continue to work on circuits through other theatres in these respective localities."

"The Mating," Vitagraph, with Gladys Leslie, October 7

"The Mating," the Vitagraph Blue Ribbon Feature which is scheduled for release the week of October 7, is said to present Gladys Leslie in a role of unusual strength and appeal.

It is a real love story of a true blue American girl from the pen of Millicent Evison, widely known writer of fiction, and the screen version is credited with suspense, plenty of mystery and also plenty of action.

New Vitagraph Serial Is Praised

Exhibitors Send Enthusiastic Letters to Vitagraph, Boosting the William Duncan Serial, "A Fight for Millions"

IN the midst of congratulatory letters and telegrams arriving at the Vitagraph offices from exhibitors of "A Fight For Millions," the latest William Duncan serial, there came a telegram from the star himself. It was addressed to Albert E. Smith, president of the Vitagraph Company, and read as follows:

> "If you think 'A Fight For Millions' is good, wait until you see 'The Man of Might.' It will make 'millions' look like three plugged nickels."

"The Man of Might" is the serial in which Duncan, supported by a strong cast, including Edith Johnson and Joe Ryan, is now engaged at the company's western studio. Like "A Fight For Millions," it was written by Albert E. Smith and Cyrus Townsend Brady, authors also of "The Fighting Train," "Vengeance — and the Woman," "The Woman in the Web," and "The Iron Test." The latter is the next serial scheduled by Vitagraph, and it will start on its course October 21, with Antonio Morano and Carol Holloway as the featured stars.

The telegram from Duncan, star and director, would seem to indicate another big success for Vitagraph's serial business, because Duncan, who is known as "Silent Bill," doesn't often give voice to opinions. The only other time he ever commented on a picture in which he was working was when he predicted success for "A Fight For Millions," because it was a "regular he-man story." His forecast on this production has been more than borne out and the company is said to be in receipt of hundreds of letters and telegrams from exhibitors pronouncing it the greatest serial success they ever have known.

Two letters, from widely separated sections of the country, are typical of all of them, and were in the bundle which arrived at the Vitagraph New York offices last week. One, from Dr. Charles J. Allemen, proprietor of the Bijou theatre, Church Point, La., reads in part as follows:

"'A Fight For Millions' opened up here last night to bigger business than any ever known for a serial in our house. Our patrons have come to know the fine quality of Vitagraph serials, they having seen 'The Fighting Trail' and 'Vengeance—and the Woman,' both of which made us big business. These western plays seem to be peculiarly adapted to our patrons' tastes and Vitagraph knows how to make them with greater 'punch' in them than any other we have ever used. This, coupled with the fine, equable policy of the New Orleans Vitagraph exchange, is bound to make staunch friends of the exhibitors with business alertness enough to have given Vitagraph service a fair trial."

A letter from a woman exhibitor, Mrs. F. E. Wilk, of Syracuse, Neb., was even more remarkable than the one quoted above. She writes glowingly of the success she had in a town of 840 population, against severe opposition, and says she had to run "A Fight For Millions" four times in one evening to satisfy her patrons. Her letter reads as follows:

"Here's my record for opening show of 'A Fight For Millions': In a town of 840 population, I ran in opposition to the Opera House, where they had a troupe of players and offered as a drawing card a diamond ring to the most popular lady, a pig given away free, also money and cigar prizes. They chalked the walks, had boys out with banners and a bugler—all this against me. Here's what I did: I had a dandy lobby display, used about 800 heralds, chalked the walks, went out with my 'bill boys' myself, and as a result we had to run our show four times that night. Can you beat it for a town of this size?"

That "A Fight For Millions" scored so strongly against the opposition outlined by Mrs. Wilk is a splendid testimonial, not only to Vitagraph and its serial but to the entire motion picture industry, because it shows that the public will support photoplays of real merit no matter what other attractions may be offered to them.

Paramount-Artcraft Big October Schedule

THE Famous Players-Lasky Corporation has just completed its schedule of releases for October, presenting a pretentious line-up of attractions. Four new celebrities will make their initial appearance as Paramount and Artcraft stars next month. They are Enrico Caruso, the opera star; Harold R. Peat, the soldier-author, better known as "Private Peat"; Dorothy Gish, prominently identified with D. W. Griffith productions and Bryant Washburn, the well known screen star.

The initial films of the month scheduled for October 6 release are William S. Hart in "The Border Wireless"; Wallace Reid in "The Man from Funeral Range" and Dorothy Gish in her initial Paramount vehicle, "Battling Jane."

October 13 marks the release of the big Paramount-Artcraft Special, "Private Peat," Enid Bennett in the Ince production, "When Do We Eat?" and Lila Lee in "Such a Little Pirate."

Enrico Caruso in "My Cousin" makes his bow as an Artcraft star on October 20, the Paramount releases for this date being Billie Burke in "The Make Believe Wife" and Bryant Washburn in "The Gypsy Trail," the last mentioned serving as Mr. Washburn's first Paramount vehicle.

The last releases of the month on October 27 are Ethel Clayton in "Women's Weapons," Pauline Frederick in "A Daughter of the Old South" and Vivian Martin in "Mirandy Smiles."

New Wm. Russell Picture Well Received

None of the former William Russell pictures have met with such a cordial reception as "Hobbs in a Hurry," the first of a series of eight features to be made by the William Russell Productions for the American Film Company and released through Pathe Exchanges.

In this picture Russell does some diversified acting in the role of a society man, a wild, dynamic youth, a woolly westerner, a black-face Pullman porter, a gun fighter, and an ardent lover, but always full of subtle humor and light comedy.

Alice Brady's Big Week in New York City

Alice Brady, the Select star, will have a big week in New York City. During the entire week, as usual, Miss Brady will appear in her new stage starring vehicle, "Forever After," at the Central theatre, and the week will also find her in "The Death Dance" at the Savoy, Morningside, Mt. Morris, Marcy, Oxford, New Kingston, Olympia, 77th Street, Adelphia, Hamilton, Majestic and Roana theatres.

During the same week she will be seen in "The Whirlpool" at the 34th Street theatre, Park, Village, Webster, Lincoln, 14th Street, Globe and Myrtle theatres, while "The Ordeal of Rosetta," another Alice Brady picture, will be seen during the selfsame week at the Amphion, Model, Mt. Vernon, Columbia, Hooper, Auditorium (Fort Lee), Bergen (Newark), Strand (Bayonne), Hyperion (Corona), Apollo, Greenwich and Tiffany theatres.

Christie Comedies Earn Twenty-four Sheets

The Christie, the Fairbanks and the Chaplin pictures combined to make an all-comedy bill the attraction during the week of September 8 at the Palace theatre in Los Angeles. The giving of twenty-four sheet honors to a one-reel comedy release was rather a departure from exhibitor's advertising methods generally, but according to Exhibitor H. B. Beckwedel, of the Palace theatre:

"I am going to advertise the Christie Company's one-reel comedies frequently hereafter by the method of twenty-four sheets which I have arranged to be placed throughout Los Angeles and Hollywood. Christie comedies have meant a great deal to me in the building up of a steady clientele for my theatre."

Norma Talmadge in Appeal for Liberty Loan

At the request of Ben F. McCutcheon, manager of Publicity for the Fourth Liberty Loan, Norma Talmadge has given a three-hundred word appeal for the Loan which is to be syndicated in 3500 newspapers throughout the country.



Kathleen Kirkham, to Appear With Douglas Fairbanks in "Arizona"



George Walsh, as He Prepared to Leap Overboard in "On the Jump," a New Fox Production

Special Couriers Deliver Select Pictures

Due to laboratory difficulties Marion Davies' "The Burden of Proof" arrived late and first-run accounts had to be reached by special messengers. The cities that were reached in this manner by Select's special service were Louisville, Ky., Chicago, Ill., Washington, D. C., and Richmond, Va.

In order not to disappoint these first-run exhibitors, General Manager Arthur S. Kane of Select Pictures decided to impress members of the home office force to act as special messengers. John Cosentino left Select headquarters in New York on Thursday, barely in time to catch the Wolverine to Chicago at 5 o'clock.

Walter J. Porges, of the Home Office, left on the 11.30 Pennsylvania train Friday night, arriving in Dayton, Ohio, the next afternoon, and relayed the film to Louisville.

Vivian M. Moses, Select's publicity director, took passage on the Baltimore-Washington express, and reached the capital less than an hour later than he would have had he caught the famous flier. Employees of the Washington exchange were on hand to relay the film to Richmond.

"Wolves of Kultur" Will Have Trade Showing

A special showing of "Wolves of Kultur," produced by Western Photoplays and released through Pathe, will be made on the New York Roof on Tuesday, October 1, at 2 o'clock in the afternoon.

This serial, featuring Leah Baird with Sheldon Lewis, is based upon many actual happenings of German spies working in this country, and with the exhibitors who are invited are included government officials and representatives of the principal patriotic societies. The first three episodes will be shown.

"The Maid and the Man," New Strand Comedy

Odd little twists of every-day life—the funny and very human things that make life worth living for people with a sense of humor—are being used to make the Strand-Mutual comedies, starring Elinor Field in happy farces.

Sherry Gunning for Big Game

William L. Sherry Has Habit of Going Away on Still Hunts and Coming Back with a Bunch of Contracts

WILLIAM L. SHERRY, he of the newly established Wm. L. Sherry Service, has long been known as a king bee of film service contractors. When his colonels and captains and lieutenants all fail to contract the Sherry Service in some certain theatre that Sherry sets his heart upon serving, then Sherry gets busy himself. He takes down his fowling piece from over the fireplace and starts out on a silent trail to bag the bucking birds.

That is what Sherry is doing at the present time. He is out gunning for big game. It is an old trick of his. When he was head of the Paramount film distributing organization in New York, before he established the Sherry Service in the Godfrey Building, he had a way of disappearing for days at a time and nobody knew where he went. Then about the time that the home office began to wonder what had become of the "old man," and about the time that the "five—count them—five" Sherry daughters were in tears because father had forgotten his promise to "kick in" with five new hats, and about the time that Mrs. Wm. L. Sherry was thinking about getting a divorce because she knew he had never loved her anyhow—then Bill Sherry would come back leading a captive exhibitor with a rope around his neck and a contract for film service in the Sherry pocket.

And that is what Sherry is doing just now. Rounding up a few "hard ones," somewhere out in the woods, just over the horizon. Of course, this is no attempt to disparage the sales ability of Dan Savage, general sales manager of the Wm. L. Sherry Service, or any of his lieutenants. They are a bunch of contract hounds.

On rare occasions, however, it happens that an exhibitor gets away from the entire posse and hides out in the woods. It is then that there is deathly silence and inward quaking, when the hunting crew sneaks back into the home office.

Presently there comes a steely glint into Sherry's eyes. He gets up. He goes to the fireplace. He takes down his trusty fowling piece and examines it carefully. Then with a terrible look at the quaking delinquents, the "old man" starts out—alone. And that is what he is doing now. To use a bit of ecclesiastical slang, he is "hitting-the-trail." And soon we may expect Bill Sherry back to New York leading a flock of captive exhibitors with Sherry Service tags on them, according to his office force.

Paralta Owners Issue Statement to Trade

JOHN E. DE WOLF and Herman Katz, who control the affairs of Paralta, had the following to say in regard to the future plans of Paralta:

"There have been so many rumors regarding Paralta's plans for future productions that in justice to the stockholders and to the company's many friends we feel that it is advisable for us to make a statement.

"In about a year we have produced nearly two dozen large pictures, which are now in process of distribution here and abroad. Our pictures are doing splendidly. Our only troubles have been internal, which are now adjusted. The undersigned are now owners of a vast majority of the common stock and the control of the company is entirely in our hands.

"Early in the spring we secured the advice and counsel of Mr. Benjamin B. Hampton, who went to Los Angeles at our request. Mr. Hampton found that we had built an excellent studio and had created a very valuable property. In the confusion surrounding our affairs temporarily, this valuable property was jeopardized, but we succeeded in adjusting all our matters at Los Angeles by selling the studio to Robert Brunton and his associates on a plan that has entirely settled all our Coast troubles.

"Mr. Hampton has done a great piece of work for us and we are most appreciative. We knew we had a valuable property, but it was tangled up and our experience in the business was not enough to enable us to disentangle it. Mr. Hampton has assisted us materially in straightening out our affairs and now we can see our way clear to success. The company's equities in its released pictures are very valuable.

"We are confident that when we announce our new program of productions the announcement will be so important that it will be enthusiastically welcomed by exhibitors. Paralta's progress in the first year of its existence has never been equalled in the industry. We confidently predict that its second year will be far greater than its first."

American Campaign Book is Reported Success

Reports from various Pathe exchanges, through which the American Film Company has released its next Minter feature, "The Eyes of Julia Deep," declare that the premiere of this picture came as a pleasant surprise to both exhibitors and audiences.

In conjunction with this report the American Film Company is informed that the so-called campaign book, a volume of diversified information for salesmen and exhibitors, has proven a great success. Some of the salesmen declare now that they could not do without it. "Hobbs in a Hurry," the first of a series of eight features made by the Russell Productions, and Margarita Fisher's picture, "Money Isn't Everything," are said to be scoring successes.

"Two's Company" Is Now Al Christie Comedy

"Two's Company" is the title of a new comedy just completed by Al. Christie, featuring Bobby Vernon and Clare Seymour.



At the Right and Left Are Moments in "Hidden Fires," in Which Goldwyn Pictures Presents Mae Marsh. In the center "Smiling Bill" Parsons Appears to Be Doing a Bit of Explaining. The Capitol Comedy is "A Pair of Pink Pajamas"

Goldwyn Reviews Fall Opening

The New Season Has Been an Auspicious Opening for Goldwyn's Second Year, According to Declarations from Exhibitors

THE first smashing blows usually determine the final result of any campaign, whether it be a military engagement, a football contest, a Government's fight for trade conquest, or an exhibitor starting a new amusement year. The "big punches" at the beginning are the determining factors of victory.

"Exhibitor letters and telegrams, reviews of productions by the critics of the motion picture trade journals and the reviews of the critics of the larger dailies in the big cities give proof that Goldwyn Pictures' new Star Series season has been planned in accord with the methods of the best military tacticians," declared a Goldwyn official, "and Goldwyn's big guns in inaugurating its second successful season for exhibitor profit throughout the nation have tremendously stimulated theatre patronage everywhere."

Geraldine Farrar's desertion of costume drama in favor of the stronger modern emotional drama is said to have been hailed with delight by exhibitors and the public. Her first Goldwyn production, "The Turn of the Wheel," has resulted in record-breaking business from Maine to California, according to report.

"Mabel Normand and Goldwyn did the spectacular thing when the little comedienne appeared as the star in 'Peck's Bad Girl,'" said another Goldwyn official, "and since Miss Normand suddenly decided to return to the old and favorite style of stories in which she won her world-wide fame—broad comedies—the Goldwyn home office has been able to hear the exhibitor cheer and applause from as far distant as the Golden Gate.

"It was a foregone conclusion that Tom Moore would be a successful star from the start," he continued. "As much pride as it takes in him and his success, Goldwyn cannot and does not claim the honor of making Tom Moore a star. The exhibitors of the country made him.

"'Just for Tonight,' his first picture, is a fascinating, speedy, romantic drama. His second story, 'Thirty a Week,' would make him if he were not already made.

"Madge Kennedy gets better all the time. 'The Kingdom of Youth,' the best thing she has done so far, has achieved splendid box office results. Her next picture is 'A Perfect Lady,' by Channing Pollock and Rennold Wolf.

"The kind of story Rex Beach never before has done for the screen—that's 'Laughing Bill Hyde.' And the kind of human, lovable star you have never before seen on the screen—that's Will Rogers. This production was given its first pre-release presentation at the Rivoli Theatre, New York, the week beginning September 22.

"Next week Mae March, in 'Hidden ires,' the best Mae Marsh story and production since the 100 per cent. perfect 'The Cinderella Man.' 'Hidden Fires' is released October 7."

Fairbanks Films Artcraft's "Arizona"

The motion picture world as well as the public is said to be deeply interested in the announcement that Douglas Fairbanks is to appear shortly in a film version of Augustus Thomas' most successful play, "Arizona," for Artcraft.

This is a considerable departure for the popular star, though his most recent picture, "He Comes Up Smiling," was also adapted from a stage play.

The cast will include Theodore Roberts, as Canby—a part to which he brings the weight of years of experience and a great talent for characterization. Frederick Burton will play Col. Bonham, and the heavy role of Capt. Hodgeman will be interpreted by Harry Northrup. Kellar is to be enacted by Frank Campeau. Estrella is played by Kathleen Kirkham, Bonita by Marjorie Daw and Lena by Marguerite de la Motte. Dick Rosson does Tony, the unforgettable Mexican lover; Albert McQuarrie is Hatton. Robert Boulder and Katherine Griffith have important roles.

Cost of Filming Pictures Told by World

The statistician of the World Studio, at Fort Lee, has spent some interesting time in working out the figures of just what a production costs and his work forms the basis of a conservation propaganda which should have a far-reaching influence.

"The nominal time for the filming of a story," he says, "is based on a four weeks' schedule. This arranges for delays growing out of weather conditions.

"Each picture averages three hundred scenes. With a working day of eight hours this gives the daily quota of twelve and one-half scenes on a twenty-four-day basis. The average cost of a picture is $25,000. This makes the cost of each scene, including titles and subtitles, $83.33. A day's work represents $1,040.66. This includes all overhead of the studio. Each minute represents an expense of $2.17.

"The Bells" Pre-Release at Rialto Theatre

The high artistic and dramatic excellence of "The Bells," the second of the Pathe Extra-Selected Star Photoplays, with Frank Keenan, is declared to be attested by the fact that S. L. Rothapfel, manager of the Rialto and Rivoli theatres, after seeing the picture, at once booked it for a pre-release at the Rialto theatre beginning the week of September 15.

The original version of "The Bells" was by Leopold Lewis and adapted from Erckmann-Chatrian. The scenario of the screen version, presented for the first time at the Rialto theatre, is by Gilson Willets, the novelist and writer for the screen. It was under the direction of Ernest C. Warde and will be released October 20.

Hodkinson Appointments

This week finds Hodkinson Service represented in every General Film Exchange except Seattle by a special representative of the W. W. Hodkinson Corp.

The last appointments to be made were C. Hanschel in Philadelphia, E. C. Moore in Pittsburgh, H. C. Simpson in Atlanta and W. O. Edmonds in San Francisco.

"Over the Top" Holds Crowd Until 3 A. M.

Out in Ohio "Over the Top," Vitagraph's big patriotic special is holding the crowds until the cows come home. Or, rather, until the cows are ready for their day's work.

A letter received at the home office of the Vitagraph Distributing Organization last week told of an extraordinary record made by the picture at the Park theatre, Millersburg, Ohio, when the last performance closed at five minutes to three in the morning.

The house ran three complete shows with "Over the Top" in one evening, and a group of formers, while waiting outside to get into the last show, said that they didn't care what time they got home just so they arrived in tome to do the milking in the morning. This 3 a. m. showing establishes a record for the industry, so far as the data at hand shows.

"Wilson or the Kaiser?" Next Screen Classics

Preliminary scenes have already been photographed in connection with "Wilson or the Kaiser?" Screen Classics, Inc.'s next propaganda picture. The story proper will be placed in immediate production under the direction of Charles Miller at the Metro Studio.

Maxwell Karger is the author of "Wilson or the Kaiser?" which has been scenarioized by Albert Shelby Le Vino, and the picture will be specially released as a multiple-reel production, and distributed by Metro.

"The Beautiful Mongrel" for Carmel Myers

"The Beautiful Mongrel" is the title of Carmel Myers' next play, which will be put into production under the direction of Paul Powell at the Bluebird studios this coming week.

Miss Myers is enjoying a brief vacation after completing "One Bright Idea," also under Powell's direction. M. Rodolpho de Valentina is again to be the star's leading man.

Marie Walcamp Stars in Five-Reel Bluebird

Marie Walcamp, the serial star of "The Red Ace," "Liberty, a Daughter of the U. S. A.," and "The Lion's Claws,'" all Universal serials, is now to be seen in a five-reel Bluebird melodrama.

She has just completed a photoplay version of Bret Hartes famous story of California of '49. "In the Carquinez Woods." The title will be changed. Colin Campbell was the director.

Artcraft Buys "Sporting Life"

Artcraft Corporation Secures United States and Canada Rights for Maurice Tourneur's Latest Production, "Sporting Life"



Here's a Good Glimpse of Mary Pickford's Curls, in "Johanna Enlists," Artcraft

FOR the first time in the history of the Artcraft Pictures Corporation arrangements have been closed to buy a production made by an independent organization for the open market. The compliment implied in this statement goes directly to Maurice Tourneur, whose first picture, "Sporting Life," has been bought by the Artcraft Corporation for the United States and Canada.

The offer made to the Maurice Tourneur Productions by Mr. Zukor on behalf of the Artcraft was said to be so flattering and unusual that there was very little left for Mr. Tourneur to do other than accept the offer and the assurance that "Sporting Life" would be distributed by Mr. Zukor's organization in a manner fitting such a production.

"Sporting Life" is the first of the Maurice Tourneur Productions made for the open market. His second picture will be offered shortly and, since it involves a very unique theme handled in Mr. Tourneur's manner, it seems certain that it will create as much of a sensation in its way as "Sporting Life" has. It will be offered in the open market through Hiller & Wilk, Inc., their selling agents. There will be a Broadway showing at one of the major Broadway theatres.

Program News on Page 2210

In the cast that Mr. Tourneur selected are the following artists: Paul Clerget, the French actor, who scored in a pantomime, "Pierrot the Prodigal," at the Little theatre; Flore Revalles, the dancer, who was a leading member of the Bakst Ballet Russe. She appeared during the American seasons of the ballet, appearing as "Cleopatra"; Gloria Goodwin, the dancer; Chester Barnett, screen juvenile; Ethel Hallor, of the Century Grove; Lyn Donaldson, George West, Fair Binney and Warner Richmond.

That "Sporting Life" has unusual value in the foreign market is evident in the quick sales that have been made of distribution rights, and comparatively very few countries are available at the present writing. The following territories are open, but negotiations are pending for the sale of rights for these territories: Panama, South America, South Africa, India, China, Japan, Dutch East Indies, Italy, Spain and Russia.

The New Rainbow Comedies Full of Promise

Several officials of the United States Motion Picture Corporation of Wilkes-Barre were in New York last week conferring with executives of General Film Company and during the session some new unreleased Rainbow Comedies were screened for critical review. The result was a feeling of high satisfaction over the quality of the forthcoming releases and a prosperous career for the new comedy series.

Distribution of Rainbow Comedies has just begun through General Film Company. The first releases are in this order: "Nearly a Slacker," "My Lady's Slipper" and "Some Judge." In each of these Lillian Vera, well known as a light comedienne of the screen, and Eddie Boulden, screen comedian, play opposite each other. A stock cast carefully chosen for consistent strength helps put over the fun.

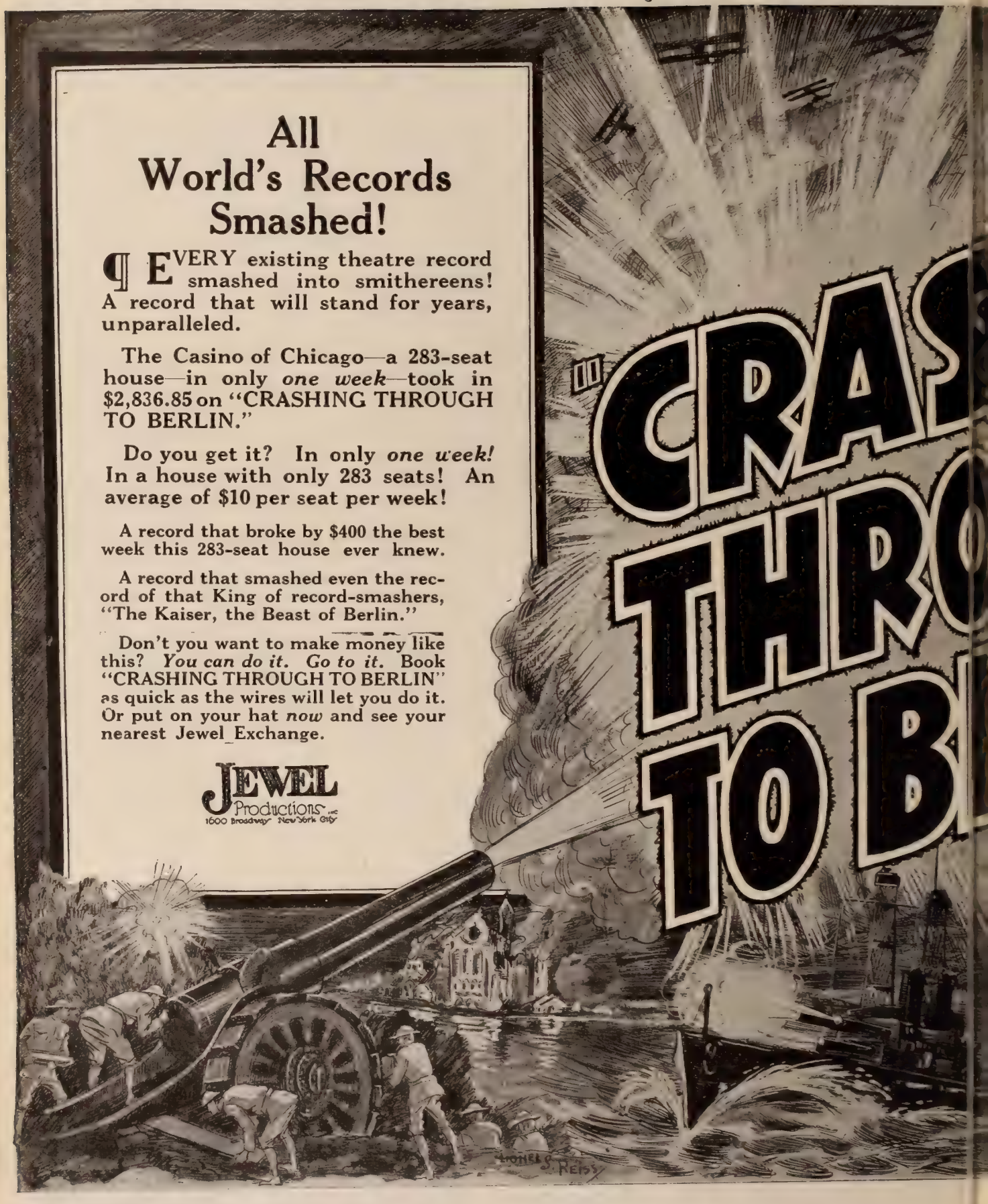
The Rainbow Comedy releases are scheduled two weeks apart, and the first three subjects have already been sent to the exchanges of General Film.

Gail Kane of Mutual Selects Story

Gail Kane is said to be busy selecting a story for her forthcoming production, the third of the series of eight special pictures which Gail Gane Productions is making for release through Mutual exchanges.

"You have no idea how much work it is," said Miss Kane, "in selecting just the right kind of a story. Since I have become my own producer I have realized for the first time that the right story is hard to find."

Additional Producers' News on Page 2209


All
World's Records
Smashed!
¶ EVERY existing theatre record smashed into smithereens! A record that will stand for years, unparalleled.
The Casino of Chicago—a 283-seat house—in only *one week*—took in $2,836.85 on "CRASHING THROUGH TO BERLIN."
Do you get it? In only *one week!* In a house with only 283 seats! An average of $10 per seat per week!
A record that broke by $400 the best week this 283-seat house ever knew.
A record that smashed even the record of that King of record-smashers, "The Kaiser, the Beast of Berlin."
Don't you want to make money like this? *You can do it. Go to it.* Book "CRASHING THROUGH TO BERLIN" as quick as the wires will let you do it. Or put on your hat *now* and see your nearest Jewel Exchange.
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Keep your eyes open!
It's Coming!
JEWEL
Productions, Inc.
present
"The YELLOW DOG"
HELP AMERICA GET RID OF THE BEAST
Henry Irving Dodge's big Story vividly dramatized
From the Saturday Evening Post and Harper & Bros. Book

The great Y.M.C.A. Special "AROUND the CLOCK with the SAILOR"



A Sensational Hit!

Book It—Book It—Book It!

THE first of these wonderful Y. M. C. A. Specials—"AROUND THE CLOCK WITH THE ROOKIE," is going over in hundreds of houses like wild fire. Millions of fathers, mothers and relatives are packing these houses to see their boys. Now comes the second big release—"AROUND THE CLOCK WITH THE SAILOR." The release that will jam your house exactly like the first one. It shows what our Sailor lads are doing. It's a surprise and the delight of millions.

BOOK the first release—"AROUND THE CLOCK WITH THE ROOKIE"—and boost it. Then book "AROUND THE CLOCK WITH THE SAILOR" and boost that. You can't imagine what the responses are to these timely specials, and the great big point for you to consider while booking is that YOU HAVE THE ENTIRE Y. M. C. A. BACKING to help you put it over in your territory. Call on the local Y. M. C. A. officials. Tell 'em you've booked these Y. M. C. A. SPECIALS and watch your bank roll grow. BOOK 'EM TODAY. Get the exclusive.

Book thru your nearest Universal Exchange, or communicate with the UNIVERSAL FILM MFG. CO., Largest Film Mfg. Co. of the Universe; Carl Laemmle, President, 1600 Broadway, New York



"'THE KAISER, the Beast of Berlin,' is the greatest money-making picture ever shown in the city of Springfield. The receipts were far in excess of my wildest dreams.

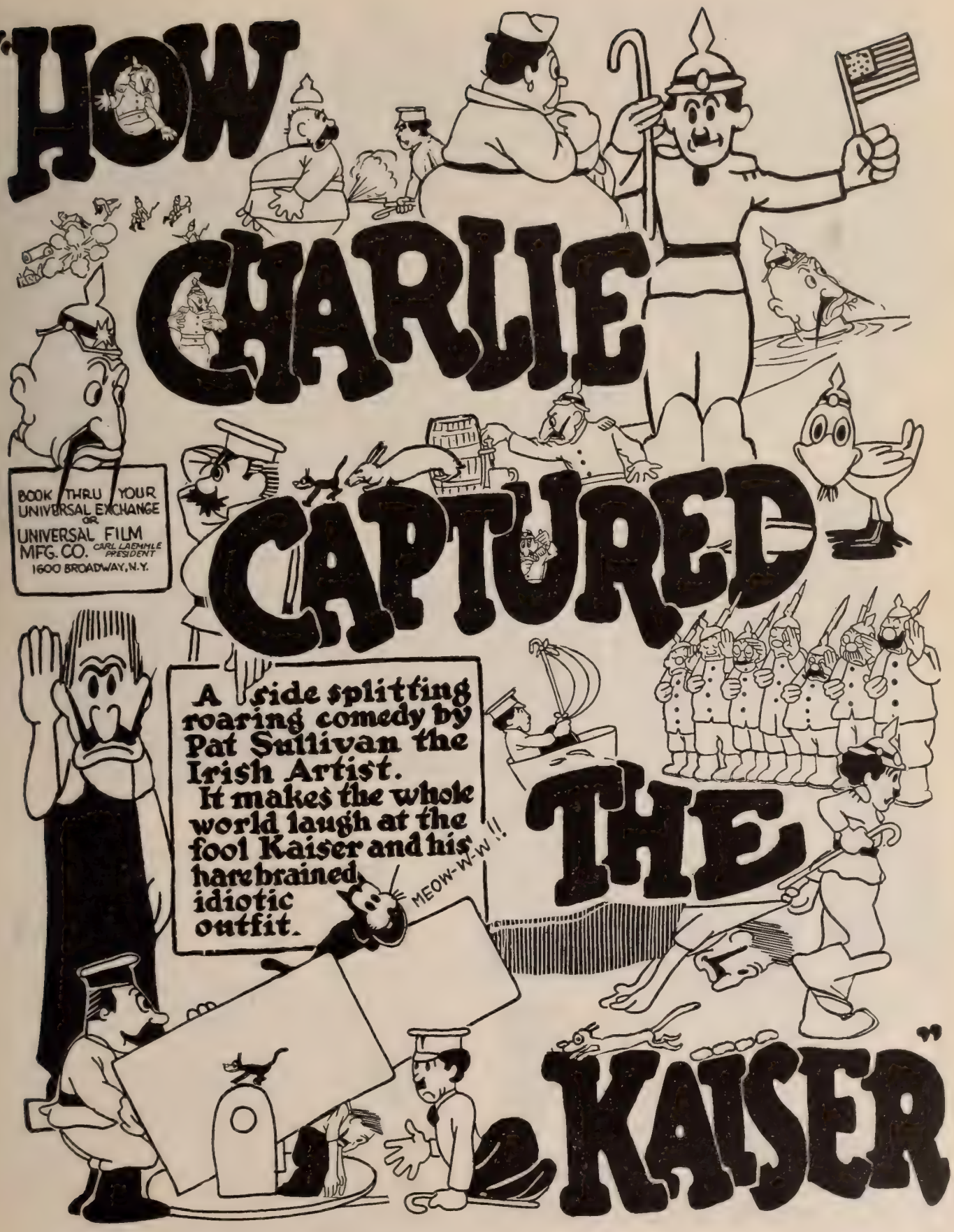
"Despite the fact of its being here before (please note this fact) I jammed them in and turned hundreds away on both days.

"It is big enough, strong enough, and lasting enough for a *Third Repeat*, and, if I can book it for two days again in September, my house is ready for it."

Gus Kerasotes
ROYAL THEATRE
SPRINGFIELD, ILLINOIS

JEWEL Productions, Inc.
1600 Broadway New York City

"The KAISER— the Beast of Berlin"



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1600 Broadway, New York

Additional Live News from the Producers

(Continued from page 2201)



"Hidden Fires" is Mae Marsh's Newest Starring Subject for Goldwyn

Six Goldwyn Star Series Now Underway

While Mabel Normand is completing under the direction of Charles Giblyn the last scenes of her newest comedy, "A Perfect Thirty-Six," at the Goldwyn studios in Fort Lee, other stars are busy with productions scheduled for release after October 21.

Geraldine Farrar has completed "The Hell Cat," her second Goldwyn picture, and is far along in her third production for Star Series release, being directed by Reginald Barker.

With "Laughing Bill Hyde," Rex Beach's great story, with Will Rogers in the name role, given a successful pre-release showing at the Rivoli theatre, New York, Director Hobart Henley has begun work on the second Beach story on Goldwyn's Star Series schedule.

Madge Kennedy has returned to Fort Lee after a two weeks' vacation following the completion of her newest Goldwyn picture, "A Perfect Lady," made from the famous Rose Stahl stage success by Channing Pollock and Rennold Wolf, and is ready to begin work on a new production.

Mae Marsh has completed the picture which is to follow in the regular order of her releases after "Hidden Fires," scheduled for October 7. The story of this was written by Burk Simon, for many years stage manager for David Belasco.

Tom Moore, who made his debut as a star in Goldwyn's "Just for Tonight," has completed his second Goldwyn starring vehicle, "Thirty a Week," under the direction of Harry Beaumont, director of the famous "Skinner" series of pictures.

Jewel and Universal Announcements

Jewel Productions has arranged to release a feature picture which was formerly called "Orange Blossoms," in which Mildred Harris is starred. The title has been changed to "Borrowed Clothes." This picture will be released November 4th.

About New Pictures

That a more perfect picture for entertainment purposes could not be devised, is the report of those who have witnessed "The False Faces," the Paramount-Artcraft Special in the making and seen advance reels projected. Thomas H. Ince is producing the picture.

Herbert Rawlinson is the featured star with Sylvia Breamer in the all-star cast to be seen in "The Common Cause," the war picture made by J. Stuart Blackton, under the auspices and with the assistance of the British-Canadian Recruiting Mission.

In "Whatever the Cost," Anita King's second Plaza picture for the W. W. Hodkinson Corporation, the star has another of the boyish outdoor roles. As Jess Farley, a smuggler's daughter, she lives a secluded life on a rocky coast.

"Johanna Enlists," Mary Pickford's newest picture, has been moved up on the Artcraft schedule for release September 15. In this picture not merely one but, practically speaking, three leading men attend upon the fortunes of quaint little Johanna, the character which Miss Pickford portrays.

The first showing of Rosemary Thebe's picture, "Love's Pay Day," at the Triangle exhibition room demonstrated that this actress can portray emotional roles with more than ordinary success. It was at the solicitation of her director in this picture, E. Mason Hopper, that Miss Thebe came to play the leading role in this picture of Newfoundland fisher folk.

Over three thousand pounds of explosives were fired for "Behind the Front" (working title) and L-Ko comedy, in which Hughie Mack is the central attraction for all bombs and hand grenades. The movie battle was staged at the same place in Los Angeles where the Allied War Exhibit was held.

A notable feature of J. Stuart Blackton's "The Common Cause," the eight-part special he is now completing for release through the Vitagraph Company's distributing organization, is the appearance therein of the British tank "Britannia."

May Allison wears trousers in "Kate of Kentucky," her newest Metro production, which is nearing completion at Metro's west coast studios in Hollywood. Miss Allison wears 'em for a short while only, and has a worthy motive for doing so. It is to save her sweetheart from tar and feathers at the hands of some Kentucky moonshiners.

The wonders of the insect world are revealed in the latest issue of Universal's Screen Magazine. This picture gives glimpses into the lives of interesting specimens from the tropics. Walking leaves, giant centipede and other queer creatures are made to show their secret feet and fangs.

Every American girl craves romance, but most of them sooner or later come down to "brass tacks." That's why "Romance and Brass Tacks," the second Paramount-Flagg comedy, which is released September 29, has such a human and general appeal, Paramount insists.

Old Trinity churchyard is one of the interesting "flashes" of New York City to be seen in "Five Thousand an Hour," Metro's first vehicle for Hale Hamilton as an individual star. "Five Thousand an Hour" is a picture version of the George Randolph Chester story.

Mme. Myrle Wagner White of the Chicago Opera Company makes her first screen appearance in "What Love Forgives," a World picture, in which Barbara Castleton is the star, Perry N. Vekroff directing. Mme. White is a native of Oklahoma City, Oklahoma.

Harold Goodwin, the boy actor, has an important part in "A Romance for Roma," Edith Roberts' latest Bluebird starring vehicle now being made under the direction of Tod Browning at the Bluebird west coast studios. Harry Hilliard is the leading man and others in the cast include Molly McConnell and Blanche Gray.

Tefft Johnson, having directed "The Latch String," with Madge Evans," World Pictures star, has begun on "The Love Defender," in which June Elvidge, Madge Evans and Frank Mayo are to play principal roles.



William S. Hart, Presented by Thos. Ince in "The Border Wireless," an Artcraft Picture

"Good Gracious Annabel" for Billie Burke

The screen rights to Clare Kummer's play, "Good Gracious, Annabel," have been purchased by the Famous Players-Lasky Corporation and it will be used as Billie Burke's next Paramount starring vehicle following "The Make-Believe Wife," which Miss Burke recently completed at the Fort Lee studio.

"Good Gracious, Annabel," was presented by Arthur Hopkins and Robert Edmund Jones at the Republic theatre, New York, October 31, 1916, and enjoyed an extended run through the greater part of that season. A cast of unusual excellence, headed by Lola Fisher as Annabel, was featured. May Vokes as a slavey had one of the funniest characterizations of her career, and Walter Hampden and Edwin Nicander were conspicuous.

Russell - Fisher - Minter in Coming Attractions

Advance arrangements are being made for the new pictures of the three stars of the American Film Company—Russell, Fisher and Minter. The vehicle for "Big Bill" is called "When a Man Rides Alone," to be followed by another called "Where the West Begins."

These two subjects are almost solely Western in character, and will follow "Hobbs in a Hurry" and "All the World to Nothing," two pictures, just finished, where the atmosphere and scenes are laid chiefly in homes of the well-to-do and where Russell also acquits himself well in the roles of a man of wealth and adventurous inclination, as well as "one who has seen better days."

Earl Rodney Joins Christie

Earl Rodney, formerly with the Thomas H. Ince forces, has been engaged by Al Christie to appear opposite Ethel Lynn in Christie comedies, it was announced at the studios. Rodney has been appearing in some pictures with Enid Bennett.

Coming Program Offerings



A Riotous Moment in Vitagraph's Blue Ribbon Feature, "A Diplomatic Mission," in Which Earle Williams is Starred

Campaign Book on New Vitagraph Serial

THE complete campaign book on "The Iron Test," the Vitagraph serial which is scheduled to follow "A Fight for Millions" in the theatres of the United States and Canada, was mailed to exhibitors last week. It is a forty-eight page book, including a colored insert, and declared to be one of the most serviceable books ever put out in the industry. In addition to the many helpful suggestions which it contains, it had an added value to exhibitors in being sent to them so far in advance of the release date of the serial—October 21.

"The Iron Test" is the second release under Vitagraph's new policy of four serials a year with alternating stars, William Duncan, in "A Fight for Millions," supported by a cast including Edith Johnson and Joe Ryan, was the first star introduced, and this serial is declared to be one of the greatest of all Vitagraph's serials. Mr. Duncan and his company are now at work on "The Man of Might," which will follow "The Iron Test."

Antonio Moreno and Carol Holloway are the stars of "The Iron Test," which was written by Albert E. Smith and Cyrus Townsend Brady.

In addition to all of the service angles in the complete campaign book, the exhibitor is shown reproductions of the episode posters which are to be supplied, the banner, slide and herald that go with the serial and the twenty-four sheet which is to advertise the serial throughout the United States and Canada. Vitagraph is going to post these twenty-four sheets in all of the principal cities and towns of the two countries, and in addition will give free to exhibitors all the extra twenty-four they will post in their own territories.

Beginning with "The Fighting Trail," Vitagraph has put out splendid campaign books on all of its serials. Those for "Vengeance—and the Woman," "The Fighting Trail," "The Woman in the Web," and "A Fight for Millions" have all been declared most effective adjuncts in the successful handling of these serials, and taking the success of these as a basis, the campaign book on "The Iron Test" should prove the greatest of them all.

Fairbanks' Newest Artcraft Pronounced Best of His Career

Douglas Fairbanks' newest Artcraft picture, "He Comes Up Smiling," which has been scheduled for release September 29th, has its pre-release showing at the Rivoli theatre, New York, the week of September 8th.

The cast is headed by Marjorie Daw, Frank Campeau and Herbert Standing, and includes Kathleen Kirkham, Albert McQuarrie, Bull Montana and Billy Elmer. Frances Marion wrote the scenario and Allan Dwan directed.

Next Goodrich-Mutual Is "Treason"

"Treason," the next Mutual special production starring Edna Goodrich, scheduled for release on September 29, is being sought be exhibitors for pre-release bookings at a number of the Mutual exchanges.

The cast in support of Miss Goodrich includes Stuart Holmes, Howard Hall, Mildred Clair and Clarence Heritage. The direction was by Burton King.

"Zaza" Is Success Series Release September 22

The Famous Players-Lasky Corporation has scheduled as its Success Series release for September 22d the Paramount picturization of "Zaza," with Pauline Frederick in the title role, under the direction of Edwin S. Porter and Hugh Ford.

Julian l'Estrange appears in the leading male role, and the cast includes Ruth Sinclair, Mark Smith, Charles Butler, Walter Craven, Maude Granger, Blanche Fisher and Helen Sinnott.

Four Success Series Releases in October

FOUR subjects, among the most popular screen successes they have produced, have been scheduled by the Famous Players-Lasky Corporation as the Success Series releases for the month of October. They are John Barrymore in "The Man from Mexico," October 6; Jack Pickford in "Seventeen," October 13; Victor Moore in "Snobs," October 20, and the special production, "The Cheat," in which Fannie Ward and Sessue Hayakawa are featured.

"The Man from Mexico," the first release of the month, is declared to be one of the most popular pictures in which John Barrymore ever appeared. It was written by H. A. DuSouchet, and Thomas Heffron directed. In the cast are Harold Lockwood, Wellington A. Playter, Pauline Neff, Anton Ascher, Fred Annerley and Winona Winters.

Jack Pickford appears in "Seventeen," the Paramount adaptation of Booth Tarkington's classic on puppy love, which is the Success Series release for October 13. Louise Huff appears opposite Jack in this his first starring venture, and the cast also includes Winifred Allen, Madge Evans, Walter Hiers and Anthony Merlo.

George Bronson Howard wrote "Snobs," which Oscar Apfel directed for Paramount, with Victor Moore in the stellar role. Anita King, Constance Johnston and Ernest Joy are in the supporting cast.

"The Cheat," the final Success Series of the month, is said to be one of the most intensely dramatic productions ever made. The cast, headed by Fannie Ward and Sessue Hayakawa, includes Jack Dean, James Neill, Utaka Abe, Dora Ong and Hazel Childers. Cecil B. De Mille directed from the story by Hector Turnbull.

"Salome" Opens October 6 in New York

Heralded as having achieved a tremendous success wherever it has been shown elsewhere in the country, the Theda Bara super-production, "Salome," will begin a limited engagement Sunday evening, October 6, at the Forty-fourth Street theatre, as a special William Fox attraction. Two performances will be given daily thereafter.

No production ever shown by William Fox has scored the triumph.



Virginia Pearson, Popular and Talented Star in Fox Pictures

Pathe Program for Week September 29

Pathe's program for the week of September 29 presents Ruth Roland in the seventh episode of the swift-moving Western serial, "Hands Up." Helene Chadwick in a two-reel comedy drama called "Getaway Kate," produced by Astra and Harold Lloyd, in a farce entitled "Swing Your Partner."

The Poster Travel Pictures shows "St. Kitts—Mother Colony," in the West Indies. St. Kitts and its dependency, Nevis, which are separated by a strait, only two miles in width, have been associated with English names that have figured prominently in American and English annals.

The Official War Review No. 14, released by Pathe the week beginning September 29, shows as one of its high points of interest "Ypres of Today"—the point that has figured so much in the news—the spot where the tide of battle has swirled back and forth and where thousands of Britain's heroes have bravely fought and died.

"The Lure of Luxury" for October 7

"The Lure of Luxury," the Bluebird feature, formerly entitled "The Bargain True," featuring Ruth Clifford, has been definitely scheduled for release October 7. The picture was adapted by Fred Myton from a story by Nalbro Bartley that appeared recently in the *Saturday Evening Post*. It was directed by Elsie Jane Wilson.

Miss Clifford plays the role of Dale Aldis, a convent bred girl who has been left alone in the world by her mother, with romance and mystery surrounding the latter's memory.

Fritzi Brunette Featured

Fritzi Brunette is featured in the Bluebird film released November 4th. It is entitled "The Cabaret Girl." The film is being directed by Douglas Gerrard. It was taken from the story by Hope Loring. The working script is by Rex Taylor.

Program Glances

According to report the first Paramount picture starring saucy, bewitching, whimsical Dorothy Gish which boasts the unique title, "Battling Jane," will prove a record-breaker in point of attractiveness and entertaining quality when it is released October 6.

"A Diplomatic Mission," starring Earle Williams, the Vitagraph Blue Ribbon Feature scheduled for release the week of September 30, is the first to be released under the company's new booking plan. It is described as a swift moving drama of love and adventure, with action from start to finish in which Earle Williams is "doing something" all the time.

Gilbert Douglas, American actor, will make his screen debut in "Five Thousand an Hour," the forthcoming Metro production, which will introduce Hale Hamilton as an individual star. Mr. Douglas has the part of the arch-villain, Paul Gresham, who makes it his special business to try to ruin Johnny Gamble (Mr. Hamilton) financially.

"Hidden," a story by Evelyn Campbell, author of "A Soul for Sale," a recent Dorothy Phillips success, and "Bread," Mary MacLaren's newest Universal special attraction, has been bought by Universal to be made into Mary MacLaren's next starring vehicle. Rupert Julian, who directed "The Kaiser, the Beast of Berlin," will handle the megaphone on this newest MacLaren attraction.

In the Paramount-Mack Sennett comedy, "Sleuths," released September 22, Ben Turpin, Charley Lynn, Marie Prevost and Tom Kennedy will be seen as the chief fun makers. Lynn and Turpin have the parts of Heinie and Ben, a pair of slickers.

"Western Atmosphere" is the title of Eddie Lyons and Lee Moran's latest Star comedy. In it the clever pair of fun makers burlesque the activities of such Western stars as Harry Carey, Bill Hart and Tom Mix. Dorothy De Vore has the leading feminine role.

September 22 has been decided upon by the Famous Players-Lasky Corporation for what in truth will be a quadruple premiere. For this is the release date of "Come on In," the first John Emerson-Anita Loos Production for Paramount, in which Shirley Mason and Ernest Truex will make their initial appearance as Paramount stars.

The third of the series, "Says Uncle Sam," from the scenario by the Committee on Public Information and produced by the Bray Studios, Inc., appears as part of the September 29 release of the Paramount-Bray Pictograph, "the magazine on the screen."

The latest issue of the Universal Animated Weekly affords a striking example of what the news camera is doing for Uncle Sam's big war job. The Weekly is just chock full of live, sparkling pictures portraying America's work at home on the war task.

"The Runaway Bride" is the title of the fifth episode of "Hands Up," the stirring western serial featuring Ruth Roland, which heads the Pathe program for the week of September 15. Echo Delane, the heroine, whom the Incas have chosen as the bride of their prince, starts to seek safety in the East. The Indians intercept the train by a short cut over the mountains and drop upon it from a bridge.

"The Magnetic Bug" is the title of the eighth episode in Universal's serial drama, "The Brass Bullet," featuring Jack Mulhall and Juanita Hansen. This episode will be released soon. As the episode opens, Rosalind is being carried off by King in a motor boat.

Yvette Mitchell, Universal ingenue, has been loaned to the L-Ko Comedy Company to appear as a rose of old Pekin in an Oriental comedy being made with the famous Celestial comedian, "Charlie of the Orient," as the star.

Madge Evans is at work on a new photoplay for World Pictures. It bears the title of "The Latch String." It was written by Mrs. Backus, late instructor in the Connecticut Normal College. Tefft Johnson is directing the picture. Many of the scenes were made on the New England coast.

Naomi Childers, popular on both stage and screen, will have an attractive role in Ethel Barrymore's next Metro offering, "Lady Frederick." The picturization of this W. Somerset Maugham drama was made by June Mathis and Katharine Kavanaugh.



Maxwell Karger, Manager of Productions of Metro in the East

General Issues Fourteenth of "Wolfville Tales"

Another of the Alfred Henry Lewis "Wolfville Tales" has been put on the screen for Broadway Star Features' program by Vitagraph, making the fourteenth of the series, and are said to be reaching a point where audiences over the country are thoroughly engrossed with the conflicting motives of the highly picturesque characters in the legendary border town. The citizens of Wolfville have become so real to readers of the Lewis books and to motion picture fans that the latest turmoil comes rather as a climax to many preceding it.

The title of this story is "The Rose of Wolfville," and Patricia Palmer again plays the leading role. She appears in town as the new clerk of the "New York Store," and the male population falls in love with her. Two hot-headed young cowpunchers use every art to win her, the more daring going even so far as to kidnap her. Tragedy is in the air, when the proprietor of the store reveals that she has been his wife for a month, and indignation directed at him for concealing the fact is only allayed because Rose is so appealing—and they don't lynch him.

General Film Company announces that the release following this Wolfville Tale will be another O. Henry story.

Change Announced in Next Glaum Release

Owing to the difficulties attending the production of "The Goddess of Lost Lake," a Robert Brunton production starring Louise Glaum and scheduled for release by the W. W. Hodkinson Corporation on October 30, which have resulted in a delay, a Bessie Barriscale feature, "The Heart of Rachael," completed for several weeks, will be released in its place.

"The Goddess of Lost Lake," the Louise Glaum picture, is a romance of a girl who is one-quarter Indian. Wallace Worsley directed and W. Lawson Butt and Frank Lanning are in the supporting cast. It will be released October 14 by the W. W. Hodkinson Corporation.

In and Out of West Coast Studios

By J. C. Jessen

Universal Newsettes

Thurston Hall will be the leading man in Carmel Myers' new picture "The Beautiful Mongrel," according to announcement this week. "The Beautiful Mongrel" is a story of a girl of the slums who is married on a dare to a rich young man of New York's west side. The screen script was prepared by Fred Myton from an original story by Sonya Levien.

Ben Wilson and Neva Gerber are to be featured in a series of one-reel comedy dramas, under the direction of Mr. Wilson. "Let's Fight" is the title of the first one. It was written to order by William E. Wing. In the supporting cast are Joseph W. Girard, Evelyn Selbie, Yvette Mitchell and others.

"Home James" is the tentative title of Ruth Clifford's next film play. The story was written by Gladys Johnson and put into screen form by Catherine Carr. Elsie Jane Wilson will direct the production, which will be a comedy drama.

George Nichols has been engaged by Universal to support Monroe Salisbury in his latest Bluebird drama, "Breathes There a Man." Nichols started in the motion picture game as assistant director to D. W. Griffith at the old Biograph studio. Before entering shadowland he put in fourteen years with stock companies in San Francisco and Chicago. Millard K. Wilson, recently playing with Ruth Roland in "Hands Up," has also been engaged to support Salisbury in his new screen production.

Live Triangle Items

The next Triangle vehicle of Olive Thomas has been selected. It has a working title called "The German-American." Production will begin the latter part of this week. It is an original story by Miss Verna Aldrich. Joe King will play the opposite lead. Mrs. Harry Van Kirk, mother of Miss Thomas, traveled from Pittsburg this week to see Miss Thomas at work in the new play. It is said that she had never before seen the inside of a motion picture plant until she reached the Triangle studios on the present visit.

Alma Rubens is in the California Hospital this week. She underwent an operation for appendicitis. As a result the work on her picture, "Marriage," or "Those Restless Ones," has been held up indefinitely. The star, however, expects to be back at work at the earliest opportunity. The picture is being directed by William Dowlan.

Jack Conway has returned to the directing game and he will handle the megaphone in Pauline Starke's new vehicle, "Down Our Alley." The story was written by Harry Looney and the continuity was written by Doris Schroeder. In this picture Miss Starke will be seen as a ragamuffin.

E. Mason Hopper was last week finishing "Wife or Country," a propaganda picture, with Harry Mestayer in the stellar male role. The story was written by Mr. Mestayer, and Adela Rogers St. Johns, Gloria Swanson and Gretchen Lederer have strong parts. Jack Richardson plays the heavy, and Charles West is a Secret Service operative. The story revolves around a young American lieutenant in the Secret Service, in which the German espionage and intrigue in the United States is exposed.

The Red Cross tea at the Triangle studios this week netted that war organization more than $150; said to have broken all previous records for receipts at the studio auxiliary. The tea is a weekly feature at the studio.

Paramount-Artcraft

The directorial staff of the Famous Players-Lasky Corporation has been increased by the addition of R. William Neill, who until now has been director of Dorothy Dalton subjects at the Ince plant. Neill has had very wide experience in directorial work in this country as well as in England and France. He has written a number of plays and playettes which were produced and proved successful. He has been in pictures for several years, in three of which he has been associated with Thomas H. Ince. Mr. Neill's first work will be the direction of Lila Lee in a picture titled "Young Love," written specially for the star by Monte Katterjohn. Comedy is said to be predominate in the subject.

Lila Lee last week appeared at all the evening performances at Grauman's theatre, Los Angeles, where her first Paramount release, "The Cruise of the Make-Believes," was the feature of the program. A special sketch was prepared for the former ingenue singer of Gus Edwards' Musical Review, by which in song she told the big audiences her experiences in pictures as compared with those on the vaudeville stage. Miss Lee was introduced by Kenneth McGaffey.

Bryant Washburn, accompanied by Donald Crisp, director, and several members of the company, has gone East for a few scenes for his next Paramount subject. It will require a day in Chicago, where a great portion of the play is laid, and then he will return to the Coast.

Fox Studio Doings

Tom Mix, Fox western star, has begun the filming of his new screen play, "The Coming of the Law." It is taken from the book by Charles Seltzer. Lynn Reynolds is the director. Jane Novak is playing the feminine lead. Some of the principal scenes are laid in New Mexico. An exciting incident in the play is where Mix arrives in a town on a certain day when a general roughhouse has been started by somebody. He does the novel stunt of pitching right in without gun and with his bare hands, turns the rough element upside-down and establishes order in the place. What follows is woven into a story that is to find its way to the screen.

With Al. Selig, personal publicity representative of Theda Bara, already on his way to visit several Southern cities, the way was cleared here this week to eliminate the Theda Bara company from Los Angeles entirely for the time being. Miss Bara will leave for New York next Sunday, her original plans to go to the Eastern Metropolis having been delayed by illness. J. Gordon Edwards, her director, will also leave for the east this week. While in New York he will hold a number of conferences with William Fox, it is announced, relative to new productions being planned for another season.

Gladys Brockman is this week taking a short vacation between pictures.

About Metro Players

May Allison began a new play last week for Metro. It is called "Thirty Days," and is from the story written by Luther B. Reed. The subject was scenarioized by George D. Baker and Thomas Jefferson Geraghty. Jack Mulhall is her leading man, and the picture will be filmed under the direction of Joseph DeGrasse. Miss Allison takes the part of a young woman who lives in a small town where "blue laws" hedge everyone about. Particularly are there laws against speeding. Owning a new car, Miss Allison gets into many difficulties, eventually arriving at the day when the judge solemnly announces, "thirty days." Before beginning work on the new subject Miss Allison just completed "Kate of Kentucky," a story with its principal scenes laid in the moonshine districts of the Bourbon state.

Bert Lytell, Metro star, has completed the second week's work on his production, "The Spender," directed by Charles Swickard. Clara Morris, namesake of the

famous American actress, but not a relative, is playing the feminine lead. One of the scenes this week called for a California bungalow. The bungalow, despite the fact that thousands of real houses of this type dot the Los Angeles landscape, had to be of a certain type, and a bungalow was erected on the stage. George D. Baker, Metro scenario writer, was so impressed with the bungalow that he says he will remove it to some quiet spot in Los Angeles and adopt it as his future home.

Richard A. Rowland, president of the Metro Film corporation, left this week for New York, after announcing that plans for a new west coast studio had been submitted to the War Industries Board at Washington for approval before construction work on the proposed plant can be started. He was accompanied by Count Cippico, husband of Rita Jolivet, and a stockholder in the Metro company.

Joseph Engel, treasurer of the Metro company, let it be known this week that he has during his film career made nineteen trips between New York and Los Angeles. Incidentally he suggested that he will make his last trip some day and that thereafter he will remain in Los Angeles.

With Pathe Players

Under the direction of William Bertram Diando this week began work on "A Rag Doll," Baby Marie Osborne's latest release. In the supporting cast are Claire DuBrey, Jack Connelly, William Quinn and Sunny Sammy. Shortly after completing her last picture, "The Old Maid's Baby," Baby Marie went for a short stay at Catalina Island. She was accompanied by her governess.

Since the enlistment of W. A. S. Douglas in the Tank Corps of the United States army, Leon T. Osborne has added the work of president to his other duties at the Diando studio. It is possible that Mr. Osborne may enter the service a little later, according to studio rumors.

Here and There

Bessie Barriscale, working with her own producing company which has not as yet been named, began filming this week her first picture with the new company. The story is called "Two-Gun Betty." It was written by Howard Hickman and is being produced under Mr. Hickman's direction. Jack Cunningham wrote the screen version. Miss Barriscale's leading man is L. C. Shumway, formerly with the Universal and Fox companies. The supporting cast is composed of Mabel Van Buren, Helen Hawley, William Ellingford, Richard Wayne and Albert Cody.

"Two-Gun Betty" is a comedy drama, with a western setting. Miss Barriscale takes the part of a young woman raised on a ranch, now working as a farmerette, who makes a wager with friends that she can successfully impersonate a man. Cattle hands are scarce because all good ranch hands have gone to war, so Miss Barriscare goes to a neighboring ranch and begins her duties as a ranch hand. The complications that follow form the basis of what is said to be an interesting plot.

Sid Chaplin returned this week from Chicago to resume the management of the Chaplin studios. His first announcement was to the effect he will soon begin producing five-reel releases starring himself. He refuses to announce the nature of the pictures he contemplates making.

"Proposing Bill" is the title of the Capitol comedy being produced this week at the National studios in Hollywood under the direction of William Chaudet. "Smiling Bill" Parsons plays the role of a "swivel chair strategist."

The work of cutting and preparing the prints of "The Girl of My Dreams," starring Billie Rhodes, which was finished last week under the direction of William Chaudet, is being done this week. When the picture has been completed in every detail the entire company will spend the week-end at Arrowhead Hot Springs at the invitation of the hotel management. Mr. Chaudet will take with him a print of the picture, and during a banquet Saturday night, which will be tendered in the company's honor, the subject will be flashed on the screen as a surprise to the hotel manager and his guests at the hotel.

With "Three X Gordon" completed at the Jesse D. Hampton studios in Hollywood, work has been started for the filming of "The Unfinished Story," which was adapted from the original Canadian North Woods story by Kenneth B. Clark, well known magazine writer. Jesse D. Hampton is to direct the filming of this picture, and he has selected William Conklin, Casson Ferguson and Walter Perry for the principal parts in support of J. Warren Kerrigan and his leading woman, Lois Wilson. This subject is to be made for the Hodkinson's productions program.

Hollywood Hookum

OCT. 5, 1918 NEWS MORE NEWS

Jesse Lasky is still in town.

Lillian Walker is coming to town.

Bill Hart is on his way to Broadway.

Carl Laemmle is coming West some time.

Lee Ochs from New York town is with us.

Phil Smalley is back in town from a trip to New York.

Henry Lehrmann is said to be working in "twin six time" these days.

A shower hove in sight early this week, and lit—otherwise warm.

Dorothy Dalton denies the story that she is going to play a vamp role.

Carmen Phillips admits she is not a Spanish senorita, but just took that name.

Sessue Hayakawa don't care what happens to him. He even lost his registration card.

Many of our fellow-townsmen have quit eating so as to be prepared for the Fourth Liberty Loan.

No new rumors were heard about H. O. Davis this week, and therefore it's a quiet week.

Thomas H. Ince was seen to arrive at the studio at seven o'clock one morning this week.

Margarita Fisher has invented a new kind of a curl, which is shortly to be introduced in our best circles.

Doug. Gerrard has been pointed out as the most temperamental director on the U lot. Aside from that, he's Irish.

We are not to see the nifty mustache of Fred Goodwins for a long time, for he's gone and joined the English army.

Not a whimper has been heard from the Mary Pickford office for a week, even though the girl is still out of a job.

Jack Nelson has been induced to go back to Universal City, because he can play opposite Ruth Clifford in "The Cabaret Girl."

William Bertram is expected in town this week from Glendale. That may not seem like an important item, but, nevertheless, it is.

L-Ko were put to additional expense this week in the making of a war comedy. The trenches had to be enlarged for Hughie Mack.

Jack Kerrigan, now that he has built a home, claims he is a poorer man—the reason being that the more one has the poorer one is.

Syd Chaplin is back in town after negotiating and conferencing in the East, and so the General Manager of Charlie Chaplin is again "on the job"

Louis Fazenda is wearing a stocking in her next comedy that has a big patch on it, all of which shows—hard times have hit the movies.

On the 10th of September Al Christie found it convenient to break another straw hat, but he had a picture of it taken before the crash came.

Frank Keenan is negotiating for a new contract, but has decided to put in three weeks on the Liberty Loan drive before he will talk business to anyone.

Ben Turpin took a day off last week and had his neck shaved, and, because of the length, the barber, charged him double price, which in these days, the h. c. of l. was some sum.

J. P. McGowan started Episode 13 of "The Lure of the Circus" serial on Friday the 13th. Let's see—wasn't it General Pershing who decided to come into the world on that day?

Charley Murray is the latest victim of the loaning habit. He is going to play in regular "drammer" made at the Lasky studio—even if he has been in Mack-Sennett Comedies for five years.

Roscoe Arbuckle is in a great quandary. This being between seasons, he don't know whether to make a fishing story or one laid in the mountains—so until he decides he is taking a vacation.

Bill Russell is sojourning in Bakersfield, and now an L-Ko director has decided that he can make a funny comedy by showing how the movies are made. This is a good story, but it's been done before.

Kitty Gordon has come out to enjoy the climate and scenery, and has had a horrible time with the newspapers, denying their various allegations about a certain divorce suit. Hookum don't know anything about it.

Bryant Washburn has what we call an ideal job. They sent him back to spend the day in Chicago, so he can romp along the lake front and do Michigan Boulevard at sixty miles per. He is chaperoned by Donald Crisp.

Monte Katterjohn, the student of screen craft, is nonchalantly flying about in a new bus—the first of this particular type to alight in our mist. "Landaulet" is what he calls it—and, sure enough, that's what it must be.

C. B. de Mille is going to be a little helper on the Fourth Liberty Loan, as he will fly over Southern California towns and drop propaganda matter—if he gets his machine fixed up from its last nose dive in a freshly-plowed field.

New York is to have some noise shortly, for George Melford is on the way East to direct Billie Burke. Out here they call him "whispering George," but it is prophesied he will have to put a muffler on when he starts to talk through his megaphone back there.

Doug. Gerrard went through a Ford turn-over without serious injury, and now gets lots of sympathy because many believe he is a recent comeback from the western front. When Doug. recovers he's going "over there."

Real estaters are urging renters to become leasers with the argument that our town is to be overrun by movies this winter—the fuel administrator won't permit them to make even so much as a positive print back there.

Reports from LaBrea Boulevard way lead one to expect Charley Chaplin will have "Shoulder Arms" ready for midnight matinee release New Year's Eve. Incidentally, the social "scandal" to be heard now concerning Chaplin may be reported. The rumors concerning an engagement contain the name of Mildred Harris, and intimate friends talk of a wonderful diamond ring and a beautiful limousine. Whether there is any truth in this or not, no one seems to know, for Charley and Mildred both refuse to be interviewed—for once in their lives. The limousine and ring may, or may not, be the sign of an engagement, for those who are familiar with Chaplin's studio know he does not believe in signs, at least there is not anything about the studio, front or back, that would indicate to the passerby that it is a film play producing plant. No, sir, his name is no place about. Charley and Mildred say it ain't so.

NEWSY ITEMS FROM THE STUDIOS



Mary Miles Minter is Said to Be Bewitching in "Rosemary Climbs the Heights," American Production

Fritzi Brunette, the star of the Universal Film Mfg. Company, is arranging to drop her nickname and resume the real one of "Florence," by which she was christened, because of the Teutonic character of "Fritzi."

Dorothy Phillips, Universal's emotional star, narrowly escaped serious injury when a huge tree in Bear Valley, set afire by a flash of lightning during a severe thunderstorm, almost crashed on top of her. It happened during the filming of "Will We Meet Again?" Miss Phillips' newest production.

Lady Tsen Mei, star in the Betzwood Film Company's "For the Freedom of the East," was once among the vaudeville headliners. During a performance in Washington at which Von Bernstorff and a party of aides were present, she announced that she would give a vocal imitation of any bird or animal the audience might suggest. One of the aides exclaimed: "Make a noise like me," whereupon the little Chinese produced with flawless accuracy the grunt and terrified squeal of a pig. Blame the press agent.

Carmel Myers, who is starring in "One Bright Idea," Bluebird photoplay, has been made godmother to two outfits of our military forces. She has under her supervision the collection of tinfoil at the studio, and recently appeared at six of the large Eastern cantonments. At each camp she told the soldier boys that she would be more than glad to take back to California any message from those boys who had relations there. Since her return to Los Angeles she has been kept busy delivering all the cheering words entrusted to her care.

June Elvidge and Montagu Love expect to finish their picture, "The Quickening Flame," this week. Miss Elvidge will immediate start work on "The Love Defender," a story similar in theme to "The Things That Count," with Frank Mayo as leading man, and Teft Johnston directing.

When May Allison, Metro star, and her mother were to be separated for a week for the first time in years, not long ago, Mrs. Allison presented her daughter with a packet of nineteen letters, one to be read upon leaving Hollywood and three for each day of the trip. Miss Allison answered every one of these letters, in spite of the fact that the company was virtually buried among the San Bernardino peaks.

When a large crowd gathered the other day to see Corinne Griffith make scenes on Riverside Drive for her next picture, "Miss Ambition," the Vitagraph star rose in her car, and, after surveying her audience for a moment, said solemnly: "Look here, people, this isn't a free show. It's standing room only, but you have to pay parquet prices. Get out your purses, please. The entire proceeds of this performance goes to the Red Cross." Borrowing Walter McGrail's hat

Madge Evans, the World Pictures star who has just completed "The Latch String," under the direction of Tefft Johnson, has embarked in the hat manufacturing business and is introducing the hats by making personal appearances at the leading department stores in the bigger cities. She personally introduced the hats in a big New York department store; before this she appeared in Brooklyn, and she will also go to Philadelphia, Boston, Cleveland, Buffalo and other points.

The latest World actor to make his appearance before the footlights is Arthur Ashley, who is prominently cast in "One of Us," at the Bijou theatre. Mr. Ashley will be remembered for his work in "Broken Ties," "Shall We Forgive Her," "The Beautiful Mrs. Reynolds," as well as for those he directed, "Rasputin, the Black Monk," and a number of others.

Frank Williams, cameraman, for the latest Bushman and Bayne Metro picture, "Little Miss Moneybags," has patented a tank for photographic under-water sea effects which will be used in Metro productions at an early date. This device makes it possible to photograph undersea scenes without the blurs and shadows which formerly seemed to be a necessary evil in connection with such pictures.

In Bert Lytell's latest Metro production, which is as yet unnamed, five kiddies—four boys and one girl—furnished one of the refreshing comedy bits in the forthcoming picture. When the day's work was completed each boy was given a bright new gun while the little nurse received a big box of candy. Their mothers had to keep them by main force from going to the studio the next day.



Ethel Barrymore, Metro Star, in "Lady Frederick"

Lucille Lee Stewart, who plays opposite Hale Hamilton in "Five Thousand an Hour," the Metro picturization of George Randolph Chester's story of the same name, used to believe in "hunches"—but doesn't any more. During a recent race she played her "hunch" and bet on Star Class. But Star Class did not live up to her name and Miss Stewart lost—well, she says it was only a "very little," but just how "little" she will not say.

One of the attractive features in "Lady Frederick," the latest Metro play in which Ethel Barrymore will be seen, is a gaming room in a fashionable French resort.

A panorama picture, quite a new idea in dramatic screen productions, will be seen in "Kildare of Storm," the latest Metro picture in which Emily Stevens is starred. The picture begins with the mansion of Storm, turns to the smaller home of the young doctor and his mother, and then to the humble cabin of Mahaly. The idea of this unusual feature came from Director Harry Franklyn, who was aided in carrying out the effect by Cameraman Arthur Martinelli.

Metro studios have again felt the draft's imperative call when one of the members of the "Little Miss Moneybags" company, in which Francis X. Bushman and Beverly Bayne are starred, was called away to camp. In one of the scenes in this play the "peacock alley" in the Hotel Biltmore is reproduced in duplicate, and a bell boy known as "Billy" was prominently placed in the foreground. It was this important young person who was missing on the second day of the taking of the big scene. It was then that the importance of even a "bell hop" was discovered as several hundred feet of the picture had to be retaken to delete Billy and replace him with a younger boy.

May Allison's latest picture is "Kate of Kentucky," by George D. Baker and Tom J. Geraghty. The star will seen in the title role, which is one written expressly for her and, as did her previous picture, "A Successful Adventure," will give her the part of a Southern girl.

Gordon Griffith, the twelve-year-old actor, has been cast for an important role in Bert Lytell's latest picture, which is as yet unnamed. Gordon plays the part of the heroine's youngest brother, who is largely responsible for the happy outcome of her romance. He recently played the child Tarzan in "Tarzan of the Apes."

Miss Emmy Wehlen has an entire new wardrobe for her latest picture, in which she will shortly appear, called "Sylvia on a Spree," a Metro production, written by E. Forst.

Nazimova, star of the forthcoming Metro production, "Eye for Eye," has just completed a patriotic Liberty bond picture for the Government. She is the author as well as leading lady of the play, which she has named "Women of France." It is a romance dealing with a vital situation "Somewhere in France."

Darrel Foss, who has played opposite May Allison in her latest pictures, "The Return of Mary," and "The Testing of Mildred Vane," is planning a short vacation to be spent at Bear Lake, California. It will be his first holiday in seven years and even this is taken under protest and only in compliance with his doctor's orders.

Willie Hopkins, a sculptor who fashions funny figures in mud for the Universal Film Mfg. Company, has written to France offering his services to remodel the faces of wounded soldiers.

Barbara Castleton is being starred by World Pictures in "What Love Forgives." Perry Vekroff is in charge of the direction of this cinema entertainment. Prominent in the cast are John Bowers, John Hines and Muriel Ostriche.

In "The Goddess of Lost Lake," a Robert Bruton picture to be distributed by the W. W. Hodkinson Corporation, Louise Glaum is supported by W. Lawson Butt, the well-known English actor, as the hero, and Frank Lanning, who portrays another of his famous Indian impersonations, the villain.

Geraldine Farrar's second Goldwyn Picture, "The Hell Cat," announced for release November 11, is said to be not alone a powerful story. It provides the star with a colorful, highly dramatic role as well—a character, Geraldine Farrar declares, which is more like her famous "Carmen" of the opera than any she has ever had.



Dorothy Dalton Refuses to Drink a Toast to Our Enemies in "Vive La France," an Ince-Paramount Feature

Dorothy Phillips

in "The Talk of The Town"

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Special Service Section on

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GIVEN a popular star and a striking title the exploitation of a picture should be the simpler. Both of these are supplied in the Universal Special Production, "The Talk of the Town," with Dorothy Phillips.

Here you have a title that is almost equivalent to a popular expression and it should be capitalized as far in advance of your presentation of the picture as possible. *And here a simple reiteration of the title is sufficient to do it.*

It is easy enough to build up a campaign on a picture if you never take into consideration that in the meantime the exhibitor is showing other pictures and that he has to sell them to the public. And of course any campaign that centers all of the interest on one production unless it be one planned for an unusual run is bad business for the exhibitor.

Here is a case where you can arouse the advance interest without weakening the exploitation of your current offering. We would suggest that the exhibitor, two or three weeks before the booking of the picture run at the bottom of his regular advertisements simply the title, "The Talk of the Town." The type can be very small and the space charge will be slight.

WITH the first appearance of these words the reader will think that they refer to the current attraction, but when it is repeated day after day everyone will begin to wonder what it means. Now in most cases of teaser advertising the public loses much of the connection, but when you are using the title of the picture itself the connection will become obvious when you make your specific announcement of the production.

This plan can be made as elaborate as the length of your run and the amount that you can spend justifies. Instead of sending out any particular letters on this picture, we would suggest that you simply have printed a small card about the size of a woman's calling card, and that across this you have the title of the attraction and nothing more. A further elaboration would consist of buying a number of copies of the local newspaper and clipping out of the various copies some local story of interest, being careful to select a story that will offend no one. Get a rubber stamp with the words, "Talk of the Town" and stamp it across the clipping in red ink. Several days later use another series of clippings about another story and mail them in the same way.

BUT there is no teaser advertising in the world that is worth a continental unless you follow it up with the smash on the picture itself. Don't think that simply because everyone in your community has seen the words "Talk of the Town" and wondering what they mean they will come to your theatre just as soon as you make the announcement that it is a picture. Most teaser campaigns fail because you let the public down with a thud when you reveal the secret, and your patrons say, "Why, that's only a motion picture," and a great share of them will not take the trouble to find out what the picture is really about.

First, before we outline any advertising, let us look at the story. It concerns Genevra French, who has been raised in seclusion by her widowed father. She is kept in ignorance of things that a developing girl should know, practically a prisoner in her home and in school. Finally she gets possession of a forbidden book, "Attracting the Opposite Sex," and begins to practice on one of her father's younger friends, Lawrence Tabor. She does it so well that he falls in love with her. She marries him to escape from her bondage and then announces to him that she does not love him and that she is seeking only liberty.

Her husband yields to her appeal and grants her the liberty that she has so craved, but her lack of knowledge of life leads her almost to the brink when she begins to practice her wiles on Jack Langhorne, a man about town. Her association with him introduces some cabaret scenes into the production and gives it a rather spicy flavor, coming to a climax when he takes her to a roadhouse and apparently tries to attack her. When the husband appears at just the proper moment she realizes the mistake that she has made and begs to be taken home and allowed to be a real wife. The denouement reveals that the husband had resolved to take radical means of curing his wife of her innocent folly and had hired the "lounge lizard" to apparently attack her. In the end Langhorne refuses to accept the pay for his work, but announces that instead of leading the life of a "lounge lizard" he is off to fight in France.

AS this is written the actual cuts which Universal exchanges are supplying to exhibitors had not come from the engravers so that reproductions do not appear here. However, they are in one and two column sizes and very striking, bringing out the picture of the star in the role that she has here.

If you want to design your own advertising you have an excellent opportunity here. The name of the star and the title are the two big things that you want to bring out. If you are having cuts especially made, be sure to use a striking one of Miss Phillips. There are a number of attractive scene cuts furnished from which her figure might be taken. You will find scene pictures, showing her as a little girl at school and then as the rebelious, but still unlearned young wife who is content with the follies of life. One of these used in either corner of your display will attract immediate attention.

When the use of larger newspaper space is sure of attracting more people to your theatre you are more than justified in using it, and here is a case, in our opinion, where you can afford to put over a smashing appeal.

YOU have a story filled with selling arguments. Here are a few of the lines that will attract attention:

She thought that she had learned of "life" from a book, but when the innocent wife tried to fascinate the second man the truth was brought to her with a sudden shock.

Military rule is a necessity in the

(*Continued on page 2222*)

A HAPPY PICTURE

Bring That Point Out in Your Exploitation

ONE of the things that you should bring out in your exploitation is that "The Talk of the Town" is a happy picture. It does not mean that there are not plenty of thrills and that the interest is not held up to the unusual ending, but everything turns out all right, even to the extent that the "lounge lizard" hears the call of his country and goes to France a redeemed man.

There is plenty of comedy in it, too. Genevra as a girl loves the things that all little girls love and she will appeal to your patrons. There is a funny incident where she invites the ragamuffins into her home.

People like happy pictures these days, especially productions in which there is interest with the happiness. A good line to use in your advertising is: "It is a happy picture."



Two striking scenes from "Talk of the Town," one bringing in comedy element

Many Lobby Displays Available on "Talk of the Town"

THERE are any number of special lobby displays that can be made on "The Talk of the Town" ranging from the most expensive down.

When this picture was shown at the Broadway theatre, New York, M. Kashin, who is noted the country over for his striking work took as his selling point the simile of the girl in the gilded cage, bringing out that Genevra French, in the story, was kept practically a prisoner from the world by her father.

Over the main entrance was featured a heavy gilded cage in which the figure of a handsomely gowned woman was placed. The box office in the middle of the entrance was built in the form of a cage and at the top of this a wise old owl was placed. The interior of the lobby was simple except that there were a number of cages from which canaries constantly sang. This was described and illustrated on page 2,017 of the September 28 issue of the MOTION PICTURE NEWS.

Another thing that will suggest itself is to build the front in the form of either the exterior or the interior of a cabaret. Settings of the interiors are quite expensive and require a great deal of room and we would suggest using one unless you can go to the expense of getting a realistic effect. The exterior effect can be secured with a painted drop and the generous use of electric lights, if you are permitted to employ them in your locality.

A STRIKING and a very simple effect can be obtained by having the figure of Dorothy Philips seated and turning the pages of a book, on the cover are the words, "How to Attract the Opposite Sex." *In that case make this the dominant feature of your whole display and simply use below this a sentence saying that Genevra French "learned but almost too well in a book," but you will learn her lesson in 'Talk of the Town.'" Then devote the rest of your display to scenes from the production and pictures of Miss Phillips.*

Above everything else keep the title of the production in big letters across your theatre. That is one of the biggest drawing cards you have, and it, with the name of the star should never be made secondary to anything else.

The paper with this production is especially attractive and lends itself to cut outs so that you will have ample material for this.

If you have been successful in getting the co-operation of your local merchants in connection with window displays, you have an opportunity here in connection with stores furnishing handsome gowns. If you can arrange to place beside each of these figures in the show windows a card bearing the words, "The Talk of the Town," you will not detract from the pulling power of the display so far as the merchant is concerned and you will benefit by getting the phrase on more lips.

We keep repeating that one of the big points for you here is the name of the picture, and the more that you can put this before the public, the more people you are going to get to your theatre. But this should be done well in advance as possible, for you want to start this word-of-mouth advertising before yon announce that it is a picture, the name of the star and the character of the picture. And these other selling points are so strong that you want to take advantage of them and therefore you will have to give the mystery away in advance of the showing.

But the work will already have been done for you and the picture ought really to be "the talk of the town" during its engagement.

FOR A FOLDER

Inexpensive Idea Will Make the People Talk

HERE is an idea that while not strictly original is likely to make the people of your community talk. It is inexpensive, and the best thing about it is that every recipient will probably show it to some other person. When you can get the public to working for you, you have accomplished a great deal.

Simply use a little four-page folder and on the cover the words "How to Attract the Opposite Sex." Then inside you can use something like this:

"We'll admit we don't know, but Dorothy Phillips will show you what she learned in 'The Talk of the Town' at the Empire next Friday."

If you can arrange a contest either with your newspaper or operated by your theatre for the best short answer to that question you will attract lots of attention. The newspaper could have lots of fun out of it by printing the answers without giving the names of the authors, if desired, for some of them would doubtless be ridiculous.

Why not show the newspaper the possibilities and offer to provide the prize? But be sure your advertisement announcing the attraction appears in the same issue that carries the award of the winner.

Shown at Two Big N. Y. Theatres

"Talk of the Town" made a record in New York City in being presented in two of the leading houses showing motion pictures. It was first shown at the Broadway for a week's run, and then reopened the new Symphony Theatre, one of the finest neighborhood houses in the country. Over a thousand people were turned away at the presentation at the Symphony, although the new management of the house had to rely almost entirely on the title of the picture and the name of the star, since the arrangements for lobby displays and other advertising at the Symphony had not been completed.



Cabaret scene and one of the strong dramatic moments which should be used in your lobby displays

Dorothy Phillips Should Be Featured In Every Way

DOROTHY PHILLIPS is a star of great popularity and one that has been featured in a number of productions that have attracted attention recently, and you should be sure to take advantage of that fact in all of your exploitation.

While you want to use the matter in small type, we would advise you to say in your larger advertising that she was starred in "Hell Morgan's Girl," "Pay Me," "The Price of Silence" and "Paid in Advance." Those who saw her in those productions are pretty sure to want to see her again.

We believe in playing the star strong when she has done things worth while, and you have this opportunity here in good measure. In this particular case we would talk to the public about the role which Miss Phillips has. *In the first part of the picture she appears as a young girl, and a whole lot of people are going to be anxious to see her in such a character. And she does it so well that her work is going to delight all of her admirers and make new ones for her.*

Her picture should be placed prominently in the advertising, as we have already suggested, and it should be made a feature of the lobby. If you can collect a number of different photographs of her it would be a good thing to put them in a special display for a few days before the start of the run. There is nothing simpler than this and we know of nothing that attracts more attention than a series of pictures of the same player, provided she is popular.

THIS is a good point to bear in mind in case of all Dorothy Phillips productions, and for that matter in the case of any star of unusual drawing power. Begin now collecting the photographs of the players that appear at your theatre. File these away together and retain them after you have used them once. If you buy the scene pictures outright you will find that after you have used these in the regular lobby display of her current offering they are still useful. Make cut outs of one or two of the most attractive of them and then preserve them. You will soon have enough to make a display, and then paste these on attractive cardboard with neat lettering telling the role that she had in the particular production. You will find that these will excite great interest, and you can use the display with picture after picture, by simply keeping them up to date.

All exhibitors who have tried it have found that it pays to keep a list of the patrons who like particular stars and to send them special notices when their favorite is about to appear. It will pay you to do this in the case of Dorothy Phillips or any other one that has such a large following as she.

Use her name prominently and if possible a picture of her on your announcement slide. If you are able to say when she will appear in her next production at your theatre, or even the approximate date it will be a good idea to have this as a slide at the end of the picture or so placed in the theatre that those going out of the house can see it, but not those coming in.

THERE are a number of other points to be brought out in the advertising. Almost everyone is fascinated by cabaret scenes when they are well produced and you have elaborate ones in this production.

Feature in at least one of your advertisements that Una Fleming, the celebrated dancer of vaudeville fame appears in these scenes and that they are perfect representations of the finest of cabarets.

Another novelty is the real Chinese jazz band that takes part in the picture. Nearly everyone knows that the negroes are great with the Jazz stuff, but mighty few ever heard of a Chinese aggregation of this sort and you will arouse a measure of curiosity.

Alan Holubar, the director, is another point to bring out. He has been responsible for such productions as "A Soul for Sale" and "Paid in Advance," and there will be a lot of people who will want to see more of his work.

William Stowell and Norman Kerry have the principal male parts and they have many friends that will come to the theatre to see them. And then little Gloria Joy, the child actress, who attracted so much attention when she was with Balboa, appears in the opening scenes as the baby Genevra French (Dorothy Phillips).

LET US KNOW

What Did You Do to Put This Picture Over?

AS you know the Exhibitors Service Bureau seeks to record the best things that exhibitors of the country are doing. This work is for the benefit of others and the general prosperity of the industry.

Outlined in these pages is the character of "The Talk of the Town" and some general suggestions for its exploitation, Perhaps you have better ones that you are using to get increased business. We would like to print every one of the valuable hints.

Send in your story. Where possible accompany the account with photographs of any special lobby displays or stage settings or copies of any unusual advertising that you do.



In center one sheet and at either side three sheets on "Talk of the Town"

WITH the presentation of "The Talk of the Town," at the Broadway theatre, an exceptionally striking musical setting was arranged by James C. Bradford, musical director of that theatre and also of the Symphony theatre. The same score was used at the latter house when the picture was shown there.

1—At screening—"In the Tavern"—Jensen; 3/8 Valse Brilliante.
2—T: At Fifteen—"The Gum-Suckers March"—Grainger; 2/2 Allegro Moderato.
3—T: Won't You Play With Me?—"Danse De Salammbo"—Arends; 3/4 Allegro con grazia.
4—D: Children Chase Dog—"Tarentella"—Bohm; 6/8 Allegro assai.
5—D: Major Leaves Carriage—"Sinbad"—Romberg (Fast One-Step); 2/4 Con Spirito.
6—T: As Trees and Flowers Leave—"Serenade"—Moszkowsky; 2/4 Andante grazioso.
7—D: Genevra Runs Down Walk—"Badinage"—Herbert; 2/4 Allegro Rubato.
8—T: A Year—"Only for You"—Romberg; 3/4 Tempo di Valse.
9—T: A Thing Forbidden—"Scene De Ballet"—Tscherepnine; 2/4 Allegro.
10—D: Genevra Posing—"Brise Du Soir"—Gillet; 3/4 Tempo di Valse.
11—T: Please Chase One for Me—*"The Flame of Love"—Friml; 4/4 Moderato.
12—T: With the Subtile Instincts—"Petite Barcarolle"—Champoux; 6/8 Moderato.
13—T: I Want Somebody—*"The Flame of Love"—Friml; 4/4 Moderato.
14—T: No Trace of Her—"Butterfly"—Densmore; 3/4 Allegro con molto grazia.
15—T: The Awakening—"Mother's Garden"—Fery; 3/4 Valse Lento.
16—T: The Transformation—"Aragonaise"—Massenet; 6/8 Allegro brilliante.
17—T: When Men and Women—"Land of Joy"—Valverde (Fast One-Step); 2/4 Allegro non troppo.
18—T: Jack Langhome—"Sunbeams"—St. Helier; 4/4 Moderato e Grazioso.
19—T: When a Woman Won't—"Oriental Nights"—Grant; 3/4 Tempo di Valse.
20—T: Babbling Tongues—"Whispering Willows"—Herbert; 4/4 Moderato Grazioso.
21—D: Genevra and Langhome Start Dancing—"Smiles"—Roberts (Fox-Trot); 4/4 Moderato.
22—D: Leave in Auto—"Intermezzo"—Arensky; 2/4 Presto.
23—T: You Are Going—*"The Flame of Love"—Friml; 4/4 Moderato.
24—T: The Moth and the Flame—"Jump Jim Crow"—Romberg (Fox-Trot); 4/4 Moderato.
25—T: Just Playing With Me—"Andante Appassionato"—Castillo; 4/4 Moderato.
26—T: Morning Sunbeams—"Smiles, Then Kisses"—Ancliffe; 3/4 Tempo di Valse.
27—T: Time Works Wonders—*"The Flame of Love"—Friml; 4/4 Moderato.

* Theme.

Points to Bring Out

(*Continued from page 2219*)

army, but it has no place with a young girl in the home. A father's rigid rules almost cost this girl wife a life's unhappiness.

He loved the wife who spurned him so much that he hired another man to teach her the dangers to which her follies led her.

Because she did not know she became the talk of the town, but when she learned she was transformed to the loyal wife.

She thought that she merely fluttered about the light of joy, but scandal singed her wings until she snuffed it with the realism of the loyal love.

We would not go much further than that with the lines, for this is really a clean picture, the only incident that borders on the improper being the scene where the lounge lizard is shown as if he were attacking her. But any sting to this scene is removed when you learn that this was a mere trick suggested by the husband to bring her to consciousness of what she was risking.

Ample Exploitation Aids for Exploitation of Picture

UNIVERSAL exchanges will supply a full line of exploitation aids on "The Talk of the Town," including striking one and two-column advertising cuts which were not ready for reproduction at the time that this special service section went to press.

The paper includes a twenty-four sheet, two one-sheets, two three-sheets, one six-sheet and a litholette. The heralds consist of striking scenes in rotogravure and for the lobby there are eight 8 by 10 scene pictures, in black and white, eight 11 by 14 gelatine scene pictures and 22 by 28 pictures of the star.

There are one, two and three-column scene cuts and one and two-column cuts of the star. Exhibitors will do well to buy cuts of Miss Phillips and to keep them for use in connection with the exploitation of not only this picture and others in which she will appear. If his newspaper is one of those that is willing to use genuine news stories from time to time, he should keep a close watch on the MOTION PICTURE NEWS and on his press matter for stories about Miss Phillips. When one of these is available he should take it to the newspaper and try to get in printed.

Keep your stars before the public on every opportunity. Remember that when you are advertising something that you have to sell next week you are creating an asset for your theatre.

In the Independent Field



Edna Britton, in B. A. Rolfe Productions

"Who's Afraid of the Hun?" Proves Popular

The popularity of "Who's Afraid of the Hun?" is attested by the experience of Herman Rifkin, manager of the Eastern Feature Film Company, of Boston, Mass. Mr. Rifkin purchased the rights of "Who's Afraid of the Hun?" for the New England territory, and originally ordered two prints. He thought the pair would be sufficient to take care of his section of the country. But the picture is said to have proved so popular that Mr. Rifkin was obliged to put in an order for two additional prints, making four in all.

From all sections where this two-reel feature has been shown, good reports have been received. "Who's Afraid of the Hun?" is being offered to state rights buyers by the Exclusive Features, Inc., 126 West Forty-sixth street, New York.

Jester Comedies in Three New Territories

William Steiner, of the Jester Comedy Company, has disposed of the rights for the Jester (Super) Comedies for Ohio, Kentucky and Michigan to the Standard Film Service Co., of Cleveland, Ohio.

The Unity Photoplays Co., of Chicago, Ill., who have the rights to the Jester Comedies for northern Illinois and southern Wisconsin, have added to their territory by securing the rights to these comedies for the entire State of Indiana.

The Equitable Film Corporation, 928 Main street, Kansas City, Missouri, have acquired the rights to the Jester Comedies for the State of Kansas and western Missouri.

Priest Secures a New Feature

Controls World Rights to "What Becomes of the Children?"—Corra Beach and Walter Shumway in Leading Roles

ROBERT W. PRIEST, president of "The Film Market, Inc., has secured the world rights to the feature photodrama, "What Becomes of the Children?" written by Corra Beach.

This production was made by the Corra Beach Pictures Corporation at Jacksonville, Fla. Miss Beach played the leading female role and Walter Shumway was co-star in the principal male character. Other leading parts were acted by Morgan Jones, Billy Sullivan, Gladys Dore, Louis Westner and Grace Stevens.

The story, which is told in six reels, is one that will particularly appeal to women because of the timeliness of its subject and its compelling sentimental interest. A couple become estranged through the neglect of the wife by her husband, who is completely absorbed in his business. The inevitable divorce follows, and the children, a son and a daughter, are left unguided and unguarded in the formative period of their lives. What becomes of them forms the leading motive of a very sensational plot.

Miss Beach made her stage debut in comic opera, playing the soubrette role in "His Highness, the Bey," produced by the opera stock company at the La Salle theatre, Chicago. She played the prima donna role in support of Eva Tanguay in "The Sambo Girl," and succeeded Violet Dale in the title role in "The Girl from Rector's." For several seasons she played in her own playlets in vaudeville with Walter Shumway as co-star.

Mr. Shumway, who has played the lead in several photoplay productions, began his stage career with noted stock companies in Pittsburgh and Cleveland. He is the owner of Grand View Farm at Painesville, Ohio. His hobby is the breeding of Jersey cattle, and he has acted as cattle judge at many agricultural fairs in the Middle West.

"Ruling Passions" Has Trade Showing

"Ruling Passions," a new society problem photo-drama, written and directed by Abraham S. Schomer, was given a trade showing at the New York Theatre Roof, Thursday, September 26.

Although "Ruling Passions" is the first production to be released by the Schomer Photo Play Producing Co., Inc., it is not Mr. Schomer's first effort at photo-dramatic writing, for he is the author of the popular dramas "To-day" and "The Yellow Passport."

Julia Dean, Edwin Arden, Claire Whitney and Earl Schenck are featured.



Corra Beach is Author and Star of "What Becomes of the Children?" Walter Shumway is Co-Star in the Production



One of the Dramatic Moments in "The Woman the Germans Shot," the Plunkett-Carroll Production in Which Julia Arthur Is Starred

Some United Exhibitors Form Social Clubs

"WITH co-operation and co-operative movement already the universal topic of Motion Picture interest they are going even one better out Minnesota way, where co-operation is no longer to be limited to the confines of the business day," declared one United official.

"Minneapolis, Duluth and other Minnesota centres want further outlet for the co-operative spirit, with the result that that spirit is now invading social life in the Twin Cities territory. A prime mover in the latest ramification of the improvement of the industry and promulgator of the basic principles which underlie the co-operative plan is Thomas Furniss of Duluth, one of the most prominent exhibitors of the North West.

"Mr. Furniss and a considerable body of his many friends in their desire for mutual helpfulness are setting up a new field for their co-operative energies in the form of a social club."

"We are forming," says this well known Duluth citizen, "a United Theatres Club in which to discuss among ourselves the many points of interest which arise from time to time in connection with the co-operative movement, its aims and advantages and their bearing not merely on the exhibitor but on the star, director, producer, in fact on all who come within the scope of co-operation in our industry."

In connection with the United movement E. J. O'Donnell, United's special representative in the territory, reports a numerously attended luncheon tendered last Friday to the exhibitors of the district. Addresses from representative exhibitors bore testimony to the spirit of United co-operation prevailing in Minneapolis and throughout the Minnesota section, according to report.

David G. Rodgers, former Minneapolis exhibitor and lately manager for American Film Company, has been appointed manager of the United office in that city.

Fox Production Based on Life of Pershing

"WHY AMERICA WILL WIN," the Fox drama based on the life of General John J. Pershing, commander of the American Expeditionary Forces in France, was released out on independent basis this week by William Fox, as one of his series of Big Timely Pictures.

The release date of this photodrama was timed to coincide with the birthday of General Pershing, Friday, September 13. Starting from the days when Pershing was a boy in Laclede, Mo., "Why America Will Win" pictures his principal activities up to the present day.

"Although 'Why America Will Win'," said an official of the Fox Film Corporation this week, "is a strong dramatic offering in itself, part of the success it has already established is due to the fact that it is one of the most timely pictures ever made. At this moment the eyes of the world are on General Pershing and the army he commands What greater theme, what greater figure could be used in a motion picture?

To emphasize this timeliness, the Fox Film Corporation points to the fact that in more than 100 newspapers throughout the country there is now appearing a 32,000-word serial story of the life of General Pershing. The number of people who will read this story, which in its advertising is closely linked up to the picture, is set at millions.

Kaufman of Memphis Buys "Topics of the Day"

Abe H. Kaufman, of Kaufman's Special Exchange at Memphis, Tenn., has just secured "Topics of the Day" films for distribution of this weekly release for Arkansas, Tennessee and Mississippi. The subject is issued under the auspices of Literary Digest.

Mr. Kaufman says: "Our first release was on September 15, and, judging from the rapid manner in which bookings are coming in, it will be necessary for us to purchase one or more additional prints. This week we released the third Shorty Hamilton five-reel feature, 'The Pen Vulture,' these being the brand new releases produced by the W. H. Clifford Photoplay Company (not reissues).

"We are subdistributing in a portion of Tennessee for the Big Feature Rights Corporation of Louisville, Ky. (First National Circuit Exchange), and are receiving one feature every week. The first four being 'The Mad Love,' 'On Trial,' 'Alimony' and 'Marvelous Maciste.'"

United Theatres Jubilant Over First Picture

Judging from reports from those who have seen advance showings of its inaugural picture, United Picture Theatres of America, Inc., is jubilant over "The Light of Western Stars," the super-feature in which Dustin Farnum stars for United and in which he is said to have registered his best screen work to date.

W. H. Releases Another One-Reel Chaplin

W. H. Productions Company announces the release this week of the single-reel Charlie Chaplin comedy, another one of the series of twenty-six one and two-reelers.

This comedy is entitled, "The New Porter," former title being, "The New Janitor."



Nathan Hirsh, of the Pioneer Film Corporation

Independents and General Distribute for Hall

Evelyn Nesbit in "Her Mistake" and the balance of the special productions released by the Producers' Distributing Corporation, embodying Frank Hall's plan of features at fixed rental prices of ten, twenty and thirty dollars per day, will be distributed through large independent exchanges in the East and through the General Film Company in the West and South.

Frank Hall accompanied the announcement of the exchanges which will handle the Producers' Distributing Corporation subjects with the following statement:

"I feel that the exchanges through which our pictures are now being booked are especially well qualified to meet the conditions peculiar to their separate territories.

"In New York and New Jersey the Liberty Distributing Corporation will take care of our franchise-holders, while the American Feature Film Company is headquarters for New England, Silee Film Exchange for the Illinois section, Quaker City Feature Film Co. for Eastern Pennsylvania, Day Film Corporation for Western Pennsylvania, Success Film Corporation for the Ohio section, and the General Film Company is taking care of the extensive territory, including the states west of the Mississippi and the South."

Schomer Releases Feature This Week

It was announced this week by the Schomer Photoplay Producing Company that it will begin its releasing schedule immediately. This follows the initial presentation of its first play, "Ruling Passions," at the New York Theatre Roof on Thursday, September 26.

"Ruling Passions" was written and directed by Abraham S. Schomer, who is author of "Today," "The Yellow Passport," and "The Inner Man." Julia Dean, Edwin Arden, Claire Whitney and Earl Schenck, its featured artists, are supported by what is said to be an all-star cast.

Founded upon a policy that eliminates all manner of sex or problem plays and which aims to cheer the public with happy, wholesome and heart-interesting stories, filled with the brighter things of life, though touching whenever necessary to accentuate that brightness upon the tragic or the serious fact or ideal and doing its plays in a careful manner, the Schomer Photoplay Producing Co., Inc., declares it will continue its producing efforts, aiming always to make those efforts a refined and refining source of pleasure.

Stonehouse Resumes Work

Ruth Stonehouse, whom B. A. Rolfe especially engaged to play the vampire role in his Houdini serial, by Arthur B. Reeve and Charles A. Logue, has resumed work after a sudden and serious siege of appendicitis.

Miss Stonehouse returned to the studio in Yonkers much against the advice of her physicians, but she felt that her absence was holding up Mr. Rolfe and the entire company.

Re-Issues Pronounced Success

W. H. Productions Company Announces That Exhibitors Report Big Summer Business on Re-issues with Small Attendant Expense

THIS summer W. H. Productions Company put out on the market several series of re-issues. They released a series of twenty-four single-reel Fatty Arbuckle comedies, and a series of sixteen two-reel Shorty Hamilton western comedy dramas. From the following reports, the exhibitors are congratulating W. H. on these re-issues, which have enabled hundreds of them to keep their theatres open during the hot weather.

"We have just received several complimentary letters from exhibitors in Buffalo," writes the Gardiner Syndicate of Buffalo, who are handling some of W. H. Productions Company productions. "In part, one exhibitor writes as follows: 'These re-issues have been a life-saver. My patrons were greatly pleased with them, and I was able to keep my theatre open during the hot weather, when ordinarily my audiences are not as large as during the winter months.'"

Greater Features Company of Seattle, Washington, write as follows: "Several letters regarding the Chaplin comedies are now on my desk, and I know it will interest you to hear that these exhibitors are praising the Chaplin re-issues. Most of them have had an exceptionally successful summer business, which they attribute to these Chaplin re-issues. Will you kindly keep us advised of any new re-issues you have ready for release, as you may depend on it we want them?"

Peerless Film Service of San Francisco, Col., says: "The Arbuckles are going over great. We have a mighty satisfied lot of exhibitors, due to these re-issues. They have kept the exhibitors open all summer, making money for them as well as for us."

"These Shorty Hamiltons are certainly going over strong," writes the Standard Film Corporation of Kansas City, Mo. "Our exhibitors are strong for re-issues, and if you are ready to release any more, we would be pleaesd to have you advise us immediately."

W. H. Productions Company announces the release shortly of a new series of one-reel Keystone re-issues, featuring Mabel Normand and Ford Sterling. They will also release a series of two-reel Kay-Bee Western dramas.

Hopp Hadley Announces New Music Picture

HOPP HADLEY, who has been making a special study of combining the charms of music and pictures for several years, now announces another innovation which promises to attract considerable attention in musical and picture circles. His first production along musical lines, completed last spring, was the five-reel drama, "The Lost Chord," especially arranged to feature the theatre orchestra, pianist or organist by the introduction, in appropriate parts of the story, of scenes illustrating the symphony played by the musicians. He called "The Lost Chord" a Cinema-Symphony, and it is now being distributed through the Four Square Exchange.

Mr. Hadley's new effort combines several high class baritone solos with a picture telling a complete story, but with the picture so closely allied to the songs that the words of the soloist appear on the screen as the subtitles of the drama. He calls this production a Cinema-Song-Cycle, as it tells the story of the world-famous song-cycle "Eliland," the beautiful songs of which are found on concert programs everywhere.

"The title of the first Cinema-Song-Cycle is 'The Vow,'" said Mr. Hadley. "The negative is now being cut and I hope to give a private showing in about a week. The song-cycle 'Eliland,' which it illustrates, is too well known to need any introduction. I believe that it will mark the introduction of motion pictures into the concert world."

Educational Announces October Releases

ON the Educational's menu for the month of October will be some new Bruce Scenics, with more of Wright's Mexican travels as pieces de resistance and Happy Hooligan and Silk Hat Harry providing the cartoon comedy appetizers. The newest Robert C. Bruce offering is entitled "Tales of the Tall Timber." The scene is laid in the redwoods of northern California, and all the processes of cutting and logging the world's most majestic trees are portrayed. Mr. Bruce also has ready another film of the same general theme, but descriptive of the water transportation of timber. He has achieved what is believed to be the first authentic picture ever taken of the breaking up of a redwood log jam—perhaps the most thrilling spectacle of all in the colorful lumber industry.

"Mexico Historic and Architectural" and "Picturesque Industries of Mexico" are handled by George D. Wright in his October Educational releases. Both films were shown in pre-release at the Rothapfel theatres the month preceding. Mr. Wright, who, by the way, will soon revisit New York, is at his happiest in picturing the Mexican monuments and the primitive industries of the people. He has the historic sense with the business man's gift of seeing the worth while and the significant in lowly labor.

"The Bold, Bad Man," International's latest cartoon comedy distributed through Educational, shows Happy Hooligan aspiring to deeds of deviltry, "all on account of the movies." His efforts to outdo William S. Hart and Douglas Fairbanks are said to be as funny as anything Gregory La Cava has ever hit upon in his amusing satires of present-day fads.

"Sporting Life" Wins Newspaper Praise

MAURICE TOURNEUR'S production of the Drury Lane melodrama, "Sporting Life," was presented at the Rivoli theatre in New York City, for its world premiere, and all the newspapers were lavish in praise.

"Few motion picture directors equal, and few surpass, Maurice Tourneur in the art of making scenes for the screen," said the New York Times. "By this work he stands out prominently, even among the small group of exceptional men who appreciate the peculiar powers of the camera and know how to employ them in the production of a photoplay. Once more, and in some ways more than ever, he has revealed his creative genius in 'Sporting Life,' the featured film at the Rnvoli theatre this week. The spectators who viewed the picture were drawn into the excitement of the play's episodes, applauding and exclaiming at the succession of climaxes, as people do only when they are thrilled by a sense of participation in what they see or hear," concluded the Times.

"Decidedly, 'Sporting Life' is a success," said Harriette Underhill in the Tribune. "A stunning photoplay—a thrilling picture," said the World. "It fulfilled the advance notice promises of being 'crammed full of thrills of every sort'," remarked the Sun. "Stirring," commented the Herald.

The Evening Post placed the stamp of "remarkably good" upon "Sporting Life." "Drury Lane melodramas make excellent pictures," said the Evening Telegram, and one of the best of these is "Sporting Life." "The film scores over the old drama in that the spectacular effects unfold before the eyes of the audience, instead of being faked by clumsy off-stage devices," stated the Globe, as usual, "the direction of Maurice Tourneur is flawless." "Full of thrills," was the opinion of the Evening Sun.

"Maurice Tourneur has turned out a remarkably good production," commented the Evening Mail. "It is the first picture depicting sporting events that the writer has seen that gives a realistic presentation of sport."

The releasing of "Sporting Life" throughout the country is being arranged by Hiller and Wilk, Inc., who handle the distribution of all Maurice Tourneur productions.

Alperstein Completes Trip for New Serial

THE return of A. Alperstein, general manager of Western Photoplays, Inc., to New York this week culminates an extensive trip throughout the middle west upon behalf of their fifteen episode serial "Wolves of Kultur" starring Leah Baird.

The itinerary included a stop-over in Chicago during convention week and Mr. Alperstein there collaborated with Mr. Quimby, sales manager for Pathe, who are the distributors of this patriotic production for the United States and Canada.

In conjunction with the exchange managers of Pathe and various leading exhibitors from the different states a big campaign has been outlined that will carry with it tremendous advertising and publicity advantages obtained by the association and co-operative efforts of the producing company, the distributing company, the screens of the leading exhibitors and the use of every available medium of print, newspaper, magazine or otherwise.

"This serial with Leah Baird is rapidly earning the sobriquet 'the serial for the first-run theatre,'" states Mr. Alperstein. "In conjunction with the Pathe sales force our booking plans are being extended into theatre circles that never before considered a serial.

"In the first place our star, Miss Leah Baird is universally knows as a high-class artiste, whose productions have always been shown in the biggest and best theatres, and whose following is legion among the elite of picture-goers. Second, our production is away from the usual serial, clap-trap and has a strong patriotic punch that is both timely and compelling—third, our distributing organization, Pathe, is the best in the business—and fourth—we have inaugurated and placed the greatest advertising campaign ever concentrated on one picture production."

Wits Against Wits in Gaumont Serial

Just such a capable crime investigator as was made famous by Emile Gaboriau and Conan Doyle, to say nothing of those heroes of our boyish imagination, "Old Sleuth" and "Old Cap Collier" is said to be pictured in the brainy detective who is so industrious in his attempts to bring the guilty to justice in the new Gaumont photo-serial, "The Hand of Vengeance," which is now running in theatres of the United States and Canada.

But even cleverer than this Scotland Yard official is that adventurer who possesses the mysterious name of "Ultus," and who eludes the detective so successfully in every reel.

United Representatives in General Offices

In accordance with the announcement made last week of the arrangement between United Picture Theatres of America, Inc., and General Film Company whereby the latter's exchange service will handle the physical distribution of United's film product and whereby General's well equipped system of offices in each city are to be the gravitation centers of United exhibitors, President Berst's organization announces that their representatives, Messrs. Aaronson, Edwards and Lewis, in Pittsburg, Kansas City and St. Louis, respectively, have already completed the necessary arrangements and have established themselves in the local General office.

Gaumont Graphic Number 26 Is Varied

In the Gaumont Graphic released September 20th, the following subjects are shown:

On the Pacific.—"Sub" chasers show efficiency. Hard working boys at naval training station ready for the Kaiser's undersea skunks.

Chicago, Ill.—Their boys across the seas. These heart-hungry women are mothering our boys while they are here. Buttons sewed on while you wait.

Sacramento, Cal.—Low water stops steamboats. Great wheat crop held on wharves when Sacramento River reaches lowest ebb in history. Resting on the river bottom. Saying "Food must be shipped," Uncle Sam takes a hand.

With Our Boys in France.—Our transports are pouring a steady stream of fighting men into France—over two million are there now. Troops of the Second Division, 140th to 146th companies, being rushed to the line in motors. Battery B, 12th Field Artillery, Second Division, and their camouflaged commander's station. Hun prisoners, among them several officers, captured at Chateau Thierry by men of the 5th Regt., U. S. Marines. These are the "Teufelhunden" (Devil dogs), outnumbered 4 to 1, who took the first batch of prisoners. Getting rid of the cootie. Truck trains bring the men to the "delousing" station. U. S. Minister to Belgium, Brand Whitlock and his wife, attend a review of the 130th Field Artillery. Aix-les-Bains, France, a famous watering place where our boys will recuperate while on furlough.

Great Lakes, Ill., Naval Recruits in Grand Review.—Thousands witness brilliant scene at naval training station. The peacocks of the Navy. Largest military band in the world.

"Manx-Man" Salesman Is Frenzied Railroader

Sales Director J. K. Kempner of the "Manx-Man" company is a strong believer in making every minute count while "on the road." The result is that he emphasizes this point in his sales letter to "Manx-Man" traveling representatives. Early this week in a letter from Representative Leon Schlessinger, who is touring Illinois and Indiana with the Chicago Goldwyn office as his base, came startling confirmation that the Kempner injunction was being faithfully observed. Said this letter:

"I arrived at North Judson, Ind., at noon, closed the contract in thirty minutes after I landed, had my lunch and learned there wouldn't be another train out until 5:18 p. m. I didn't want to lay around for four hours and learned that a fast freight would go through at 2 p. m. I got hold of the conductor of same and landed here at 5:30, beating the passenger train in by a few hours. Rode in the caboose because the conductor was a movie fan and at the same time enjoyed the experience, and in the bargain a nice nap all stretched out, with a soft cushion for my head. Such is the life of a 'Manx-Man' speshul representative!"

Equipment Service

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Think this thought twice over: "If we should fail to win this war what would happen to my business?"

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Of course you have bought Liberty Bonds. Every one has. But how *many more* will you buy? The success of the Fourth Loan and of the war itself depends on your answer to that question.

Buy all the bonds you can. Go to your bank and make your arrangements. Buy more than you ever thought you could buy.

Buy to Your Utmost

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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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44. Paints
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46. Printing Machines
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48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

Name.....

Theatre.....

City.....

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Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....Editor

ALFRED S. CORY.....Technical Editor

Theatre Conservation

THE new draft is making many changes in conditions and the methods of conducting business, and will make still more. Men are being lsot to the industries of the country who could have been ill spared a year or two ago. Young men or men of mature age are being called in to fill the gaps which are opening up every day. Many industries, flourishing before we entered the war, are closing their doors and suspending all activities until it is over.

The condition is serious. It is one with which we cannot take chances. We must look at it as it is and plan for any contingency which may arise continually, figuring that the strings of necessity will of necessity be drawn tighter about us than at present seems possible.

This is the case to-day with the owners and managers of Motion Picture Theatres. A couple of years ago it was not a case of hunt for a man to fill a certain place, but merely a matter of choosing any one of a dozen who could be obtained without thought or trouble. Now we find that things are different. Our door man leaves us and we are at once "up against it," for we must have a man of a certain type. Fill the place? Yes, but not as we did. It now takes time, for there is no chance of selectin as in the past. It is almost sure that some girl will take the job, and make good. They are doing it every day.

Ushers are no more, or if they still exist in places they are becoming few and far between. This is one of the positions in the theatre which can be filled by girls, and probably just as satisfactorily as by the men whose places they have taken. Properly uniformed they present a better appearance as a rule than the men who are at once released for heavier work, where they are far more appreciated and needed.

In the operating booth it is a different story. Here the man must stay, though rumors are current of women gradually fitting themselves for this most important work. It is our opinion that this is a step in the wrong direction, as the position must be filled by some one of quiet nerves and not by a woman who nine times out of ten is excitable and who is apt to faint or run should the film ignite. A man should always be in the booth.

The one most noticeable place where men can be spared in the larger house is the orchestra. In the past we have found many houses with from five hundred (500) seats up employing orchestras of three pieces and over. This music may be efficient and pleasing, yet it is not conserving the country's man power, though this can be conserved without impairing the drawing power of the house. We have to-day musical instruments which contain all the effects of the large orchestra, and when properly operated are as efficient for picture playing as any form of picture music. Many houses have already recently adapted them and more are following suit. One manufacturer told me the other day that his output had fallen to one-third of the normal, whereas the theatre demand had more than doubled. This is significant, though it is bound to happen with two million men in uniform, and what is more the condition will be worse before it is better.

There is no doubt that every Motion Picture Theatre is essential to the country. This is acknowledged by the Government, yet we must realize that just because this is the case we are not given the right to overlook the various forms of conservation which we might put into play. It is up to every theatre man to cut down. He should feel it his duty to release all the men possible for duty elsewhere.

Make CONSERVATION your slogan.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

The Characteristics and Efficiency of Projection Screens

ANY effort to increase the efficiency of the motion picture projector from the viewpoint of light, or energy, conservation must also take into consideration the character of the screen upon which the pictures are projected, and likewise its efficiency as a reflector for returning the projected light to the eyes of the spectator.

It seems logical, therefore, to follow up our recent articles on the efficiency of the projector optical system with some particulars as to the efficiency of projection surfaces, and we are fortunate in being able to present some intimate and accurate data on this subject, as the result of investigations made at the Research Laboratory of the Eastman Kodak Company.[1]

The information contained in the article cited deserves to be widely known amongst operators, exhibitors and manufacturers of projection appliances, and is freely used in the preparation of the following paragraphs, which are not, however, in all particulars a literal reprint of the original communication.

Projection screens vary from mat white walls and cloth screens to special surfaces and coatings intended to concentrate the light within a narrow angular field relative to the normal to the screen surface. When there is an abundance of light there is no question but that a highly diffusing surface, such as a white plaster wall, gives a minimum of eye discomfort to the spectator.

However, the question of obtaining sufficient screen illumination must be considered, on account of the expense and difficulty of operating intense light sources, such as high-power arcs, and on account of the liability of injury to the projected material when excessively high illumination is used.

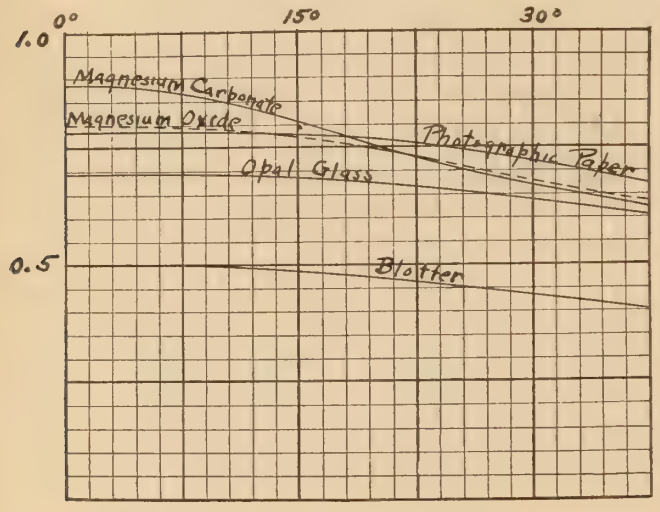


FIG. 1

Accordingly, numerous attempts have been made to increase the efficiency of projection screens by increasing their reflecting power, and by so designing their surfaces that the light which they reflect is nearly all concentrated within an angle of 30 degrees from the normal to the screen surface. Some of these specially prepared screens, however, produce considerable eye discomfort, hence the problem of selecting the best possible screen for different sizes and shapes of auditorium, or theatre, is very complex. To insure a comprehensive grasp of the problem the reflection analyses of various types of screens and surfaces now in use will be discussed, then the properties of the ideal screen will be considered, and lastly the maximum efficiency which can be realized in a projection surface. In the subsequent data it is assumed, unless otherwise specified, that about 20 per cent. of the light incident upon the screen is absorbed and therefore lost.

Table I gives the percentage of the incident light reflected by various surfaces, which have been used or experimented with as projection screens, at various angular distances from the normal to the screen surface. In obtaining the data contained in Table I the various surfaces were illuminated at perpendicular incidence by a disc source subtending a solid angle of .01 steradian, and the reflection values obtained are reduced to percentages of that for a perfectly diffusing surface having 100 per cent reflecting power under the same illumination.

(Note—The steradian is the unit of solid angular measurement. It is derived from the radian, a unit of angular measurement. Angular measurement in radians is represented by the length of the arc for a given angle divided by the radius of the corresponding circle, and the radian, or unit in this method of measurement, is an arc equal in length to the radius of the circle of which it is a part. Now it is seen that the steradian, mentioned above, is the solid angle subtended at the center of a sphere by an area on the surface of the sphere equal to the square of the radius, or, in other words, a steradian is the solid angle subtended by unit surface on a sphere of unit radius.)

TABLE I

Screen	Angles of Observation				
	0°	5°	10°	15°	30°
1. Magnesium carbonate block	0.875	0.875	0.875	0.875	0.832
2. Magnesium oxide	0.80	0.80	0.80	0.80	0.77
3. Mat photographic paper	0.78	0.78	0.78	0.78	0.78
4. White blotter	0.76	0.76	0.76	0.76	0.73
5. Ground opal glass	0.69	0.69	0.69	0.69	0.68
6.					
7.					
8.					
9. Mat varnish on foil	0.83	0.715	0.615	0.49	0.28
10. Mirroroid A (*Aluminum*)	1.01	0.85	0.66	0.52	0.25
11. Mirroroid B (*Aluminum*)	1.18	1.04	0.87	0.71	0.28
12. Becker compound	1.93	1.80	1.70	1.53	0.83
13. Mirror with ground face	4.9	4.55	3.86	3.03	0.78

The numerical data of Table I is shown plotted in the form of curves in Figs. 1 and 2, where the ordinates represent percentage reflection and the abscissae the angular distances from the normal to the screen surface. Fig 1 includes the flatter curves of the surfaces which give practically even reflection over a wide angular field, while Fig 2 shows the curves for those surfaces which reflect most highly within an angle of about 30 degrees. Fig. 2 is plotted to half the scale of Fig. 1, and it will further be noted that the curve for No. 13 (*mirror with ground face*) is plotted in two sections. It is obvious that section *b* must be added to section *a* in order to graphically represent the percentage reflection at, and in the vicinity of, the normal.

A large percentage of the projection screens in use are far below maximum efficiency and a slight accumulation of dust will lower the efficiency 50 per cent. Many roller screens of painted cloth of the non-metallic type reflect less than 40 per cent. of the incident light when new, whereas a reflection of at least 70 per cent is easily attainable in this type of screen.

Efficiency of Projection Screens

If we take as the ideal screen a screen which reflects all the light projected upon it, uniformly within a given angle from the normal (*say* 30 *degrees*), then a rational measure of diffusion efficiency in any screen is the ratio of the light reflected within this angle to the total light reflected. The light reflected within a given angle is obtained by multiplying the numerical values of

[1] Projection and Focusing Screens—by P. G. Nutting Communication No. 26 from the Research Laboratory of E. K. Co. Trans. I. E. S., Vol. 11 (1916), p. 92.

the ordinates of the brightness curves (*such as are plotted in Figs. 1 and 2*), at the various angular distances from normal, by 2 × sine *a* × cosine *a*, where *a* represents the angular distance from the normal in the case of each ordinate, and then summing these results over the angular field for which the total reflected light is desired.

(Note—The numerical values of the sines and cosines of all angles are published in the form of tables which may be consulted in making calculations like the above.)

In the following table are given the values of the 30-degree diffusion efficiency, the total reflecting power and the 30-degree total efficiency calculated in this manner from the data given above.

Screen	30° Diffusion Efficiency	Reflecting Power	Total Efficiency
No. 1. Magnesium carbonate	0.25	0.87	0.22
No. 10. Mirroroid B (*aluminum*)	0.55	0.25	0.14
No. 12. Becker compound	0.54	0.63	0.34
No. 13. Ground mirror. . . .	0.69	0.92	0.64
Ideal screen (*see below*)	0.90 to 1.00	0.92	. .

The reflecting power given in the preceding table is the ratio of the total reflected to the total incident light, while the total efficiency is the ratio of the light reflected within 30 degrees from the normal to the total incident light.

It is seen from the table that even the mirror with ground face reflects considerable light at angles greater than 30 degrees from the normal, and, although the brightness at large angles of reflection is low, the entire solid-angle is so large that considerable light is represented.

Coming now to the ideal projection screen, the nearest possible approach to such a surface would probably be a mirror, the front

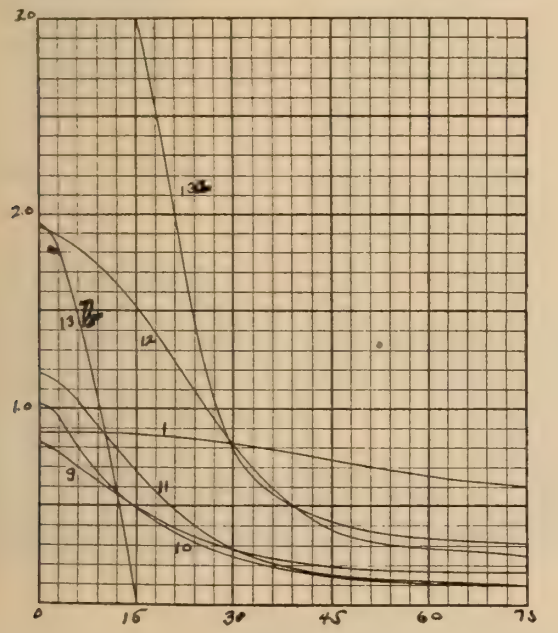


FIG. 2

face of which was composed of tiny hexagonal facets, each of which was a minute concave lens of just sufficient diameter to refract light at a maximum angle of 15 degrees with its axis. This is the case when the radius of curvature of each elementary lens is approximately equal to its diameter. Owing to the necessarily hexagonal form of each little lens, the angle of reflection would not be sharply limited.

Glare in Projection

Quite frequently a projected motion picture appears so bright to the spectator as to cause eye discomfort, in which case the screen result is said to be glaring. The term "glare" has an esaablished meaning among illuminating engineers, and may be defined as any brightness within the field of vision, which is of such a character as to cause discomfort, annoyance, interference with good seeing, or eye fatigue.

Discomfort in viewing projected images may be due to one or more of several causes; there may be excessive or insufficient screen illumination, excessive contrast, or veiling illumination, and there is always some displacement, or quivering, and some intensity flicker (*due to the revolving shutter*) present in cinematograph projection. Displacement fatigue, or the jumping of the picture, which is always apparent in some degree, is undoubtedly the chief cause of the eye fatigue incident to viewing motion pictures, this eye fatigue being largely sustained by the eye muscles.

The problem of the proper average brightness in a projected image (*either motion picture or stereo*) has not yet been thoroughly studied, but in the opinion of Dr. Nutting (*whose experiments are embodied in this article*) it is probably in the neighborhood of half a Lambert, with a tolerance factor of 5 per cent. either way.

(Note—The Lambert is the C. G. S. unit of brightness, and is the brightness of a perfectly diffusing surface radiating or reflecting one lumen per square centimeter. It derives its name from J. H. Lambert, who, in 1760, published the cosine law which expresses the brightness appearance of mat reflecting or visibly radiating surfaces.)

The contrast within the picture, or screen image, is determined chiefly by the contrast in the film or slide projected, while the contrast between the picture and its border (*black or velvet, for instance*) is determined by the relative reflecting powers of the screen and the border. The range of contrast in screen images varies from 1 : 1 up to about 1 : 100; the contrast between the picture and its border from 1 : 100 to very high values.

Another factor influencing the quality and contrast of the projected picture is the arrangement of the auditorium lighting, which may permit stray light to reach the screen. This must be guarded against as must stray light from the projecting machine also, as its effect is to veil the picture, thus decreasing the proper contrasts. Stray light, or veiling illumination, as it is termed, has specially to be guarded against and carefully excluded when highly reflecting screens are used.

(To be continued)

Society of Motion Picture Engineers Meet at Cleveland, Oct. 21st

THE usual fall meeting of the Society of Motion Picture Engineers will be held at Cleveland, Ohio, on October 21 and 22, according to an announcement by the president, C. Francis Jenkins.

Again the Society is fortunate in the choice of the meeting place, for at Cleveland are located two large concerns whose manufactures are utilized in the motion picture industry—these being the National Lamp Works of the General Electric Company and the National Carbon Company. Being held in such an illuminating city, the forthcoming meeting cannot fail to contribute greatly to the enlightenment of the Society, and between the sessions members will have the opportunity of studying, at close range, the manufacture of projector carbons and high-power Mazda lamps.

The meetings will be held at the Hotel Winton, which is to be the Society's headquarters, and, in addition to the consideration of new business, an ambitious program of papers will be read. The subjects of these papers, as announced to date by the Committee on Papers, are as follows:

The President's Address.....C. F. Jenkins
"The Carbon Arc for A. C. and D. C. Motion Picture Projection".....W. C. Kunzmann
"Incandescent Lamps for Motion Picture Work".R. P. Burrows
"Standardization of the Motion Picture Industry and the Ideal Studio".....J. W. Allison
"Natural Color Cinematography".....W. V. D. Kelley
"Making of Motion Picture Films".....G. A. Blair
"Sprocket-Teeth and Film Perforations, and Their Relation to Better Projection".....A. C. Roebuck
"Function of the Condenser in Projection Apparatus" .....Dr. H. Kellner
"Projection Room and its Requirements"....F. H. Richardson
"Advantages in the Use of the New Standard Narrow-Width Film for Portable Projectors".....W. B. Cook

The intelligent discussion of these papers in the meeting will be facilitated by printed copies, which have been prepared and will be in the hands of every member of the Society some time before the Cleveland meeting takes place.

Everything combines to make it worth the while of all members to be present at the Cleveland meeting, and a high attendance is expected.

The Essential Requirements
for
Improved Projection
are
SPEER CARBONS

SPEER Alterno Combinations
for A.C. Work
and
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Nu-Movie-Lite Co. Files Answer to Infringement Suit of Argus Lamp & App. Co.

IN the NEWS of August 24, 1918, page 1279, a notice appeared of the suit instituted by the Argus Lamp and Appliance Company, of Cleveland, Ohio, against the Nu-Movie-Lite Company, of Peoria, Ill., it being alleged by the plaintiff that the lamp casing and incandescent projection lamp exploited by the defendant concern constituted an infringement of U. S. Patent No. 1,257,132. This patent is one of a series quite recently granted to the Argus Company, and is claimed by them to cover features of the Sheck Adapter, which the Nu-Movie-Lite is said to infringe.

Mr. M. H. Livingston, president of the Nu-Movie-Lite Company and the inventor of the projection device of like name, has just

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forwarded us a complete copy of the answer to the Argus Company's suit which has been recently filed by the Nu-Movie-Lite Company in the United States District Court, and we give the substance of the same in the succeeding paragraphs, as the contentions of both parties in the litigation are entitled to the same publicity. The statements made by the Nu-Movie-Lite Company, which have the most important bearing on the case, are as follows:

The Nu-Movie-Lite Company admits that it has had notice heretofore and prior to the bringing of the suit of the existence of the Letters Patent 1,257,132, but denies that it has ever manufactured, used or sold adaptors for motion picture projecting lamps embodying the invention disclosed and claimed in said Letters Patent and which are an infringement of said Letters Patent, and denies that it is making, selling or using, or threatens and intends to make, sell or use adaptors for motion picture projecting lamps infringing said Letters Patent, and further denies that it has in any way violated the exclusive rights of the complainant.

The defendant further avers that said Letters Patent are invalid and void, and the alleged improvement set forth in said Letters Patent was not the invention of said Oscar M. Sheck, and that in view of the State of Art at the date of the alleged invention, the production of said devices claimed in the said patent did not involve invention, and that the said invention was not novel at the time alleged; that the said alleged invention or substantial or material parts thereof were produced and sold by various manufacturers [*named in the answer*] more than two years prior to the application for said patent.

The Nu-Movie-Lite Company also claims that the following patents which are on record in the United States Patent Office show that the invention of the patent in suit was not novel at the time alleged:

Inventor	Number	Patent Date
H. Sangster	38,764	June 2, 1863
J. W. Hayward	441,555	Nov. 25, 1890
A. C. Wright	546,836	Sept. 24, 1895
H. F. Patton	1,075,789	Oct. 14, 1913
A. D. Robinson and A. P. Baller	1,160,764	Nov. 16, 1915
P. J. Walsh	1,174,208	Mar. 7, 1916
J. Darby	1,174,479	Mar. 7, 1916

The defendant says that it is engaged in the business of manufacturing lamp housings for motion picture machines, and that such devices are the invention of Maurice H. Livingston, president of the Nu-Movie-Lite Company, who made application for Letters Patent of the United States prior to August 31, 1917, the date of the filing of the Letters Patent sued upon.

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The Featherstone Process of Two-Color Cinematography

AMONGST the majority of color cinematographers the two color processes are undoubtedly the most experimented with, and considerable work is still being done on both the additive and the subtractive methods.

Two principal methods of photographing and projecting these two-color motion pictures are commonly to be distinguished, the successive method, typified by Kinemacolor, in which successive exposures on the film are made through alternating red-orange and blue-green filters, and the multiple-lens method, typified by Gaumont Chronochrome (*although previously proposed by Christensen*), in which two or more exposures corresponding to arbitrary divisions of the spectrum are simultaneously recorded in adjacent positions on the film through the requisite number of separate objectives, mounted on the camera in close proximity to one another and capable of being inclined so as to superimpose the images of an object in some one selected plane.

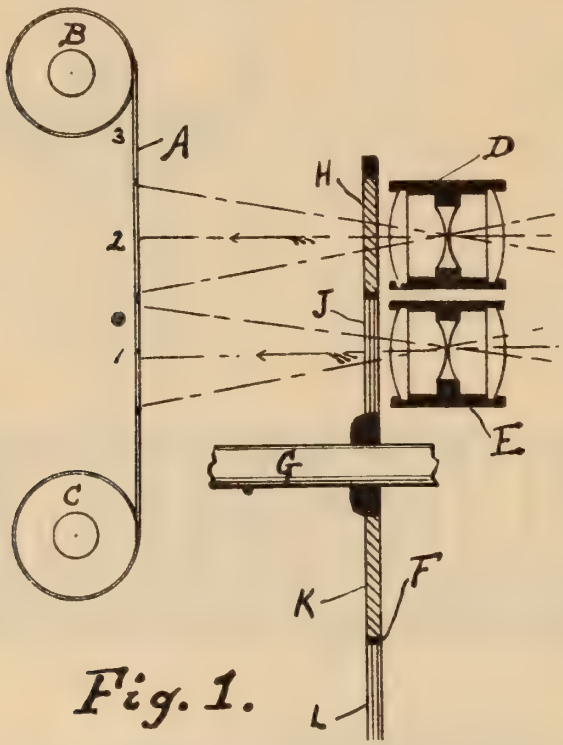


Fig. 1.

The negative records are, in either case, photographed on color-sensitive film stock, through color filters of well-known type, which, in the case of two-color processes, divide the spectrum in the yellow region—one filter thus being of red-orange hue while the other is of blue-green color. In projecting two color results additively a purer red is used as the red projecting color, while the green projecting filter should be pronouncedly bluish, these being the requirements for the production of bright colors and the attainment of a satisfactory white. Whatever the spectral characteristics of the filters used in subtractive two-color cinematography, the colors with which the positive images are dyed should be substantially the complementaries of the taking filters; the dyes used in coloring the pairs of images should also be complementary to each other, or else a good black will not be obtained.

Although much progress has been made in the production of two color motion pictures following the general procedures outlined above, certain defects have always been more or less in evidence in the exhibitions of such work. In the Kinemacolor and similar successive processes, for instance, the so-called color fringing i an annoying defect, due to the inevitable difference in the positio of a rapidly moving object in the successive images which ar projected through filters of different color, while in the multipl lens method of photographing there are differences of orientatio in the various images, in the cases of objects in all planes excep that upon which the several objectives have been converged an focussed, the result being that the projected pictures also hav a colored fringe, or border, around parts of the objects in certai planes. As this is due to what may be termed a stereoscopi difference in the appearance of a given object in the severa images forming one color cycle, or unit, in a process of this type the effect is known as stereo parallax.

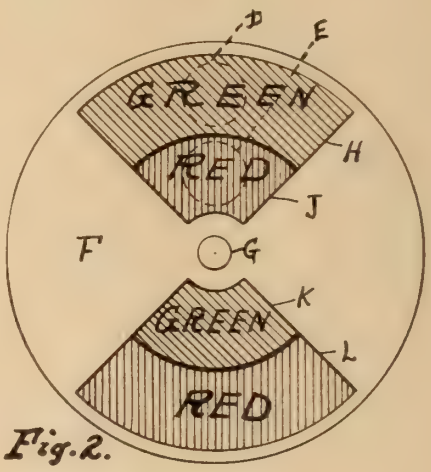


Fig. 2.

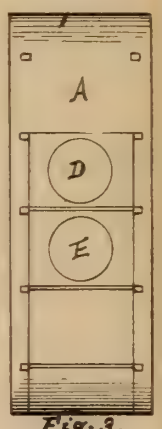


Fig. 3.

To eliminate color fringing and parallax from their results various workers on two-color cinematography have employed a single objective in conjunction with a suitable system of reflecting prisms or mirrors, which divide the light beam from the objective and send it along two separate paths, thus permitting the simultaneous recording of the red and the green images, which are, moreover, in this case, identical in viewpoint with respect to objects in all planes. With such a reflecting system and only one objective sufficient exposure through the color filters is not easy of attainment under all conditions of illumination of the subject to be photographed. For this and other reasons Mr. Willard B. Featherstone of Washington, D. C., devised the two-color system of taking and projecting motion picture in natural colors which will be described in the following paragraphs.

Mr. Featherstone's method of photographing the red-orange and blue-green color-sensation records required in the two color processes, U. S. Patent No. 1,209,420, employs two objectives on the camera, which is no point of novelty, but the feature of his system of photography is that each color-sensation image receives two exposures, first through the upper objective and then through the lower objective, both exposures of each image, however, being made through a filter of the same color. Thus, in spite of the extensive absorption of light by the color filters, each negative image receives an adequate amount of light action (*due to its being twice exposed*), while the parallax which one would expect to see, in all planes except the one for which the objectives were focussed, is decreased by the blurring in those planes caused by each image having them recorded from two different aspects. As this interesting photographic method of Mr. Featherstone possesses considerable practical worth, we present his detailed description of the same, as given in his patent specification:

It has heretofore been customary, when using a twin-lens projector and superimposing two images upon a screen, to use a positive film which has been printed from a negative taken with

a camera which had but one lens, and hence when two successive images were superimposed there would be lack of register wherever a fast moving object crossed the foreground. This causes so-called color fringes which are much more noticeable and objectionable than the gray fringes from the ordinary black and white films.

Another defect arising from superimposing separately recorded scenes is that an unreal appearance is caused by the very fact that each color has been recorded only in every other view, causing undue reliance on so-called persistence of vision.



Fig. 4.

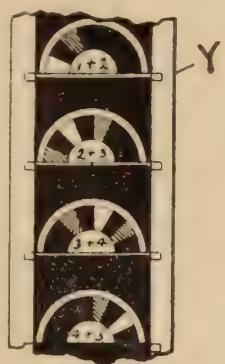


Fig. 5.

Mr. Featherstone overcomes these defects to a very satisfactory degree by employing a camera which has two or more lenses, according to the number of primary colors which are to be recorded. By this means each scene is recorded in each color, and each image area receives two exposures, which at present is another advantage as it insures ample timing whereas often a single exposure might be insufficient with ordinary panchromatic emulsions.

In the accompanying drawings one method of constructing such a camera is illustrated, but inasmuch as the same results may be obtained by a different style of shutter, for example, the invention is not limited to this particular construction, nor to the use of two lenses, as any other number (*ordinarily three*) may be used, but two are illustrated for the sake of simplicity.



Fig. 6.

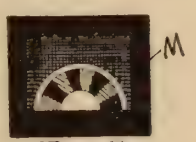


Fig. 7.



Fig. 8.

In Figs. 1, 2, and 3, A is the negative film-stock, which is being fed from reel B, and taken up on reel C, while D and E are lenses at the proper focal distance from the film. The shutter F, revolves on the shaft G, and may be either in front or behind the lenses. The shaft is connected by suitable gearing, not shown, so that it will revolve *only half-way around* each time that the film is advanced one picture distance. Thus in the position shown in Figs. 1, and 3, the color aperture, H, is opposite the lens D, while the aperture J, is opposite the lens E. Now, while the film is standing still, an image having red color values will be impressed upon the film at 1, while a green image will be taken at 2. The shutter now turns so that one of its dark portions will obscure both lenses, and the film will then travel just one picture-distance and come to a stop, whereupon the color apertures, K, and L, will come opposite the lenses E and D, respectively. Image-area 2, will have traveled to the place behind the lens E, previously occupied by image-area 1, and will be exposed to the new scene, but through a similar green color-filter, while image-area 3, is getting its first exposure through the red filter L. Then the image, 3, will likewise advance one step and get another red exposure through the filter J, which will at that time have returned to the position first described. Hence alternate images record different color values, just as if one lens were used, but each area is exposed twice, once through the upper lens D, and again through lower lens E. Images 1, 3, 5, etc., will represent red color values, and images 2, 4, 6, etc., will represent green color values.

The positive print X, Fig. 4, is a record of a fly-wheel having one spoke with a narrow white stripe painted lengthwise upon it,

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with hub and rim also white but otherwise black, and revolving at the rate of 120 revolutions per minute while the exposures are made at the rate of 16 per second. Thus four pictures are taken while the wheel turns half-way around.

Image 2, shows two blurred positions of the stripe, which will be less than half as bright as the rim and hub, but all will represent green color values. The rim and hub apparently stood still while the spoke advanced one-eighth of the way around between the two exposures.

Image 3, taken twice through the red filters, shows one spoke position the same as image 2, but of course the color values are red instead of green. Similarly, image 4 shows one of its spoke positions the same as image 3, but in green color values, and so on throughout the length of the film.

Now, if we project images 2 and 3, through two lenses, arranged similarly to those of the camera, so that their projected images will be superimposed upon a screen, the result will be a blended picture, like the one marked 2 + 3 in Y, Fig. 5. The rim and hub would be whitish, or so-called "two-color white," which for brevity we shall call white, and the middle position of the stripe will be white also, but of its two additional appearances one will be red and the other green. This is simply because the middle appearance is caused by the blending of those positions of the stripe which were similar in images 2, and 3, whereas the other positions, having no corresponding representation, are projected in a single color. This mode of projection apparently introduces an undue amount of fringe, there being a triple representation of fast-moving objects, but the advantages are revealed when the images are advanced in rapid succession. It is then seen that neither a single image nor two successive images comprise the actual effect on the spectators. It is rather the blend of from three to five images that constitute the picture, for persistence of vision not only establishes continuity, as from one image to another, but carries over in lesser degree to several images. The result of this, together with the overlapping of certain positions of the fast moving foreground of each image upon the similar but differently colored parts of preceding or succeeding images, is that the fringes are not of the relatively harsh primary colors, but are more nearly a neutral gray (*assuming the color of the part to be white*), and therefore have the same general effect on the spectators that the black and white pictures do when projected in the usual way.

Of course no pleasing picture would result from photographing the flywheel device chosen for illustration, but in practice the whole of each spoke would be the same color, and the overlappings would cause a neutral gray blur all the way around.

In Fig. 6 Z represents roughly the screen appearance of the revolving flywheel photographed and printed as above, and projected at the rate of 16 images per second through a twin lens projector. The light shading of the spokes is intended to indicate that the alternate appearances are light red and light green, instead of the full colors which would appear if the negative images had only had single exposures to the respective colors. The latter condition is shown in M, Fig. 7, which fairly represents the effect on the spectators when viewing either a single lens or a twin lens projection of images taken at the rate of 16 per second, in two colors, and with a single lens on the camera.

N, Fig. 8, shows the effect when the negatives were made with a single lens camera speeded up to 32 images per second. Practically the same effect would obtain whether the projecting machine had one or two lenses. In this case it will be noted that there are eight appearances of the spoke, of which four alternate ones are red and the others green. In fact this is just what would be observed if a so-called Kinemacolor camera were employed to photograph such a flywheel, and the effect, so far as the spoke is concerned, will not improve by putting twin lenses on the projector, although the still parts of the scene, represented here by the rim and hub, would then lack the "color flicker" common to all single lens color projections.

(*Continued on page 2238*)

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'Frisco Attends to the Music for Motion Pictures

WITH the engagement of Herman Heller, noted violinist and symphony director, to conduct the large orchestra at the California theatre, with Conductor Lawrence in charge of the similar organization at the Rialto theatre, with Gino Severi's fine orchestra at the Imperial, with Strachan heading the corps of musicians at the New Fillmore, and with other houses showing a tendency to add symphony programs to the organ music, it looks as though the musical attractions would be made a powerful drawing card in connection with the pictures in San Francisco.

Mr. Heller, who took charge of the orchestra of twenty-five pieces in San Francisco's largest and finest theatre on September 8, has long been popular in the directorship of the orchestra at the Palace Hotel, and previous to his engagement at the latter place he was for several years in similar capacity at the St. Francis. He is a composer of distinction, as well as a violinist and conductor.

Music in the legitimate theatres has become of less importance than it formerly was, and the Columbia, one of the two leading houses, has done away with the orchestra altogether.

Now the Musicians' Union is putting forth a demand for higher salaries to the musicians employed in the motion picture theatres, the demand being made at a time when these theatres are generally establishing orchestras, it being understood that the Tivoli, the Strand and others will follow the example of the houses already mentioned, and the big San Francisco Symphony Orchestra of eighty pieces is about to be revived. It was on account of similar demands, and more particularly on account of demands relating to the minimum size of the orchestra to be employed, that the Columbia orchestra pit became as silent as the film scenes of a grand opera; but the need of musicians is large, with many of them gone into the army service, and so the salaries are being boosted beyond what the film managers think a reasonable schedule and beyond the rates they can afford to pay.

Curiously enough, the cause of the motion picture theatres in this matter is being championed by the Pacific Coast *Musical Review*, the one newspaper in San Francisco devoted to musical matters. This paper contends that the musicians are being paid enough already and that the demands made by its organized fraternity upon the movie houses are unjust and unreasonable.

No definite conclusion has been arrived at in regard to the salaries of the musicians, but the theatre owners declare that they will not submit to anything unfair and that if necessary they will get along, as formerly, with organs alone.

In addition to the instrumentalists, the theatres are employing large numbers of singers.



Orchestra and Stage Setting of the California Theatre, in San Francisco. Music is a Great Factor in the Success of This New Theatre

Real Patriotic Novelties

IT is a customary rule for musicians when accompanying weeklies to play the typical national anthem of the country whose military activities are being displayed on the screen. In other words, when the French Chasseurs appear, the "Marseillaise" is immediately performed; when the English Tommies are flashed on the screen, the "British Grenadiers" is at once played, or if our brave American Sammies march proudly before our eyes, without hesitation, the orchestra takes up the strains of "Dixie" or "The Girl I Left Behind Me." Although the object of the musicians is to create an appropriate atmosphere, nevertheless, there is not sufficient time to complete these different patriotic pieces, and thus a great amount of confusion is caused by the audience rising, some hesitatingly, others confidently and then being suddenly forced to seat themselves again, thereby losing the trend of the picture and disturbing their neighbors.

All this disturbance and excitement can easily be avoided by orchestra leaders using a little discretion in their selection of patriotic marches. The most suitable music would be marches which contain merely a strain of the different typical patriotic airs of the country and upon searching through the different publishers' catalogues have found only four such original novelties. They are herewith enumerated.

"Fighting Tommies" is an English march in which there has been embodied such melodies as Rule Britannia, British Grenadiers and the patriotic song from "Pinafore."

"Aces High" is a typical American national march, dedicated to the American ace and ably portraying the whirr of the motors, as those wizards of the air fly daringly upward.

"Blue Devils" is a typical French march with the Marseillaise as a bridge in the trio. Another surprise of the trio is that it possesses a counterpoint throughout.

"Over the Top Boys" is an American march consisting of a very clever combination of American melodies, the introduction being a very effective bugle call.

Since these very interesting patriotic novelties are at the disposal of orchestra leaders, they should certainly avail themselves of their use, and there need no longer be any necessity for disjointed snatches of patriotic anthems being performed.

Review of Latest Compositions

1—"There's a Light in Your Eyes"—from Klaw & Erlanger's phenomenal Broadway success, "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 East 34th Street, New York.)

2—"L'Oracolo" (The Oracle)—acclaimed by New York critics as one of the most beautiful melodies of the operas performed at the Metropolitan Opera House. "L'Oracolo," by Franco Leoni, is assured a prominent place in the regular repertoire of this famous opera house. (Chappell's.)

3—"Kisses," Valse D'Amour, by Zamecnik. The melodious waltz success. It's that melody, boys! It gets them! That haunting, lingering melody. They all go wild over "Kisses" and encore it again and again. The waltz sensation of the day. (Sam Fox. Pub. Co., Cleveland, Ohio.)

4—"Sabre and Spurs"—march of the American Cavalry, by Lieut. John Philip Sousa. Every audience wants to hear

Sousa's latest march, and every up-to-the-minute leader should have Sousa's latest in his library. (Sam Fox Pub. Co.)

5—"Sweet Memories"—a great new waltz by the well-known writer, Chas. L. Johnson. (Forst Music Pub., Inc., 736 South Michigan Avenue, Chicago, Ill.)

6—"When You Come Back, and You Will Come Back, There's the Whole World Waiting for You," by Geo. M. Cohan, the Yankee Doodle Boy. The song sensation of the hour. Play it—sing it—whistle it—and help win the war. (Carl Fischer, Cooper Square, New York.)

7—"Kentucky Dream"—a new instrumental novelty. It would be folly to tell you how great this composition is or that it is the biggest waltz hit ever written. It couldn't be a hit—yet— it is just making its debut. So all we say is—send for a copy, play it—play it again—then you and your patrons will render the verdict. (Jos. W. Stern & Co., 101 West 38th Street, New York.)

8—"Kathleen" might be aptly described as a surprise waltz. The first movement is marked molto lento and is constructed similar to the recognized form of French waltzes. There is a pleasant surprise which occurs in the second movement and the trio from which the composition derives its name. The counterpoint in the opening movement is of considerable interest to musicians. Played in straight tempo, it is an excellent dancing waltz and, with the markings noted, an entertaining concert number. (Belwin, Inc., 701 Seventh Avenue, New York.)

9—"Capricious Annett"—It is a capricious, winsome, gavotte, intermezzo, composed and orchestrated by that well-known musician, Gaston Borch, and is adaptable for any combination of musicians from violin and piano to grand orchestra. (S. M. Berg, Columbia Theatre Building, New York.)

10—"Sleeping Rose"—a languid walk in a beautiful garden at the end of a hot summer's day with the refreshing fragrance of the roses permeating the air, their sweetness filling the senses with delight, as their soft petals droop off to rest, is the atmosphere conveyed by this languorous valse lento composed and orchestrated by Gaston Borch to meet the requirements of all instrumental combinations. (Belwin, Inc.)

11—"Oh, How I Hate to Get Up in the Morning"—one-step. Irving Berlin's bugle song that has surpassed all his former hits. (Waterson, Berlin & Snyder, Strand Theatre Building, New York.)

12—"While the Incense Is Burning"—the Oriental fox trot hit of the year. A beautiful melody that is sweeping the country. (Sherman, Clay & Co., San Francisco, Cal.)

13—"Mendelssohn Melodies"—selection by Chas. J. Roberts. A splendidly arranged selection of the best liked songs by Mendelssohn. An unusually interesting number for your program. (Carl Fischer.)

14—"Love in April"—a love song by Christian Kriens. The writings of Christiaan Kriens need no introduction, and this, one of his very best numbers, is a great favorite. Add it to your library. (Carl Fischer.)

15—"The Library Boys' March"—martial, specially bright and stirring; full of ginger, vim, snap and swing. (E. T. Paull Music Co., 244 West 42nd Street, New York.)

LATEST MUSIC CUES

"BY THE WORLD FORGOT"

(Vitagraph-Nova-Glendon)

Specially selected and compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes to a reel (one thousand feet).

Theme: "Love Song Orientale" (Characteristic Moderato) by Kiefert

1—"Nocturne" (Pathetique), by Chopin (1 minute 15 seconds), until at screening.

2—"L'ermite" (Moderato Meditation), by Gruenwald (2 minutes 15 seconds), until T: "And while Derrick, the new."

3—"Myriad Dancer" (Valse Ballet), by Aleen (1 minute 30 seconds), until T: "And then the bridegroom."

4—"Little Coquette" (Morceau Characteristic), by Flath (3 minutes), until T: "To this strange situation."

5—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute), until T: "And Derrick Van Beekman's."

(Continued in next column)

(Continued from preceding column)

6—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (30 seconds), until S: When Beekman enters taxi (automobile effects).

7—"Dramatic Narrative," by Pement (1 minute 30 seconds), until T: "The Van Beekman-Maynard."

8—"Sinister Theme," by Vely (2 minutes 15 seconds), until T: "Shanghaied" (wave effects).

9—"Galop" (Characteristic), by Minot (2 minutes), until T: "Get up from there and get."

10—"Tendre Amour" (Serenade), by Clements (1 minute 45 seconds), until T: "While back in the home from."

11—"Serenade" (Moderato), by Pierne (2 minutes 15 seconds), until T: "My name's not Smith."

12—"Storm Furioso" (Descriptive), by Minot (2 minutes), until T: "A fateful night" (wave effects).

13—"Dramatic Tension No. 9," by Andino (1 minute 30 seconds), until T: "After a fruitless attempt" (glass crash).

14—"Misterioso Dramatico," by Borch (3 minutes 15 seconds), until T: "In the middle of the following" (wave effects).

15—"Andante Dramatico No. 62, by Borch (1 minute 30 seconds), until T: "News like the crack of doom."

16—"Love Song Orientale" (Characteristic Moderato Theme), by Kiefert (2 minutes 15 seconds), until T: "While on the rock of a tiny."

17—"Chirpers" (Morceau Characteristic), by Frank (3 minutes), until S: When Truda gives Beekman shoe.

18—"March Bizarre," by Simon (1 minute 15 seconds), until T: "The chieftain of the tribe."

19—Theme (3 minutes), until T: "In the hour of talk that."

20—"Herd Girl's Dream (Idyll), by Labitzky (1 minute), until T: "The survivors of the ill."

21—"Patrol Orientale" (Characteristic), by Kiefert (2 minutes), until S: On the island.

22—Theme (3 minutes), until T: "With each day grows more."

23—"To a Star" (Romance), by Leonard (1 minute), until S: As scene fades to ship.

24—Gruesome Misterioso," by Borch (2 minutes 15 seconds), until S: When Beekman leaves tent.

25—"Dramatic Tension No. 36," by Andino (1 minute 15 seconds), until T: "The log book of the Dutch."

26—"Dramatic Agitato No. 38," by Minot (2 minutes 15 seconds), until T: "While at dawn the yacht."

27—Theme (45 seconds), until T: "This is my man I go with."

28—"Allegro Agitato No. 8," by Andino (1 minute 45 seconds), until T: "And the tribe true to its."

29—Theme (1 minute 15 seconds), until T: "All day save when they" (wave effects).

30—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes 30 seconds), until S: When Beekman sees ship's party.

31—Theme (1 minute), until T: "The realization that only."

UNTIL THE END

The Featherstone Color Process

(*Continued from page* 2236)

The screen appearances in Fig. 5 (2 + 3 and 3 + 4) show in the middle a substantially white spoke with a red spoke on one side and a green spoke on the other. The dilution of these harsh colors into an inoffensive tint (Fig. 6) is not caused by their overlapping spatially, but rather by their overlapping temporally, due to persistence of vision, and since a red is followed (*temporally*) by a white, and this in turn by a green, all three of which appearances are co-extensive spatially, and impress the eye within the fifth part of a second, the actual impression in the mind of the observer at any given instant is that of a light yellowish green spoke followed and preceded by spokes of a pinkish cream tint. In other words, the screen would, reveal a series of spokes, alternately tinted as in Fig. 6.

The advantages, then, of a twin-lens camera for two-color cinematography, and three-lenses for three color work, are first, the substantial elimination of the startling color fringes which are unavoidable where one lens only is used. Second, each area of the negative is impressed from both lens positions, giving a roundness and partial relief to the projections. Third, each image-area receives a double exposure, thus making it possible to give the necessary time to scenes which are insufficiently illuminated.

Means for adjusting the lenses to correspond with the distances of the principal planes of the scene, and for simultaneously adjusting the separation of the lenses and their foci, are not shown, as they are well known to those skilled in the art. It is possible to dispense with separate color filters by using colored celluloid as a base for the panchromatic emulsion, and turning the celluloid side toward the lenses, in which case the shutter simply occults and exposes. Hence the invention is not limited to means including any particular type of color filter, or shutter, or picture-surface or camera.

Complete Plan Book Begins on page 2243

"THE ROAD TO FRANCE"

(World-Blackwell-Greeley)

Specially Selected and Compiled by M. Winkler

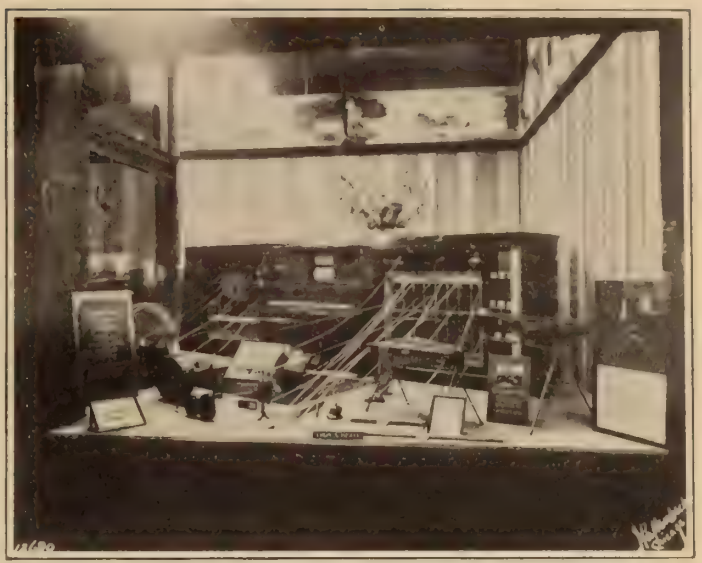
The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme A: "Babillage" (Characteristic Andante Moderato), Castillo

Theme B: "The Slimy Viper" (Mysterious Plotting Characteristic), Borch

1—"Over the Top, Boys" (Characteristic American March), by Berg (3 minutes and 15 seconds)—At screening.
2—"The Bowery" (Direct Cue) (Old Time New York Song) (1 minute), until—T: "And thus was inspired our—."
3—Theme A (4 minutes), until—T: "The last road, the hope—lost."
4—"Sail, Baby, Sail" (Direct Cue) (Nursery Song) (2 minutes and 15 seconds), until—T: "He's a foine lad."
5—"Pierrot-Serenade" (Allegretto Molto Moderato), by Randegger (3 minutes and 15 seconds), until—T: "Sure ye can be nearly as."
6—Theme A (2 minutes and 30 seconds), until—T: "Resurgent memory whispering—."
7—"Daffodils" (Andante Moderato), by Carvel (1 minute and 45 seconds), until—T: "The promise."
8—"A La Mode" (Popular One-Step), by Rosey (3 minutes), until—T: "The last time."
9—"Dramatic Tension," by Levy (3 minutes 15 seconds), until T: "In the morning."
10—"Sleepy Hollow" (Idyll Andante Moderato), by Allen (1 minuate 45 seconds), until T: "Get away from the water."
11—"Over There" (American Characteristic), by Cohan (1 minute 30 seconds), until—T: "I gotta boy over there" (marching soldiers).
12—"Aces High" (American patriotic march), by Roberts (2 minutes 30 seconds), until T: "From out a waste along."
13—Theme A (3 minutes 45 seconds), until T: "John Bemis, master of the—"
14—Theme B (1 minute 15 seconds), until T: "The enemy within."
15—"Venetian Love Dance (Moderato Rubato), by Rich (1 minute), until S: "At the shipyard."
16—Theme B (3 minutes 15 seconds), until T: "Hector Winter a recent—"
17—Theme A (1 minute 45 seconds), until T: "The new foreman."
18—"Hunkatin" (Half-Tone One-Step), by Levy (2 minutes 45 seconds), until S: Series of shipbuilding scenes.
19—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (45 seconds), until T: "Poison propaganda."
20—"Cupid's Frolic" (Moderato Intermezzo), by Miles (3 minutes 30 seconds), until S: As scene fades to Helen.
21—Theme B (2 minutes), until T: "And by the end of the week."
22—"Vivo Finale" (Symphonette Suite), by Berge (3 minutes), until T: "Don't crack no cribs."
23—"Military Tactics" (Military Two-Step), by Rosey (1 minute), until T: "This is no time for slacker."
24—"Agitato No. 49," by Shepherd (1 minute 45 seconds), until T: "And there's the daughter."
25—There A (1 minute 45 seconds), until T: "After working hours."
26—"Turbulence" (Allegro Agitato), by Borch (3 minutes, 15 seconds), until T: "More poison."
27—"Vanity Caprice" (Allegro Ma Non Troppo), by Jackson (1 minute), until T: "Mr. William C. Hudson."
28—There A (3 minutes 15 seconds), until T: "The following day."
29—"Dramatic Recitative," by Levy (1 minute), until T: "How dare you come into."
30—"Yester-Love" (Andantino Intermezzo), by Borch (2 minutes), until T: "The Chief of Police."
31—Theme A (2 minutes), until S: When scene fades to Tom.
32—"Sweet Bells" (Allegretto Intermezzo), by Gruenwald (2 minutes), until T: "All I ask now is that."
33—"Dramatic Agitato No. 43," by Borch (2 minutes), until T: "Well, there's another way" (telephone bell).
34—"Misterioso Dramatic No. 22," by Borch (1 minute 15 seconds), until T: "We'll plant it on him."
35—"Misterioso Agitato No. 66," by Smith (1 minute 45 seconds), until S: When butler telephones.
36—"Melody in F" (Andante Moderato), by Rubinstein (4 minutes), until T: "Some days later."
37—"Misteriso No. 29," by Andino (2 minutes), until T: "What the moon saw."
38—"Gruesome Misterioso," by Borch (1 minute 30 seconds), until T: "So you croaked this guy."
39—"Dramatic Tension No. 36," by Andino (2 minutes), until T: "I might tell the truth if."
40—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute 30 seconds), until S: "When Burns hears the police."
41—"Hurry No. 33," by Minot (3 minutes), until T: "Hurry for Winter."
42—"Furioso No. 11," by Kiefert (45 seconds), until T: "It was German money" (shot).
43—"Andante Pathetique," by Berge (45 seconds), until S: When Mollie confesses.
44—Theme A (1 minute 30 seconds), until T: Making good."
45—"Stars and Stripes" (patriotic march), by Sousa (3 minutes), until T: "For God and Humanity" (water effects).
46—"Columbia, the Gem of the Ocean" (1 minute), until T: "The road to France."
47—"Star Spangled Banner" (1 minute), until S: American flag.

UNTIL THE END



Display of Fotoplayer, Style No. 40, in Lyon and Healy's Main Window, Chicago, the First Week in September. It Gained Considerable Attention and Drew Big Crowds

Fotoplayer Attracts Much Attention

The main window of Lyon and Healy's, at the corner of Wabash avenue and Jackson boulevard, Chicago, was devoted the first week in September to the display of the Fotoplayer.

The unique manner in which this instrument was displayed attracted unusual crowds. Attention was called to the instrumentation of the instrument by ribbons running to the different instruments that the Fotoplayer reproduces.

Almost every fan has heard the Fotoplayer but few have seen it as it is usually placed in the pit of a picture theatre and this is the first time that the Fotoplayer has been displayed so prominently to the public.

"OUR MRS. McCHESNEY"

(Metro—Ethel Barrymore)

Specially Selected and Compiled by W. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Jealous Moon" (Bright Characteristic Intermezzo), by Zamecnik

1—"Valse Moderne" (Characteristic Valse), by Rosey (3 minutes and 30 seconds), at screening (telephone-bell).
2—"Babillage" (Allegretto Intermezzo), by Castillo (1 minute and 30 seconds), until—T: "Did you see anything of my."
3—"Looking 'Em Over" (Popular One-Step), by Rolfe (2 minutes and 45 seconds), until—T: "I hear you have a great."
4—"Military Tactics" (Characteristic Allegro Moderato), by Rosey (3 minutes), until—T: "Well, keep on travelling."
5—"Jealous Moon" (Bright Characteristic Intermezzo) (Theme) (3 minutes), until—T: "Mrs. McChesney" (telephone-bell).
6—"Impish Elves" (Winsome Intermezzo), by Borch (3 minutes and 30 seconds), until—T: "Joe Greenbaum, the proprietor."
7—"Knock-Knees" (Popular One-Step), by Cobb (1 minute and 45 seconds), until—T: "Abel Fromkin, owner of the—."
8—Theme (2 minutes and 45 seconds), until—T: "Your headquarters shall be."
9—"Andante Dramatic No. 15," by Herbert (3 minutes), until—T: "Not worrying are you?"
10—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 30 seconds), until—T: "Well, I'm back for my answer."
11—"Valse Divine" (Bright Valse Moderato), by Rosey (3 minutes and 15 seconds), until—T: "A council of war."
12—"Step Lively" (Characteristic Two-Step), by Allen (2 minutes and 30 seconds), until—T: "I've come to renew my offer."
13—"Kathleen" (Valse Lento), by Berg (3 minutes), until—T: "How did the skirt go?"
14—Theme (2 minutes and 45 seconds), until—T: "Myrtle, I want you to wear" (telephone-bell).
15—"Hunkatin" (Half-Tone One-Step), by Levy (3 minutes), until—T: "Just a difference of opinion."

(Continued on next page)

THE BARTOLA

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MUSIC CUE SHEETS

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¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

Alimony
All Woman
A Nymph of the Foothills
A Woman of Impulse
At the Mercy of Men
Back in the Woods
Blindness of Divorce
Babbling Tongues
Blue Blood
Boston Blackie's Little Pal
By the World Forgot
The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
Deemster (The)
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
A Gentleman's Agreement
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Hour
One Law for Both
Peck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Submarine Eye
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
The Warrior
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

MUSIC CUES
Continued from Preceding Page

(Continued from page 2239)

16—"Rhinoceros Rag" (Characteristic), by Young (4 minutes), until—T: "I can stand seeing that."
17—"Dramatic Tension No. 67," by Shepherd (2 minutes and 30 seconds), until—T: "It started after her son."
18—Theme (1 minute and 30 seconds), until—T: "Mr. Buck and I were thinking."
19—"Pizzicato" (Petite Ballet), by Berge (3 minutes), until—T: "The fashion show" telephone-bell).
20—"Savannah" (Popular One-Step), by Rosey (2 minutes and 15 seconds), until S: When Jack enters.
21—Theme (2 minutes and 45 seconds), until—T: "Now I can realize the ambition"—until END.

"A WOMAN OF IMPULSE"

(Paramount-Cavalieri)

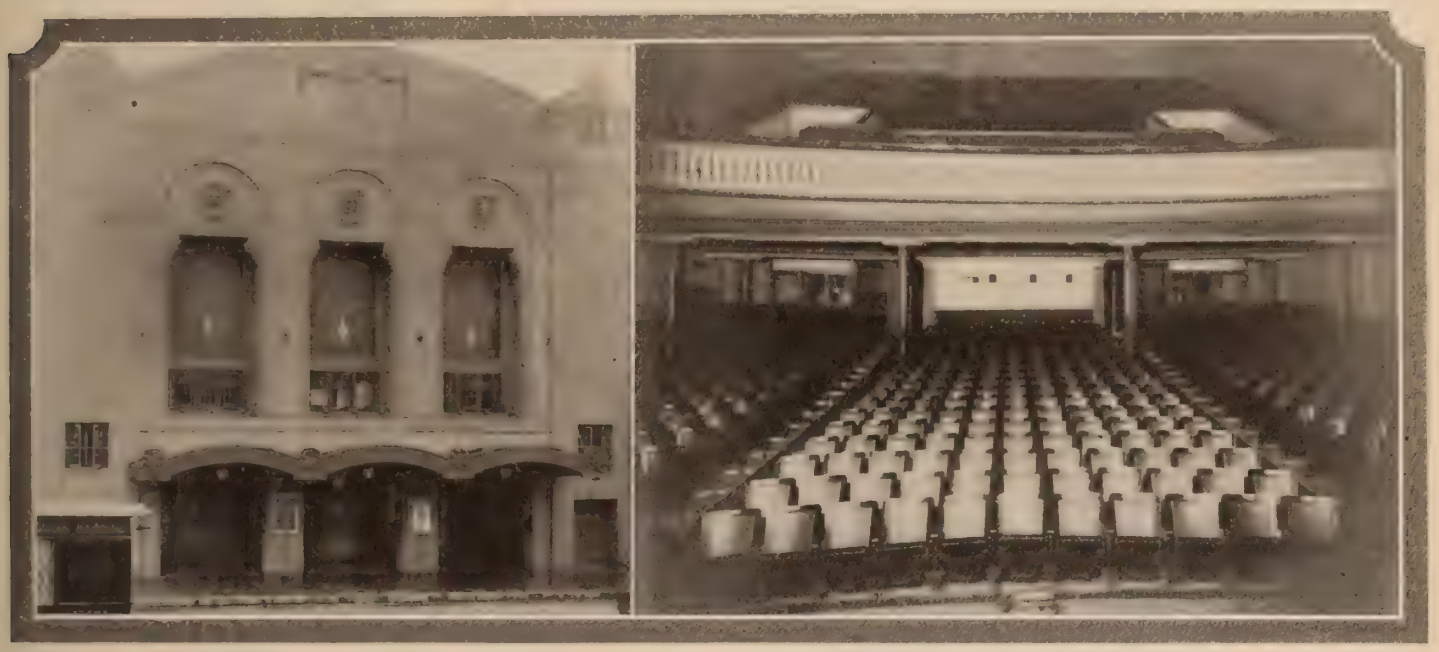
Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes to a reel (1,000 feet).

Theme: "Love Theme," by Abbott Lee

1—Silence (40 seconds)—At screening.
2—Theme (20 seconds), until—T: "As La Vecci.
3—"Prelude" from "Carmen," by Bizet (20 seconds), until—T: "As Carmen."
4—"Dance of the Hours" from "Gioconda," by Ponchielli (20 seconds), until—T: "As Gioconda."
5—"Spanish Moderato," by Redla (1 minute and 30 seconds), until—T: "Father Giovanni of."
6—"La Paloma" (Spanish Serenade), by Yradier (25 seconds), until—S: Girl playing guitar.
7—Repeat: "Spanish Moderato," by Redla (1 minute and 15 seconds), until—T: "Signora Stuart."
8—"Last Spring" (Dramatic), by Grieg (1 minute and 50 seconds), until—T: "But the feeble flame."
T: "Since Leonore would not."
9—"A La Mode" (French One-Step), by Rosey (1 minute and 20 seconds), until—T: "Elenora now known as La Vecci."
T: "The overture call."
10—Continue ppp (50 seconds), until—T: "I wore it at my debut."
11—Theme (pp) (3 minutes and 10 seconds), until—S: In theatre box.
T: "Tonight I shall sing."
T: "If I marry you."
12—"Habanera," from "Carmen," by Bizet (1 minute and 40 seconds), until—S: On stage.
13—"March," from "Carmen," by Bizet (45 seconds), until—S: Audience leaving theatre.
14—Continue pp (20 seconds), until—S: In box.
15—"Gipsy Dance," from "Carmen," by Bizet (1 minute and 30 seconds), until—S: On stage.
16—Silence (25 seconds), until—S: Audience applauding.
17—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 30 seconds), until—T: "La Vecci's American contract."
18—Theme (3 minutes and 30 seconds), until—T: "I sail tomorrow."
T: "Don't wait, cousin."
T: "You will adore America."
19—"Dramatic Recitative," by Levy (2 minutes and 30 seconds), until—T: "Because I have only this moment."
T: "I was just telling him."
20—"Valse Divine," by George Rosey (2 minutes and 15 seconds), until—T: "The Gaudineer home."
21—"Valse Moderne," by Rosey (4 minutes and 5 seconds), until—T: "La Vecci, now the Countess."
T: "No flirting."
T: "It's a doctor's duty."
22—"Sunny South" (Selection on Southern Melodies), by Lampe (2 minutes and 15 seconds), until—T: "In Louisiana."
T: "And I suppose we shall."
23—Continue to action (3 minutes and 25 seconds), until—T: "The persistent doctor."
T: "Thank God you would never."
24—"Southern Characteristic Serenade" (1 minute and 50 seconds), until—T: "The glamour of the golden."
25—"Appassionato," by Borch (1 minute and 20 seconds), until—T: "The little Bud has."
..T: "You know it was."
26—Theme (3 minutes and 30 seconds), until—T: "I am sorry for you."
T: "Philip is going to show me."
27—"May Dress" (Romance Moderato), by Borch (4 minutes and 30 seconds), until—T: "We are at the Gaudineer."
T: "Such a daring costume."
28—"Tragic Theme," by Vely (3 minutes and 10 seconds), until—T: "I came to get a wrap."
T: "See what is wrong."
29—"Sorrow Theme," by Roberts (3 minutes and 40 seconds), until—T: "The accusation."
T: "Doctor Paul Spencer."
30—"Cavatine" (Dramatic), by Bohm (2 minutes and 30 seconds), until—T: "If no doctor has arrived."
T: "Please send for the family."
31—Continue ff (1 minute and 15 seconds), until—T: "She speaks truly."
32—Theme ff (40 seconds), until—T: "Another honeymoon"—Until the END.

Theatres Worth While



Exterior and auditorium view of the Rialto, Bremerton, Wash.

New Oregon Theatre Proves Success

OPENED on February 1 of this year, the Rialto theatre of Bremerton, Wash., has scored a success from the first day. The Puget Sound Navy Yard is located at Bremerton and the war activities have had a great deal to do with the business that has come to the new house.

The theatre, which is owned by the Osran Amusement Company, occupies a ground space 60 by 100 feet at the corner of Second avenue and Pacific street. It seats 1,000. The building is constructed of interlocking tile and concrete, being thoroughly fireproof.

Cove lighting plan is followed and the lights of the whole theatre are arranged with dimmers. Two Simplex machines are used for a throw of 63 feet to a Minusa screen. The projection room is also equipped with dissolving stereo, spotlight and white light converter.

The main auditorium is decorated in blue and old ivory, high lighted in red while the tapestries are in venetian red.

Madison Strand Opens for Business

MADISON'S new $200,000 moving picture theatre, the Strand, opened for business Sept. 23 and can be classed as one of the handsomest and most comfortable amusement houses exclusively for pictures in the state.

The building which is of reiforced concrete is fireproof and has a seating capacity of 1,500 all on one floor. The auditorium is 124 feet long by 80 wide and is unbroken by a single post. Entrance from the street is through a lobby 20 feet wide and 124 feet long, this being formerly used by the old Strand, a 5-cent picture house. No advertising matter is to appear in this lobby or in the auditorium, the bills for current attractions being displayed in attractive frames in front of the theatre.

The interior of the auditorium is exclusive in design, and is patterned after the Robert James Adam period of almost a century ago. The Staunton company of Chicago artists have carried out a color scheme of French grey, lavender and royal purple. The stenciled walls are in cameo effect and medalions in relief. The seats are also finished in grey with leather upholstery of a darker shade.

An attractive feature of the new theatre is the big pipe organ built and installed by the Rudolph Wurlitzer company of Chicago. It will be operated by Mrs. Lynn, a skilled organist from Chicago, and may be used exclusively for music in the house in place of an orchestra.

Over 500 lights, all of which are of special design, have been installed by the Victor S. Pearlman company of Chicago at a cost of over $3,000. In the center of the ceiling is a monster candelabra effect light.

The heating and ventilating system is the latest in use in the best houses of the country. By means of a vertical shaft, 6 feet square, cold air is drawn from above the roof, is filtered, pumped through heated coils and forced into the auditorium through 4-foot tunnels, entering the auditorium through the floor. It is possible by this system to have an entire change of air in 17 seconds. Normally the air will be changed about every three minutes.

As far as safety is concerned the theatre can be emptied through its fourteen exits in two minutes if necessary.

It will be the policy of the management to show only such pictures as may be viewed without any objection to women and children. The Paramount and Artcraft releases exclusively will be shown and three shows daily will be given, one in the afternoon and two in the evening. The same prices will rule for all attractions, 7 cents for adults and 11 cents for children. Programs will usually be changed every two or three days and press showings will be given at 10 a. m. on days when the pictures are changed.

The opening program was Bryant Washburn, Florence Vidor, in "Till I Come Back to You." In addition a Mark Sennett comedy was shown, "Two Tough Tenderfeet."

The roof of the Strand bears the largest electric sign in the city. It has two fronts and stands thirty feet high, while its message is flashed out by means of 2,500 incandescent lamps. It can be seen for several miles from the capitol square which the theatre faces.

The new Strand was built by Dr. W. W. Beecroft, of Madison, and has been leased for a term of years by the Marcus Heiman Amusement Company, of Chicago, lessees of the Orpheum and Fuller theatres in Madison and some tewnty amusement houses in Illinois and Wisconsin. A. P. Desarmeaux, of Chicago, who has been for twelve years in the moving picture field in various capacities, will be the resident manager.

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Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Under the Direction of Peter Milne

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Of No Use to Germany"

(American Red Cross—One Reel. Distributed by General Film Co.)

THIS is the third subject released by the Bureau of Pictures of the American Red Cross, releasing previously at two-week intervals but hereafter to release one each week for distribution through General Film Company. The first was "Fourth of July in France" and the second was "Soothing the Heart of Italy," graphically depicting the vast scope of wonderful work being accomplished by the American organization.

"Of No Use to Germany" shows the little French town of Evian-les-Bains, at the edge of Lake Geneva on the Swiss border, where the American Red Cross has installed a great hospital to care for the cast-off French and Belgian prisoners which Germany returns daily in long train loads. Women, children and cripples, after years of work for the Huns, are found of no use to Germany and the picture shows how they are cared for and how those who are able are put at useful and profitable occupation. The photography is clear and the details very interesting, although very pathetic in places. The fact that it is an official Red Cross picture will bring them into the theatre and the educational value of the film cannot be overestimated.—*Tom Hamlin.*

"Kiss or Kill"

With Herbert Rawlinson and Priscilla Dean

(Universal Special Attraction—Oct. 21. Directed by Elmer Clifton)

YOU know how well received crook pictures are, especially when they are produced intelligently, and are based on an interesting story. "Kiss or Kill" is a sure bet. In action of plot, physical movement and suspense, it is far better than "Come Through." The only element that the latter contains to a greater degree than the former, is heart interest, but it is not sufficient to offset the better merits of "Kiss or Kill."

The story concerns the hero, who is compelled to steal through force of circumstances. He meets the girl of his dream. She is an heiress, but ignorant of the fact, and about to become the victim of a dastardly scheme to deprive her of her fortune. The hero steals the will and delivers it to her. They marry in the end.

At no time you can guess what is going to happen ahead. This naturally creates suspense and holds your interest tense all the way through.

The picture is clean. You can go to the limit with it. It will entertain all picturegoers.—*P. S. Harrison.*

Additional Advance Reviews on page 2261

"Mantle of Charity," with Margarita Fischer

(American—Available at Pathe. Directed by Edward Sloman)

THIS is a pleasing farce. In other words, the story has been constructed with the idea, not to make you believe it, but simply to entertain you. That it accomplishes successfully.

The basic idea of the story is an innocent deception. The heroine, a young girl, carries a baby. The hero, a wealthy but bogus philanthropist, meets her on the train. He asks her if the baby is hers. She answers, yes. The second question is whether she is married. She looks at him in an indignant manner asking him what makes him think she is married. The baby is nothing less than a pet dog dressed as an infant.

She determines to fool the hero all the way through. In the end, the fact is disclosed to him, and they become engaged.

There is one situation toward the close of the picture that will make you double up from laugh. It has been several days since the picture was shown, and I can't help laughing when I think of it. Here it is. The hero and the heroine, engaged in philanthropic work, receive request for assistance from a poor woman. Her husband is a drunkard. He beats her, takes all her money away from her, finally putting her out of the house. They pity her, take her along, and go back to the house. A fight ensues between the hero and the villain. The latter is about to be put out of action, when the wife steps behind the hero, picks up a heavy iron hook, used in lifting the stove lids, and hits him on top of the head. It is human nature, as you see, so take warning and don't mix in differences between husbands and wives.

The picture will appeal to all.—*P. S. Harrison.*

"Unexpected Places"

With Bert Lytell

(Metro—Sept. 30. Directed by Mason Hopper)

IF you were called to pass an opinion on the merits of this picture, you would be inclined to be rather critical with it. Many of you would not like it, for the reason that the hero is here, there and everywhere. It is too much hero. In fact the story has been constructed with the purpose of holding him to the forefront. No attention has been paid as to the plausibility of the plot. But your audience, I believe, will not feel that way. They will rather like it, especially if the attendance is good, as it is light and con-

(*Continued on page 2261*)

The Complete Plan Book

Appears Every Week—Fifty-two Times a Year—Covers Every Feature Released

"THE RAINBOW TRAIL"—FOX

Farnum Scores Again in Well Built Picture

THERE is a fascination to all plays in which William Farnum appears. Such feeling is much stronger when the star is given the human part. He is just the right kind of a hero as conceived by the mind of a picturegoer, of manly dimensions, broad shouldered, his jaw square, with a face that radiates with sincerity and inspires confidence, and with a heart as big as a mountain. This is the kind of an impression you form of him in this picture.

"The Rainbow Trail," by Zane Grey, is a sequel to "Riders of the Purple Sage." It deals exclusively with the wrongs the Mormons have perpetrated on the Gentiles during the middle of the nineteenth century. It starts where it was left off by the first release. Mr. Farnum is introduced as Sefford, the cousin of Lassiter, who goes to find and rescue the latter.

This picture is still better than "Riders of the Purple Sage." It would be advisable to play them in the order of their release. After playing the first, it would be easier to arouse the interest in the latter. A good plan to adopt would be to try and tickle the curiosity of your patrons by suggesting to them if they would wish to know what happened to Lassiter, the woman and the little girl, after the exit from the valley was cut off by the rolling of the big boulder.—Released Oct. 27.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Lassiter } Shefford } .....William Farnum
Fay Larkin.....Ann Forrest
Jane Withersteen.....Mary Mersch
Wagoner.....William Burress
Shad.....William Nye
Ruth.....Genevieve Blinn
U. S. Marshal.....George Ross
Novel by Zane Grey.
Staged by Frank Lloyd.
Scenario by Charles Kenyon and Frank Lloyd.
Photographed by Billy Foster.

AD TALK

Patrons of the ——— theatre who thrilled over the adventures of John Lassiter in the Fox epic of the West, "Riders of the Purple Sage," will have a further opportunity of following his career in that picture's sequel, "The Rainbow Trail," which will be shown at the ——— theatre beginning ——— of ——— week. Like its predecessor, this picture has William Farnum as its star. Here he is seen in a dual role. First as Lassiter, the hero of the previous release, who has now grown old and gray, living the life of a recluse, and second as Shefford, Lassiter's kinsman, who essays to rescue the old man from the clutches of his enemies—the Mormons.

If "Riders of the Purple Sage" was a success and, judging from critical comment in the ——— dailies it was, then "The Rainbow Trail" is doubly so. What with Farnum's portrayal of the dual role and the thrilling story unfolded by the author, Zane Grey, the events in this feature fairly teem with interest and excitement. The plot relates the desperate efforts made by Shefford to rescue Lassiter, his romance with Fay Larkin, the girl who has been brought up in the recesses of the mountains and his unrelenting battle against the injustices and crimes of the outlaw Mormons.

Frank Lloyd has staged the production with the same faithful regard for realism and detail as was evidenced in "Riders of the Purple Sage," while the supporting cast includes Ann Forrest, William Nye and William Burress. Lest those of our patrons who missed the other picture feel that they cannot enjoy this one owing to its connection with the former, we hasten to add that "The Rainbow Trail" is fully capable of standing on its own merits and makes a fascinating entertainment in itself alone.

THE STORY

Though a picture complete in itself, "The Rainbow Trail" is also the sequel of "Riders of the Purple Sage," a Fox picture featuring William Farnum, which was shown at the ——— theatre on ———.

John Lassiter escaping from his enemies with Jane Withersteen and a child, Fay Larkin, has rolled a huge rock down from a mountain top which blocks the only means of entrance or escape. The three have lived there many years since. Fay has grown into a beautiful young woman.

Shefford, Lassiter's kinsman, goes in search for the lost trio, but before he can organize a searching party his enemies have learned of his plan and have preceded him. They effect an entrance and their leader, Wagoner, takes Fay from the old couple and carries her to the City of Sealed Wives, a desolate place, where the Mormons imprison their plural mates. United States marshals raid this settlement and bring a charge of polygamy against all the women found within. The charge is shattered when the women, out of fear, plead that they are not married.

Shefford sees Fay at the trial and falls in love with her. He saves her from Wagoner's clutches and rides away with her to rescue Lassiter and Jane. An Indian kills Wagoner when he attempts pursuit. Wagoner's followers pursue Shefford and Fay, believing they killed the man. As the lovers are about to rescue the imprisoned people they are set upon by their enemies and a hot battle ensues. Shefford, Fay and the others are only saved by the arrival of the marshals, who have been warned by the faithful Indian.

CATCH LINES

William Farnum in the greatest dual role of his career.

A wonderful sequel to the immediately previous Farnum subject, "Riders of the Purple Sage."

Written by Zane Grey, a man who writes of the West as no other can.

The illegitimate practices of outlaw Mormons revealed in an exciting screen drama.

Zane Grey, who writes of the Western lands in sure, bold strokes, and William Farnum, who portrays the Western hero in equally vigorous colors, make an incomparable combination.

Staged by Frank Lloyd, director of "Riders of the Purple Sage," "A Tale of Two Cities" and "Les Miserables."

"The City of Sealed Wives," one of the most terrible institutions established by man—its secrets revealed in the stirring drama, "The Rainbow Trail."

(Continued on page 2260)



IN THE CITY OF SEALED WIVES
Here hidden in the Utah wilderness Shefford finds the SAGO LILY *of his dreams*
SEE THE MYSTERIOUS ADAMLESS EDEN
SEE
WILLIAM FARNUM
IN
The RAINBOW TRAIL
The Greatest Western Story of the greatest modern novelist
Zane Grey
NOW BEING SHOWN AT

Two-Column Ad Cut, Leaving Space for Exhibitors' Announcement

"LAUGHING BILL HYDE"—GOLDWYN

Will Rogers' Debut Looks Like Genuine Success

PAT yourself on the back, if you have this picture coming. Put on a good smile. It is entitled to that particular check mark you use on your date book to mark those of the attractions you intend advertising to the limit. It deserves it.

The basic entertaining element in this attraction is heart interest. The hero is given a human part and you circle him with your sympathy right from the very start. He is introduced as an escaped convict, a man whose rough exterior and unpolished manner enclose a heart as big as a mountain. Love and kindness to his fellow man guide his actions in the entire story.

When his pal is weak and unable to walk, the hero carries him to the doctor in his arms; when the Indian girl is robbed of her mine, he steals the gold from the thieves and gives it to her. But the one situation that will remain long in your memory is this: the doctor's girl stated that some one accosted her while getting off the boat. The hero says nothing to anybody, but goes to the saloon and in a disinterested manner asks some of the frequenters if any of them have seen a lady get off the boat. One of them arrogantly states that it was he, and that the lady must remain his. The hero then displays a little knife which he places close to the villain's stomach and tells him he will not stop it there next time he speaks disrespectfully of the lady or lays an eye on her. That is real heart interest.

The subtitles contain such a clean and wholesome comedy that they are alone worth the price of admission.

Released Sept. 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Laughing Bill Hyde.....Will Rogers
Ponotah.....Anna Lehr
Black Jack Burg.....John Sainpolis
Dr. Evan Thomas.....Clarence Oliver
Alice.....Mabel Ballin
Joseph Wesley Slayforth.....Joseph Herbert
Denny Slevin.....Robert Conville
Danny Dorgan.....Dan Mason
By Rex Beach.
Directed by Hobart Henley.
Photographed by Arthur Cadwell.

AD TALK

A new Goldwyn star will make his appearance on the screen of the ——— theatre ——— of ——— week. He is none other than Will Rogers, the famous cowboy comedian who is known to all New Yorkers and visitors to New York for his dry humor and witticisms. This year Rogers is in the Ziegfeld Follies and has regaled many thousands with his timely and comical comment on important events of the day. Rogers started out in life as a cowboy, became a monologist because his friends simply refused to permit him to go on roping cattle the rest of his life, and went into pictures as another natural step forward. Whether he would make good in this art was a question that many wiseacres of Broadway were dubious about. So much of his success depended on his delivery and his lines. Well, Will Rogers has made good, there is no doubt about that. His face was meant for the camera and in "Laughing Bill Hyde" he gives ample proof of this.

"Laughing Bill Hyde" is one of Rex Beach's stories, the central figure of which is an escaped convict who makes his way to the Alaskan gold fields, there to prove himself the better of the dirtiest crook in the north and to win for himself a beautiful half-breed girl for a wife. The story was one of Mr. Beach's best and it has been transferred to the screen with excellent results by Director Hobart Henley. Mr. Henley never misses the human note in his pictures. Whether he be dealing with melodrama or comedy, his characters are real. This is his art. And in "Laughing Bill Hyde" he has well eclipsed all former efforts. It is a great combination—the author, the star and the director—in whatever order you will.

CATCH LINES

The Ziegfeld Follies have given many an ingenue to the screen, notably Ann Pennington. This time a male person is recruited from that garden of talent. See Will Rogers in the Goldwyn-Rex Beach production, "Laughing Bill Hyde."

The most famous wit of the speaking stage turns to pictures and is an instantaneous success.

One of Rex Beach's best stories reproduced on the screen by Goldwyn pictures under the direction of Hobart Henley.

All convicts are not bad—there is a certain class of outlaws that holds honor above all else—in this class "Laughing Bill Hyde" stood at the top, and when it came to a battle of villainy and virtue he arrayed himself on the side of justice. What mattered it if he employed methods somewhat underhanded to win his game? Right and love succeeded.

A story of the Alaskan gold fields, fields in which Rex Beach is perfectly at home.

Will Rogers turns out to be such a fine screen actor that you would never know he was acting.

One of the high lights in Goldwyn's second year.

Any old matinee idol can dress himself up in chaps and a sombrero and call himself a cowboy, but did you ever see a real honest-to-goodness cowboy on the screen—have a look at Will Rogers in "Laughing Bill Hyde."

THE STORY

Bill Hyde, a convict, makes a successful break from prison and succeeds also in saving Danny Dorgan, another inmate, from the iron bars. While eluding the guards Danny is mortally wounded. Bill takes him to the doctor and after forcing him to swear not to tell of the visit puts him in his charge. But Danny dies, despite all care. Bill decides to go to Alaska, sometimes the home of hunted men.

In Alaska Bill rescues Ponotah, a half-breed, from the attack of a brute. She tells him that Slayforth, half owner of the mine in which she possesses the other major interest, is attempting to rob her of her share. Bill immediately decides to secure employment in this mine and after persistent efforts is successful. He discovers that the superintendent is systematically robbing the mine and storing the stolen gold in a hole near his home. One night Bill takes this gold and buries it near his own cabin.

The doctor has, in the meantime, arrived in Alaska to seek a fortune sufficient to enable him to marry a girl back home. A dying man whom he tends bestows on him his mine. Bill goes out to look it over and discovers its worthless. But instead of giving up the case he proceeds to "salt" the mine with some of the buried gold, subsequently selling it to the treacherous Slayforth at an immense figure. This money he turns over to the doctor in order that he may return and claim his bride. The rest of the gold he gives to Ponotah, whom, in return, gives him her heart and hand in marriage.

(Continued on page 2256)



Ad Cut Furnished at Goldwyn Exchanges

"COME ON IN"—PARAMOUNT

Half's a Scream and the Other Half's a Thriller

THE first half of this picture could safely be called a scream, the balance, a thriller. The comedy element will be found in the clever construction of the sub-titles, by Anita Loos, while the thrills, in the situations, towards the close of the picture, where the hero is rescuing the colonel, kidnapped by German spies.

The story has been written by John Emerson and Anita Loos. It makes a rare contribution, due to intelligent directing. It is bound to please all. You should give it an extended engagement, thus automatically helping shelve some unworthy one.

The work of the principals is excellent.

An extensive review was given in last week's issue, on page 2093.

Released Sept. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Emmy Little, a Stenographer.....Shirley Mason
Eddie Short.....Ernest Truex
Count von Bumstuff.....Charles De Planta
Prof. G. Wottan Orphul-Schmell...Joseph Burke
A. Schlobb, Emmy's Boss.....Renault Tourneur
Otto B. Schott.....Bernard Randall
Mrs. Schroeder.....Blanche Craig
Office Boy.....Meyer Berenson
The Colonel.....Richie Ling
German Spy.....Louis Henrick

Authors: John Emerson and Anita Loos.
Director: Mr. Emerson.

CATCH LINES

Shirley Mason, popular star of the films, and Ernest Truex, one of the best comedians of the stage, in their first co-starring venture.

Come and see how one lone sergeant in the American army puts it over Count von Bumstuff, Prof. G. Wotta Orphul-Schmell, A. Schlobb, Otto B. Schott and a few other gentlemen (?) with many gutteral sounds in their names.

A spy picture given just the right seasoning by a generous sprinkling of comedy.

Written by John Emerson and Anita Loos, who were two of Douglas Fairbanks' prime aides when he started his climb to fame.

AD TALK

An unusual combination of talent, both literary and histrionic, is responsible for "Come On In," the Paramount feature to be presented at the ——— theatre on ——— of ——— week. To begin with, it marks the first joint appearance of Shirley Mason, a popular star of the films and Ernest Truex, one of the best known light comedians on the stage. Miss Mason is one of the new stars added to the Paramount constellation, while Mr. Truex, as her partner in pictures, has proven himself so adaptable to camera work that it is not undue optimism to say that he will be extensively heard from in this line of endeavor, in the near future.

Aside from the debut of this combination, an event in itself, the story for "Come On In" was prepared by John Emerson and Anita Loos, a team that was responsible for many of the earlier Artcraft pictures featuring Douglas Fairbanks. The picture was directed by Mr. Emerson. It is not stretching the point to state that seldom, if ever, has such an array of talent ever bended its collective efforts to the production of a single feature. As a result, "Come On In" is one of the most entertaining five-reel numbers that it has been our pleasure to screen at the ——— theatre.

We are not going to tell you much about the story, except for the fact that it has to do with a romance and spies—Germans too. But wait! You're all wrong. It's not the usual type of spy picture—far from it. To begin with, it starts off with some of the best comedy you have ever witnessed. Miss Loos' subtitles are known far and wide for their original and genuine humor. She has gone the limit in "Come On In." There is comedy in the romance, in the training camp activities of the rival Romeos and then, before you know it, you are whirled into the midst of real, tense action. "Come On In" is as different from the typical spy picture as night from day. It is not filled with foolish and blundering agents of one secret service or another or with a beer drinking bunch that continually clink steins and toast "Der Tag." It is a real human comedy that starts off amusing you and then thrills you. Fact is, it's modeled similar to the Fairbanks pictures; and why shouldn't it be? Consider the Emerson-Loos combination that made it.

THE STORY

Emmy Little is a stenographer and a patriotic one. Her patriotism is rubbed the wrong way by her employer, A. Schlobb, and his frequent visitor, Professor G. Wottan Orphul-Schmell. Suspicious of the professor, she rents a room in the boarding house at which he resides. One of Emmy's suitors, Eddie Short, is a sergeant in the army, having enlisted the day war was declared. Another, and the more favored one, is Otto B. Schott, Schlobb's assistant. Otto B. is drafted and is trained under Eddie. There is, to be frank, no love lost between the two soldiers.

Emmy says she will marry the one who will do something "big" for his country. Otto, who is, in reality, a German spy, decides to win the girl and at the same time put over a score for HIS country. He invites Emmy to the home of his "dear old aunt" and there shows her many German spies trussed up, supposedly awaiting the arrival of the police. Emmy is so tickled that she immediately arranges to marry her hero. Colonel Little, her uncle, is invited and so is Eddie Short, who acts as if he were attending the last rites. After the ceremony, Emmy and Otto depart. The Colonel is called back to the 'phone, imprisoned by the spies and placed in a fine way to be asphyxiated.

Eddie and the Colonel's orderly smell a rat and search for the Colonel. The spies attempt to escape, but are caught. Eddie, using his gas mask like a regular habitue of the trenches, saves his Colonel's life and by so doing, steps in line for a lieutenant's commission. Then there are Emmy and Otto to be considered, specially Emmy. As luck would have it, the train which was to carry the couple on the first lap of their honeymoon is late, and before Otto knows it, he has been arrested and apprehended in his true colors, a German spy. Otto, incidentally, has two wives in Berlin, so his marriage is null and void and Emmy becomes a Mrs. Lieutenant.

SUGGESTIONS

Here is a picture that has a variety of angles to boost from. Consider the stars—Shirley Mason and Ernest Truex. The one well known in pictures, the other equally as well known on the stage. Play up the combination. Let the people know that Truex was the original star of such successful plays as "Very Good Eddie," "The Very Idea," "The Dummy" and others. Folks in big towns will surely remember these shows. Miss Mason's appearances on the screen are numerous.

Don't forget the John Emerson and Anita Loos angle. These two have had an enormous amount of publicity and it has been deserved. Mention that they have written many of Douglas Fairbanks' most popular plays, such as "His Picture in the Papers," "Down to Earth," "Wild and Woolly" and "Reaching for the Moon." This will certainly create interest in their work along this line.

The picture itself deserves commendation from start to finish. As much of it is comedy, let the people know that it is a spy story pictured from the comedy viewpoint. To make it emphatic, mention some of the German character names seen in the cast. So if your public is tired of the spy story in melodramatic form it will surely grasp the opportunity to see it done humorously.

If some other angle is desired, take up this one. Say that many books and plays have been adapted for the screen, but the best pictures of all are written for the screen by screen authors. "Come On In" is one of the best pictures in quite a while and it never appeared in any other form. Of course, if your patrons hanker for the spy stuff, play up this side of the picture. There are so many other more refreshing angles, however, that it seems a shame to waste them.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, rotogravure one-sheet.

The majority of the paper supplied accentuates the humorous side of the production. A three-sheet has Miss Mason and Truex apparently worried over some knitting. The other shows Miss Mason in the arms of the man she first selects to marry. Six-sheet shows Truex struggling for wooden gun with heavily bearded stranger, Miss Mason at desk. This has the comedy angle. One of the one-sheets is on the same order. The other one-sheet is an attractive head of Miss Mason.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column.

All these cuts are illustrative of the light character of the production, Miss Mason appearing in all of them, in a few instances, by herself.

Stock cuts of Miss Mason issued in same numbers and sizes are also procurable.

SERIES OF ADVERTISING MATS:—These in one, two and three-column style are dressed in the usual Paramount style. All contain poses of stars in foreground.



One-Column Ad Cut. Similar Cuts Provided in All Sizes

"QUEEN OF HEARTS"—FOX

Murder Gives Basis for Strongly Dramatic Story

MURDER forms the basis of this attraction. It has been produced well and, in spite of the absurdity of the story in some parts, it will please a certain class of picturegoers.

Many of the situations possess good dramatic strength. The mystery in the story and its unravelling creates suspense. It helps hold the interest.

The plot concerns a man who, after losing heavily in the stock exchange, starts a gambling house. When his daughter becomes aware of it, she persuades him to close it up. His servant, who served him for several years, murders him because he is discharged. The suspicion falls on innocent parties until the heroine, the murdered man's daughter, detects the real murderer.

This attraction will appeal to those who like strong plays, especially the melodrama. It is not suggestive.—Released Sept. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Pauline Cheraud.....Virginia Pearson
Emil Cheraud.....Joseph Smiley
Jimmie Dreen.....Victor Sutherland
Robert Faulkner.....Edward J. Burns
Helen Faulkner.....Peggy Shaner
Hawley Roberts.....John Webb Dillion
Pierre.....James A. Furey
Little Pauline.....Adelaide Lawrence
Written by Harry O. Hoyt.
Directed by Edmund Lawrence.

THE STORY

Pauline Cheraud returns from abroad to discover that her father has transformed his home into a fashionable gambling establishment. She pleads with him to give up this mode of earning a living, and he finally agrees, as he loves his daughter beyond all else. However, before he can act on Pauline's suggestion he is murdered. Only a few nights later Pauline stumbles across his dead body lying in the library.

Pauline takes a vow to run the guilty party to justice. To this end she continues the gambling establishment, setting herself up as its mistress. There are three men whom she suspects, all were seen talking with Cheraud on the night of the murder. Each of these three loves Pauline, so she lays a careful plan to trap the guilty party.

One who had owed Cheraud quite a sum of money she discovers rifling the desk a few days later and watches him steal his notes. Another who desires her makes the boast that he has killed a man when Pauline tactfully tells him that she must have a "cave man."

The third, Jimmie Dreen, is the man she least suspects of the crime. And it is he she really loves. He had seemed out of place in the gambling house, and Pauline had often wondered why he kept such associates. But it is this man who appears the most guilty of the three when all the cards are down. A pearl button from his vest had been found on the floor where Cheraud lay. On being accused of the murder, Jimmie did not deny it. In fact, he admitted that he believed he shot Cheraud accidentally from the other side of a door.

But who did kill the gambler, Cheraud, and did Pauline sacrifice love or duty if Jimmie was the guilty man?

AD TALK

A picture which is heralded as one of the greatest detective stories ever screened starts at the ——— theatre on ——— of ——— week. This is entitled "Queen of Hearts," and has as its star Virginia Pearson, the emotional actress, whose past performances patrons of the ——— theatre have often enjoyed. Harry O. Hoyt, a man who devotes the major portion of his time to writing for the screen, is its author. It is, indeed, seldom that a modern writer, least of all a writer of picture plays, is credited with doing something big, something really startling. But critics have claimed that "Queen of Hearts" is fully capable of ranking with the best Sherlock Holmes stories, or the best adventures of Raffles.

The heroine, Pauline Cheraud, vows to seek out the man who murdered her father, and to this end she sets herself up as mistress of his gambling house. There are three men she suspects of the crime, all of whom are in love with her. She sees one rifling her father's desk for notes he had given on a big loan. To another she passionately avows her love for cave men—men who would kill for the women they love. And this man proudly boasts that he has already killed a man. Thus does she have reason to suspect that either of these two may be the slayer of her father.

The third, Jimmie Dreen, who loves her ardently and who she least suspects has won a real place in her heart. But it is this man on whom the blackest suspicion falls. How he clears himself of the crime and the manner in which the entire mystery is cleared forms the climax of this sensational mystery play—a play that is gripping from beginning to end.

CATCH LINES

One of the best detective stories that has ever found its way to the screen.

Virginia Pearson's latest and best Fox pictures.

By Harry O. Hoyt, a prolific writer, who has contributed many great stories to screen literature.

Of the three men Pauline suspected of killing her father, the one she loved and hoped might be the guilty man appeared to be the guilty party when all the cards were down. What should she do? Fulfill her vow or let true love take its course.

The Queen of Hearts tricks the Jack of Spades.

The story of a woman who played a dangerous game of chance for a man's life.

Virginia Pearson, the renowned beauty and emotional artist, in her latest Fox production, a baffling mystery story.

Sherlock Holmes isn't the only detective in the world, and Raffles hasn't got an option on first place in the underworld. See the greatest detective story ever screened, "Queen of Hearts."

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.
LOBBY DISPLAY PHOTOS:—Ten 8 x 10; ten 11 x 14; three 22 x 28 colored.
SCENE CUTS:—In one and two-column sizes illustrating dramatic and lavish character of production.
ADVERTISING CUTS:—In one and two-column sizes. Usual Fox style. A one and two-column cut also available in advertising the Excel series of Fox pictures. Other type advertisements suggested.
SLIDES, MUSIC CUE SHEET.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in MOTION PICTURE NEWS in September 7 issue, page 1499; August 31 issue, page 1322.

SUGGESTIONS

In your advertising on this subject take care to reflect the character of the feature. There is nothing more engrossing than a well told mystery or detective play. Everyone seems to enjoy this type of fiction, drama or picture. So in newspaper advertising let them know that this is a real mystery story. It might be a good idea to suggest the plot with a paragraph something on this order:

"There were three men who might have killed her father. But there was only one who committed the crime. When it came to a show-down Pauline discovered that the man she loved appeared to be guilty. Was he? See how she fathomed the case in the startling mystery picture:

"'QUEEN OF HEARTS.'"

Virginia Pearson has many favorites, and without doubt, has not appeared in such an unusual picture for some time. Let them know it. The exhibitor will find excellent advertising ideas and suggestions in the Fox press sheet. The publicity department has extended itself specially on this production, so it seems, and has introduced a number of novelties that seem like money getters. A suggested booklet containing a synopsis of the story up to its crucial point looks well worth trying. It is intelligently worded and all the exhibitor needs to do is to clip it and send it to his printer.

The Supreme Test—
Buy Liberty Bonds and Help
Your Government
Back up the Boys Abroad



"QUEEN OF HEARTS"
WILLIAM FOX PRODUCTION

Type of Coarse Screen Text Cut Supplied

"PALS FIRST"—SCREEN CLASSICS

Lockwood Subject Is "There" in Many Ways

YOU will welcome this attraction with open arms. It will gladden your heart. No matter how deeply your emotions may be hidden, it will reach them just the same.

Pathos and suspense are the predominating elements in this picture. It is not the kind that will leave your patrons sad and dejected, however, but the kind that will make some of them cry and feel they did right. For instance, the hero, who is supposed to have assumed another man's identity (but actually his own), decides to marry the impersonated man's sweetheart. His pal begs him not to do so as it would ruin the girl's life. He even threatens to end their friendship if he will insist. Isn't such a situation always heart appealing?

The plot, based on the novel of the same name, by Francis Perry Elliot, is so well constructed that it holds one in constant suspense. The fact that the hero is impersonating his own identity doesn't become known to the hero's pal and to the audience until the end. Therein lies the greatest value of the picture. Before the fact is revealed, the spectator is always in fear lest the deception become known. This fear, on account of the sympathy the hero attracts, becomes very tense, especially when the sheriff is called to have him arrested. When the revelation comes it is a big surprise.

The direction is intelligent. The outdoor scenery beautiful. Everybody will like this offering. It is the best one Lockwood has favored us with for a long time. And it is clean.

Released Oct. Length, 5 reels.—*P. S. Harrison.*

THE CAST

Danny Rowland.....Harold Lockwood
Dominie.....James Lackaye
Jean Logan.....Ruby de Remer
Judge Logan.....Frank De Vernon
Dr. Harry Chilton.....Richard R. Neill
Uncle Alex.....Anthony Byrd
Aunt Caroline.....Pauline Dempsey
The Sheriff.....Walter P. Lewis
The Squirrel.....Rollo Lloyd

Produced by Yorke Film Corp.
Directed by Edwin Carewe.
Adapted from Lee Wilson Dodd's dramatization of Francis Perry Elliott's novel, "Pals First," published by Messrs. Harper & Brothers.
Photography by Antonio Gaudio.

AD TALK

"Pals First," a screen version of a play that was truthfully one of the Broadway successes only a short time ago, will be seen at the ——— theatre on ——— of ——— week. This is a Screen Classics production, with Harold Lockwood as the star. In the role of Danny Rowland he scores one of the big hits of his career. Never before, it may safely be said, as he had a part more suited to his abilities than the role of the tramp, ex-convict, philosopher of the road, imposter, lover—hero, Danny Rowland.

Danny is mistaken for the master of a Southern estate and before he can turn around he is set up in state to discover that he is supposed to be in love with Jean Logan, a fair flower of the South. Nor is he at all adverse to this state of affairs. He immediately loves Jean and she returns his affections. But there is a villainous cousin, who keeps insisting that he is an imposter and that the real master of the house has gone to his death at sea. And finally he brings proof conclusive of this fact and confronts Danny with the evidence. He is revealed in his true colors as an ex-convict. But wait—the mark of identification lies on the under side of Danny's right forearm. The sheriff pulls back his short sleeve and discloses—a perfectly smoothe, unmarked arm. Here is a predicament indeed, one to which you will find the solution by a journey to the ——— theatre. To reveal it here would be to spoil the story. It's one of those real surprise endings and because of this the management of the theatre warns its patrons *not* to come in on the tail end of the picture. For the benefit of those unacquainted with the time of our performances, we print here the hours at which each new show begins, afternoon ——, evening ——.

Mr. Lockwood receives sterling support from James Lackaye as the other "pal," from Ruby de Remer, as the girl, and from Richard Neill and Frank De Vernon in other prominent roles. "Pals First" is plentifully supplied with comedy, romance and adventure, and makes an ideal entertainment for these times. The play was by Lee Wilson Dodd, from a novel by Francis Perry Elliott, and on the stage played to great success with William Courtenay and Thomas A. Wise in the two principal roles.

THE STORY

Along a Southern road Danny Rowland, escaped forger, and Dominie, old-time crook and tramp, tread, weary and footsore. As they are in front of Winnicrest Hall, an old mansion, Uncle Alex, the ancient negro retainer of the establishment, rushes out and greets Danny as Richard Castleman, his long absent master. Surprised but none the less agreeably amused, Danny accepts the compliment and enters the house. He and Dominie wash and clothe themselves, partake of a repast, and retire for the night between clean linen sheets.

The next day things begin to happen. Most important of all is what happens when Jean Logan, a blonde vision, rushes into the house and throws her arms about Danny's neck, kissing him passionately. And quite important also is what happens when Dr. Harry Chilton, evidently Castleman's rival in love, keeps insisting that Danny is an imposter. The esteemed M. D. is forcibly evicted from the mansion.

Although Dominie wants to make a clean-up of the wealth of the Castleman home, Danny, because of Jean, elects to remain. And as time goes on he falls more and more in love with her and she with him. Finally he tells Dominie that he intends marrying the girl. At this Dominie rebels and states that he refuses to be a party to such an imposition. In a rage he tells Jean all. She is heart-broken. In the meantime Dr. Chilton has received a telegram saying that beyond the shadow of a doubt Castleman was lost at sea. He seeks the sheriff and demands that he arrest Danny.

Things do look black for the hero, but not too black from his point of view. Here he is accused of being an escaped convict and seeing the girl he loves turn her very pretty back on him! And so he tells his story of the manner in which he, Castleman, was held up by Danny Rowland in his hotel room and forced to change places with him.

(Continued on page 2252)



HAROLD LOCKWOOD in "PALS FIRST"

Cuts Like the Above for Newspaper Use Procurable at Metro Exchanges

"OUT OF A CLEAR SKY"—PARAMOUNT

Marguerite Clark Comes Back to Earth!

LET us thank heavens, stars and everything. It makes no difference what it is, thank something anyway. It has been decreed that Marguerite Clark interrupt her etherial journey and once more become a mortal. If you don't cover your face with a a broad smile at these glad tidings, then there is no hope for you.

Is there anything on the bright side of life, anything you can think of, that will bring cheerfulness and joy to a sad heart? Look for it in this picture. It is there.

The plot introduces Marguerite as nothing less than a Belgian Countess. This alone is enough to bring her all the sympathy she wants. And believe me, she is a credit to the title. As far as Bobby Connelly is concerned, you couldn't find a more convincing seven year old disappointed lover if you searched the country from Maine to California.

There are two "Dramalettes" going on within the story at one time. In the one, the principals are the heroine, a mother cat, and the villain, a batchelor dog. The supporting cast consists of baby kittens. The other little drama is the love making of the two little children, with the attendant scraps, as is common to love-struck persons. They are both a scream.

A new-born baby, with the mother in bed, is shown in the picture. Presentation of such incidents, I am afraid, will be considered as a sacrilege by many a picture patron, although the presence of Marguerite Clark, with her innocent looking face, helps subdue the boldness somewhat. One subtitle and one scene, however, go a little too far. The former suggests that the little stranger came unattended, no one to receive him, while the latter shows Miss Clark washing the mother's hands. This is a little too raw. If you have any regard for motherhood, you should demand of your exchange to have these scenes removed. You can't use language strong enough for that.

You should give this attraction an extended engagement. It is worth it.

Released Sept. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Countess Celeste.....Marguerite Clark
Robert Lawrence.....Thomas Meighan
Uncle Dryek.....E. J. Radcliffe
Crown Prince.....Raymond Bloomer
Boy.....Bobby Connelly
Father.....Robert Dudley
Steve.....W. P. Lewis
Granny White.....Maggie H. Fisher
Governess.....Helene Montrose
Valet.....Robert Vivian
Mamie.....Nell Clark Keller

By Maria Thompson Davies.
Adapted by Charles Maigne.
Directed by Marshall Neilan.
Photographed by Walter Stradling.

AD TALK

Marguerite Clark, the dainty and adorable, will be seen on the screen of the ——— theatre on ——— of ——— week in her latest Paramount photoplay entitled "Out of a Clear Sky." This picture is an adaptation of a novel by Maria Thompson Davies and offers Miss Clark the role of a Belgian Countess, who flees her native land after the coming of the Germans to escape being forced into a marriage with an enemy prince. She is set down in the mountain country of Tennessee and there the first person she meets is Bob Lawrence, a Southern gentleman. The romance of these two, coupled with the efforts of the girl's uncle to find her, and the manner in which he is thrown off her track forever, make one of the most pleasing pictures in which Miss Clark has been seen of late.

The story, be it known, while related to the war in some measure, is by no means a war picture. The majority of the action is staged in the beautiful Southern country of our own United States and the romance of the little Countess and her American hero is played without reference to the war. In fact there is so much prettiness, homely human interest and real comedy in the picture that it constantly refreshes and amuses. "Pretty" is the word which describes it. The star, the story, the setting are pretty, and combined they serve to put the spectator in a "prety" frame of mind.

It is interesting to note that one of Miss Clark's admirers wrote to her and suggested that she purchase the screen rights of "Out of a Clear Sky" for her own use. While the star gets many such suggestions in every mail of the day, there was something about this one that prompted further investigation. Consequently she immediately secured a copy of the book, and, after the first reading, purchased it. Here, indeed, was a case of the "fan" doing service of untold value for the star.

Thomas Meighan is seen in the role opposite Miss Clark's and another prominent in the cast is little Bobby Connelly, the youthful hero of many a Vitagraph comedy. Bobby does some human work of the best sort. Others who appear are W. P. Lewis, E. J. Radcliffe, Maggie Fisher and Nell Clark Keller.

THE STORY

A Southern express stops at Greenwood, Tennessee, to take on water, and while it stands on the tracks one of its passengers, a young girl, leaps off and scampers down a hill into the very arms of Robert Lawrence, a Southern gentleman. It develops that the girl is Celeste, in Belgium a countess, who has fled her native land to escape a marriage with a German prince which her traitorious uncle, the Count de Berseck, wishes her to consummate. Her father and brother had been killed in battle—from the shock her mother had died. Her governess had brought her to America, but the Count had given pursuit and it is from him she flees.

On hearing her story Bob takes full charge of the little girl and promises to protect her. The Count, having gotten off at the next station, has employed Steve Budd, a native, to lead him through the mountain trails. Bob hears them approaching and goes to head them off. Celeste finds a haven in Steve's cabin, where she meets his little son, Bill. Together the two set off to Granny White's, where Bill's mother has gone. Shortly after their departure lightning strikes the cabin and because of dynamite stored there it is completely demolished.

At Granny White's Bill discovers a small brother. He and Celeste busy themselves caring for the mother and babe. Bob returns to Steve's cabin and, seeing the ruins, believes Celeste lost. He hurries to Granny White's where, to his joy, he finds her. As the Count refuses to believe Celeste has gone elsewhere, Bob suggests to Celeste a plan to send him away forever. So he leads him to the ruined cabin, shows him scraps of a dress and tells him that the Countess Celeste is no more. After the signing of a few papers the Count is satisfied.

But Bob hesitates to propose to Celeste. He believes that she will never be satisfied in the mountains. She, on the other hand, thinks his silence due to the fact that he wants a wife who can cook. So she departs. But Bill has given her a note from Bob telling of his love and the reason for his continued silence. Celeste, overjoyed, gets off the train at Greenwood and there finds Bob seated where she first met him.

CATCH LINES

Marguerite Clark's latest Paramount picture, an idyllic romance of a Belgian Countess and Tennessean, laid in the mountains of the Southland.

Directed by Marshall Neilan, who staged "Stella Maris" and "Amarilly of Clothesline Alley, Mary Pickford productions.

Happy romance and spirited comedy combine to make this one of the most thoroughly enjoyable pictures in which Miss Clark has appeared.

She landed in Bob Lawrence's arms "Out of a Clear Sky" and as soon as he saw her he knew he had found *the* girl.

ADVERTISING AIDS

PAPER—Two one-sheets; two three-sheets; one six-sheet; rotrogravure one sheet; stock star 24-sheet.

PHOTOS—Eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia; 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION—Five one-column; three two-column; two three-column. Cuts and mats on star furnished in same size and number.

(Continued on page 2254)



Paramount Has on Hand Similarly Dressed Cuts in All Sizes

"KILDARE OF STORM"—METRO

Powerful Drama, with Some Unpleasantness

FOR audiences that like strong pictures and don't mind a murder or two, this will prove the thing. It is a powerful drama but not very gruesome, because the murder is committed by a character you are in sympathy with, against one you hate. But there is too much brutality shown in it.

The villain in the story combines everything that is fiendish. He is shown as treating his wife worse than a worthless street dog. He is about to marry. In order to remove all traces of his vileness, he steals his own boy from the woman who always thought him her wedded husband, until he disillusioned her by his revelation of the truth, that their marriage was a mockery. He marries the girl of his choice, who is forced to unite her fate with his against her own will.

He is supposed to have been killed in the end by the girl's sweetheart, a man who pities and sympathizes with her, actually, however, by the woman he had deceived.

The heroine and her sweetheart get real sympathy. That helps the picture a whole lot. As a portrayer that combines the aforementioned vices, Mr. Baggot is realistic to the extreme. The work of Miss Stevens is too well known to need any comment. The direction is intelligent, except at one point, where a dying person is shown in a pose that denotes better health and strength than Sampson ever possessed. It is a common error with seven out of ten directors.

The picture will hold the interest tense. But it is not pleasant. With cheerful music to help subdue it, however, and a good slap-stick comedy to act as an after-dinner dessert, you are liable to give good satisfaction with it. It is a case of showmanship. In any event, it is hardly a picture for tender-hearted audiences.—*P. S. Harrison.*

CAST

Kate Kildare.....Emily Stevens
Basil Kildare.....King Baggot
Dr. Jacques Benoix.....Crauford Kent
Mahaly.....Florence Short
Gov. Claiborne.....Edwards Davis
Mrs. Leigh.....Helen Lindroth
Mrs. Benoix.....Maggie Breyer

From the novel by Eleanor Mercein Kelly, published by The Century Company.
Scenario by Jere Looney and June Mathis.
Directed by Harry L. Franklin.
Photographed by Arthur Martinelli.
Produced under the personal supervision of Maxwell Karger.

AD TALK

A particularly strong dramatic feature will be the piece de resistance of the ——— theatre's bill beginning on ——— of ——— week, when the Metro picture "Kildare of Storm" is first put on view. Emily Stevens, the distinguished emotional star of screen and stage, is seen in the featured part of this picture. She gives a highly polished performance and handles the difficult role of Kate Kildare with all the fine artistry at her command.

"Kildare of Storm" is an adaptation of a novel by Eleanor Mercein Kelly. In book form this work attained a big circulation. The novel was skilfully adapted for screen use by Jere Looney and June Mathis and was produced under the direction of Harry L. Franklin. It relates the manner in which a girl of the south, Kate, was forced into a loveless marriage with Basil Kildare, the master of an old house, Storm by name, and how she was obliged to suffer the greatest humiliation because of her husband's evil character. The film builds to an exceptional climax when Kate, unable to stand his insulting treatment any longer, writes a letter to the man she really loves, pouring out her sorrow to him. In a fight between Kildare and the other man, a fight resulting from the contents of this letter, the husband is supposedly killed. He is convicted and sentenced to life imprisonment.

Despite this seeming barrier to the happiness of the characters the story is brought to a satisfactory conclusion in a novel manner, to relate which at the present time would be unfair to those who intend to witness its presentation at the ——— theatre. Suffice it to say in conclusion that the picture is so well done and enacted that it makes an excellent entertainment for afternoon or evening. King Baggot, one of the best known players of the screen, and Crauford Kent are seen as the principals of the supporting cast.

CATCH LINES

Emily Stevens, the distinguished dramatic star, in her latest and best Metro production.

An old favorite returns in Miss Stevens' support—None other than King Baggot.

Her husband undertook to display her personal charms to his guests and at this she rebelled and fled to the man she loved.

A flower of the South sold into marital bondage by her mercenary mother.

THE STORY

Because Mrs. Leigh wills it so and because she is influenced by the thought of the money the union will bring her daughter, Kate marries Basil Kildare, owner of an old southern estate called Storm. To consummate this marriage Kildare silences his beautiful servant, Mahaly, who believes herself to be his wife, by stealing her little boy. Kate soon discovers the coarseness of the man she married and is unable to avoid his gross insults. She does, however, find happiness and companionship in the company of Mrs. Benoix and her son Dr. Jacques Benoix, a man much loved by the people of the countryside.

Mahaly spies on Kate and as a result Kildare discovers her meetings with Jacques. He orders her to stop seeing him. On a certain night after Kildare has humiliated and insulted Kate before his guests she leaves his house and goes to the Benoix cottage. In the excitement of it all Kate and Jacques passionately avow their love for one another but he, realizing the situation, takes her home again. The next day Kate writes Jacques a note giving it to Mahaly to deliver. Mahaly offers it to Kildare in exchange for her boy. He snatches it from her. Furious Kildare seeks out Jacques. They fight on the road and Jacques leaves the scene believing he has killed the master of Storm. He is arrested, convicted of manslaughter and sentenced to life imprisonment.

Years later Jacques is pardoned owing to Kate's tireless efforts. One day he is called to attend a dying woman and discovers that it is Mahaly. She asks for Kate and to her makes her dying confession—that she killed Kildare. So with Jacques' name cleared he and Kate face a new life together.

ADVERTISING AIDS

POSTERS:—In colors including two styles of 1, 2, 3 and 6 sheets. These posters give enlarged pictures of star. There are styles showing scenes from production including pictures of star, her leading man and members of the supporting cast.

PHOTOS FOR LOBBY DISPLAY:—8 x 10 sepia; 11 x 14 sepia and 22 x 28 colored including stills of star and scenes from production.

ADVERTISING CUTS AND MATS:—A variety of 1 and 2-column cuts and mats of the star available at the Metro evchanges.

SLIDES AND MUSIC CUE.



EMILY STEVENS

Stock Star Cut Supplied by Metro on This Picture

"BEHIND THE LINES IN ITALY"—KLEINE

Interesting Film Shows What Italians Are Doing in Industrial Way

THIS picture has been produced with the co-operation of the Italian Government. Its purpose is to show to the American public what the Italian Army in the front line, and the people, back of the line, have been doing towards winning the war. It shows the manufacturing of all the instruments of modern warfare. The most interesting thing of all, however, is the making of fine glass for lenses and prisms.

It should be a matter of patriotic duty to give these pictures a showing in your theatre. An extensive review was given in last week's issue, on page 2093.

Released in October.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

The Italian Army.
The Italian People.

Photographed by the Royal Cinematograph Corps of the Italian Army.

Produced by the Cines Company of Rome by command of the Italian Government.

THE STORY

There is not the usual story in "Behind the Lines in Italy," George Kleine's great war picture, showing the Italian activities at industries in the larger cities and towns. There is no typical hero with pomade on his hair—instead there are a million Italian soldiers; there is no sad-eyed heroine to be seen in the majority of the day's features—instead there is Italy, the nation, helping her brave boys by labor of the severest sort at home—there is no typical villain——. But perhaps here we are wrong. The typical villain of the usual run of pictures is a desperate fellow who stops at no foul means to gain his ends, who lays covetous eyes and hands on the heroine, and who constantly molests the well-being of the hero. Yes, the villain in "Behind the Lines in Italy" is of the typical variety. The villain is the Austrian army.

The romance of "Behind the Lines in Italy" lies in the startling revelations disclosed in the picture of the manner in which Italy has risen to the task of supporting her armies. No one is a slacker in Italy. There is a man's work to be done by every man, woman and child in the country. And the manner in which they are "carrying on" makes a drama the likes of which are seldom seen on either screen or stage.

AD TALK

The ——— theatre has booked George Kleine's "Behind the Lines in Italy" as a special attraction beginning on ——— of ——— week. This is a war picture that departs from the beaten path of such subjects in that it shows Italy's activities in its various industries that are backing up the armies at the front. It is merely reiterating a well known fact to state that the success of the armies of any nation in the fields depends on the labors of those who remain at home. And it is really remarkable to note the manner in which the Italian nation has risen to a man—and, yes, to a woman—in order to make certain the security of its fighting armies.

Italy, ordinarily a languid, pleasure-loving nation—at least this is what the majority of the world has been led to believe in all the years before the war—has transformed itself into a vast machine for the successful prosecution of the war for the democracy and well-being of the world. In "Behind the Lines in Italy" we see the evolution of the great guns—those same great guns which only recently drove the Austrians back of the Piave—from the moment the metal is taken from the soil until they are put on the trains and trucks which carry them to the front, we see the making of machine guns, of barbed wire, of munitions of every description, of silk for the airplanes, of automobiles, of her great contribution to the war—the Caproni airplane. There is, to be sure, not a branch of war's industrial activities in Italy today that has been neglected.

There are also a few scenes of Italy's fighting men in the trenches, scenes that are always welcome. Particularly so are these because only lately a number of our own boys have been transferred to this important front. It will be interesting to see the life they are now leading for the soldier's routine on this side of the enemy is far different from that which he leads in the trenches of France. This picture starts ———. Don't forget the date.

CATCH LINES

Italy, the land of sunshine and flowers, transformed into a vast war machine.

Authentic pictures of Italy's activities in the World War made by the Cines Company of Rome at the command of the Italian Government.

Our own activities have shown us that there is a great deal more to war than the actual fighting. It takes a vast organization at home to back up the boys in the trenches. See how Italy has organized herself for this purpose in the official Italian picture, "Behind the Lines in Italy."

A different Italy than the sunny land of which the poets sing.

Though Italy has been a pleasure-loving nation during the past years, the war has shown of what real grit her people are made.

There is not a man, woman nor child in Italy who is not concentraitng his or her efforts to help win the war. See the results of this tremendous concentration—Italy's industrial side—in "Behind the Lines in Italy."

A special Columbus Day attraction.

Don't know much about the Italians, eh? Except for the fact that there's a river called the Piave running through their country? See "Behind the Lines in Italy" and learn the true worth of our important ally.

Romance and gondolas are no longer typical of Italy. The whole nation is consumed with the vast business of war.

ADVERTISING AIDS

PAPER:—There are ones, threes and sixes furnished on this production.

LOBBY DISPLAY:—Two styles of 22 x 24 photos; one style 8 x 14 photos and one style 11 x 14 photos.

TEXT CUTS:—Three styles of scene cuts.

ADVERTISING CUTS:—There are four styles of advertising cuts.

SLIDES AND PRESS MATTER PROCURABLE.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in "Motion Picture News," Sept. 28 issue, page 1986; Sept. 21 issue, page 1832; Sept. 14 issue, page 1656; Sept. 7 issue, page 1469; Aug. 31 issue, page 1347.

SUGGESTIONS

If you play this picture for a reasonable run it should prove a fine box office asset. It shows Italy at industrial warfare besides battling at the front, an angle to comment upon if your public has seen trench stuff and marching troops over and over again, which most publics have.

For a lobby display use a spread of pictures clipped from newspapers or some of the current magazines. Doubless you could find a story regarding Italy's war activities in an issue of one of the weeklies. Use this in the center. It will attract attention. Also if there are activities on the Italian battle front during the run of your feature make use of these in your display, and in newspaper advertising. If a picture of this sort is tied up with something of the day, greater interest will be the result.

If you play this on or during the week of October 12, don't forget that it is a big time for Italians in this country. Call it a special Columbus Day attraction. If there is an Italian paper in your town an advertisement in it would pay. Also if you can procure a list of Italian societies circularize them or write each a personal letter. Such societies would be glad to endorse the picture. On the first night you could invite representatives to attend in a body, giving their opinions in advertisements the next day.

(Continued on page 2253)



Scene Cut for Newspapers

"THE VELVET HAND"—UNIVERSAL

Not Quite up to Bluebird Standard

THERE is too much dagger displaying and stabbing to suit the average picture patron with this offering. The picture is based mostly on revenge. It will hardly have a universal appeal.

The heroine gets no sympathy for the reason that she tries to make the wrong man pay for the death of her brother. Most of the story is woven around this point.

As the murder is committed in self defense, the murderer does not draw the ill feeling due to a villain. It doesn't seem reasonable, therefore, that he should feel remorseful, under the circumstances.

To any one acquainted with Italian aristocracy, the marriage of the Prince to a dancer will appear absurd. Such a thing could happen, and possibly has happened, but it would be an isolated case only, and is therefore not convincing.

It is not a suggestive offering.—Released Sept. 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Featured player: Fritzi Brunette.
Cast includes Fred Turner, Eugene Corey, William Conklin, Wedgwood Nowell, Carmen Phillips and Nicholas Dunaew.
Author: Edith Bernard Delano.
Scenario by F. McGrew Willis.
Directed by Douglas Gerrard.

CATCH LINES

Fritzi Brunette in a vital, pulsating drama laid in Italy, the land of romance.

By Edith Bernard Delano, author of a number of Mary Pickford pictures.

A drama of love and hate staged on the shores of sunny Italy.

She had planned to break the heart of the man she thought killed her brother. Instead, she found she loved him.

All the passion and temperament of a Latin race entrancingly portrayed on the screen.

She took an oath to avenge the murder of her brother but discovered herself in love with the guilty suspect.

She found the man she loved standing over the dead body of her brother, a dagger in his hand.

By Edith Bernard Delano, author of many best sellers.

Love overcomes hate in a fierce battle for supremacy in a girl's heart.

Featuring Fritzi Brunette, an old favorite, supported by a specially selected cast.

AD TALK

When Gianna discovers Count Trovelli standing over the body of her dead brother, a dagger in his hand, she immediately took oath to avenge herself on him. In order to make him suffer as much as she herself suffered when the sight of the prone body of her brother met her eyes, she mapped out a terrible plan. She followed the count to Naples and there, by practicing all her arts on him, soon saw, with joy, that he was desperately in love with her. Then little by little she made inroads on his fortune and at last had the supreme satisfaction of witnessing his approach to the rocks of bankruptcy. Then, the man broken in fortune and spirit, she had planned to take his life even as he had taken her brother's. But one day, the terrible truth dawned on Gianna. She found herself passionately in love with this man she had driven so close to ruin.

See the Universal picture, "The Velvet Hand," when it comes to the ——— theatre on ——— of ——— week and witness the dramatic solution of Gianna's harrowing predicament. The climax to this thrilling tale of love and hate is the best of its many merits and is well worth a trip to the ——— theatre. The management feels confident that its patrons will find much to entertain them in this picture, which has been most attractively staged by Douglas Gerrard. Mr. Gerrard is well suited to handle the picture of this type. In temperament and attainments of the past, he has proven himself an artist. And in this drama of a man and a woman, laid in sunny Italy, he has done a thoroughly artistic piece of work.

Fritzi Brunette makes the character of Gianna a living, breathing woman and her supporting cast was selected with special regard for its fitness to Latin roles.

THE STORY

In southern Italy Russo Russelli, an old violin maker, toils to accumulate enough money that his two children, Russino and Gianna, may study dancing. Gianna loves her brother dearly. They often dance together on the sands of the shore. One day Netta Seganti, a countess of doubtful reputation, comes to the village. She flirts with Russino and he, easily susceptible to her charms, falls in love with her.

Then come to the village, Count Paul Trovelli and a companion, a prince, to search for a villa. In Netta the prince recognizes an old love and he loses no time in renewing the affair. They are seen together by Russino, who, in a jealous rage attacks the prince. The latter stabs him to the heart with a dagger thrust and then flees.

When Gianna discovers the body of her brother, Trovelli is standing over it, the dagger in his hand. The girl immediately believes that he committed the murder and takes an oath to herself that he shall be made to pay for the deed with his own blood.

She follows him to Naples to carry out her plan, and so great is her hatred for the suspect that she decides to make her vengeance more terrible by attracting Trovelli to her. She succeeds, and in short time the count is desperately in love with her, unaware of the fate she has planned for him. Here she makes great demands on his finances and little by little he draws closer to ruin. Then, at the height of her success, Gianna wakes up to the fact that she really loves the man.

She is torn by conflicting emotions—whether to fulfill her oath and kill the man she loves or bury the past and accept his love. Happily, however, her predicament is solved by an outside force. At the very moment when Gianna has decided on the tragic course, the truth regarding her brother's death is revealed to her, so all ends well.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, two six-sheets.
LOBBY DISPLAY:—Selection of scene and star stills of different sizes.
ADVERTISING ELECTROS:—Prepared advertising in various sizes procurable at Universal exchanges.
SLIDES, MUSIC CUE, WINDOW CARDS.

SUGGESTIONS

While this production lends itself to sensational advertising, in that it deals with the vengeance planned by an Italian girl on the supposed murder of her brother, it has a romantic angle that can be featured before audiences that are not tempted by the other stuff. Its author, for instance, has been responsible for many novels of a purely romantic nature. Many of these have been adapted for the screen and produced with some of the best-known stars in the leading roles. Notable among these are Mary Pickford and Marguerite Clarke. Consequently, if you cater to a family clientele use Miss Delano's name in newspaper advertisements, as the author and, if desired, let them know who has appeared in other of her works.

Fritzi Brunette is a reliable player, though not a well-known star. She has, however, been in pictures for many years and doubtless has a number of old friends among the fans. As she gives a deserving performance, her name might be prominently displayed.

The picture has Italy as its setting and this fact opens an avenue for a good line of "atmosphere" advertising. Everyone still looks on Italy as the land of romance even though the war has proven she has wonderful grit. But get this romantic atmosphere in your advertisements by the use of such a line as "A pulsating romance of Italy—Italy, the land of sunshine."

"PALS FIRST"

(Continued from page 2248)

CATCH LINES

Harold Lockwood in his first Screen Classic production.

"Pals First," uttered three times, the speaker's hand above his heart, is the password of the underworld. If the signal is not returned, then he knows he confronts an enemy.

They still speak of the fight in "The Spoilers," but "Pals First" has a little racket of its own that will long be remembered.

A popular star in a picture version of one of the most popular plays ever enacted on the boards of the stage.

It was plain that he was an imposter. The sheriff had been summoned and recognized him as a well known convict. There stood the girl he loved broken in spirit over the revelation. The sheriff demanded that he bare his arm. A certain scar would send him behind the bars again, perhaps for his lifetime. He rolled back his shirt sleeves and there——

ADVERTISING AIDS

PAPER—Three one-sheets; three three-sheets; one six-sheet; one 24-sheet. Paper has been reproduced from scenes suggesting both the humorous and the serious side of the production. All of it is attractive.
NEWSPAPER CUTS—There are four one-column and four two-column available on this production. These also suggest either the humorous or the serious angle of the picture. It remains for the exhibitor to choose which side he desires to accentuate.
ADVERTISING CUTS—One single-column; two double-column; one three-column and one four-column.
LOBBY DISPLAY—A hand-colored lobby display on the same style as "To Hell with the Kaiser" and other Screen Classics has been arranged. There are 22 x 28 star photos; 8 x 10 screen photos and 11 x 14 scene photos, these last in black and white. Title cards and synopsis cards are also furnished.
Other advertising and accessories on "Pals First" include special lithograph window cards, special heralds and plain heralds, slides and music cue sheet.

SUGGESTIONS

The exhibitor has a good "special" in this six-reel production. It is a Screen Classic and a good thing about this brand is that it has always been fastened on only the best of pictures. If you have used the brand name in the past don't neglect it this time, for it will mean real merit.

Lockwood is a star and "Pals First" will go a long way towards establishing his position on a still firmer basis. It is a production with much good comedy, melodrama and a real surprise ending. You might make this ending the feature of your advertisements if you write them yourself. In order to emphasize its importance run a line on this order in your announcement:

"This picture has a complete surprise ending and in order that you may get the full benefit of it we advise you to make your entrance to the ——— theatre at precisely any one of the following hours, ———."

Give in this blank space the hours, afternoon and evening, at which you start each performance. This is always an excellent idea and is in general practice throughout the country, but with the case of "Pals First" it is additionally imperative that it be put into use. Any one seeing the ending first wouldn't enjoy the rest of the picture nearly as well as the man seeing it straight through.

"THE APPEARANCE OF EVIL"—WORLD

Excellent Suspense Runs Straight Through

THE World Film product has shown great improvement recently and "The Appearance of Evil," starring June Elvidge, steps right in line with the rest of its releases.

It presents a novel story that starts right out by getting the suspense up, nor is it ever let down until the end.

Clara Beranger, who made the scenario from the Hazeltine story, has done one of the cleverest pieces of work that the writer has seen. Anyone who knows pictures is going to appreciate this, while the usual audience is going to notice something real different from the ordinary cut and dried fare of the picture program.

The story presents some excellent comedy and satire that is sometimes burlesque, while the tale of Mrs. Brown and Louis Letchworth is never devoid of interest.—Released Oct. 7.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Maida Brown.....June Elvidge
Louis Letchworth.....Frank Mayo
Gordon Brown.....Douglas Redmond, Jr.
Charlie Royce.....Clay Clement, Jr.
Miss Spurgeon.....Nora Cecil
Elsie Quimby.....Inez Marcel
Mr. Quimby.....Louis Grizel
Ross Darnton.....Jack Drumier

Story by Horace Hazeltine.
Scenario by Clara S. Beranger.
Directed by Lawrence C. Windom.
Photographed by Max Schneider.

THE STORY

Mrs. Maida Brown lives with her little boy at Bayport, a secluded country town. A regular visitor to her home is Louis Letchworth, a young man who is in the business of manufacturing airplanes. His lawyer, Royce, a gentleman with a sense of humor as well as a sense of the law, has tendered him a check for a hundred thousand dollars from an "unknown backer." This backer is in reality Mrs. Brown.

The many week-ends which Louis spends at Maida's home cause first her servants and then the whole town to talk. The Purity League gets busy and eventually Maida is obliged to move away, although her relations with Louis have been anything but proper. In the city Harold Brown, the brother of Maida's dead husband, seeks to learn the truth regarding his sister-in-law's relationship with Louis.

One night he sees Maida emerge from Louis' apartment. As a consequence she is summoned to his lawyer's office the next day. Her immense fortune which her husband had left her reverts to Harold provided Maida marries again, according to the terms of the will. Harold believes Maida is married to Louis. This she denies. He then starts suit to obtain custody of the child because of Maida's conduct.

With this Maida makes a clean breast of everything and tells Brown and the lawyer that she was married to Louis in Belgium shortly after the outbreak of the war. She cannot produce a marriage certificate and they do not believe her. Royce solves the problem. Louis, being handy with his pencil, sketches the face of the witness who attended the marriage. Royce then enlists the services of an actor—a real make-up artist—and there is proof of the marriage. Louis' enterprise has been successful and so he is able to return the hundred thousand to Maida's fortune, which, in turn, is given to the Browns with the rest of the money.

AD TALK

A distinctly novel picture, "The Appearance of Evil," featuring June Elvidge, will be shown at the ——— theatre on ——— of ——— week. This is from a story by Horace Hazeltine, the well known short story writer, and concerns the harm done an innocent couple through malicious gossip. It is an excellently composed picture, maintaining a high degree of suspense, and at the same time introducing some of the richest comedy, satire and romance ever conceived. Miss Elvidge is seen as a young widow, Mrs. Maida Brown. Seldom has this beautiful actress been awarded a more congenial role. Her thoroughly human qualities and her skill as an actress were never shown to better advantage. Frank Mayo and Clay Clement, Jr., are the principals in the supporting cast.

The story relates of the weekly visits of one Louis Letchworth to the home of Mrs. Maida Brown at Bayport. On a certain Saturday afternoon after the arrival of Louis, the maid starts to gossip. Intimate, though harmless, scenes between her mistress and Letchworth she enlarges upon until they become truly awful in the eyes of craven, hypocritical champions of purity of the village. And a result of the maid's gossip, Maida is shortly obliged to leave her pretty home at Bayport and return to the city.

But here, too, gossip pursues her and it is not long before her brother-in-law starts suit to obtain custody of her child on the grounds that she is morally unfit to bring him up. The manner in which Maida proves her own innocence of any wrong-doing and at the same time makes all her defamers hide their heads in shame puts a fine climax on this thoroughly human little story. Its moral, "Judge not, lest ye be judged," is driven home with subtle force.

CATCH LINES

June Elvidge's latest and best world picture.

Written by Horace Hazeltine, well known short story writer of the day.

Never condemn a person on appearances only. In "The Appearance of Evil," the villagers of Bayport judged Mrs. Maida Brown as a "wicked woman" on appearances. They drove her from their midst and were the cause of untold suffering.

"Judge not, lest ye be judged."

June Elvidge in the most unique and fascinating role of her career.

ADVERTISING AIDS

PAPER:—One 6-sheet; two 3-sheets; two 1-sheets.

LOBBY DISPLAYS:—Two 22 x 28 colored; eight 11 x 14 colored; eight 8 x 10 black and white.

CUTS AND MATS:—Cuts and mats for newspaper advertising have been prepared by World Film in one and two columns, showing tense moments from the scenes of production and the star. Matrices of these cuts are available, free of charge, at all World Film exchanges. Electros are available at a reasonable cost.

One and two-column type advertisements are suggested in the press sheet which has been prepared. These type ads give striking catch-lines with name of theatre and date at bottom. Throw-aways have been suggested with catchy phrases appearing on front and back. Two and three-column cuts and mats have been prepared, the matrices free of charge. The three-column cuts show scenes from production with star and members of supporting cast.

SLIDES.

SUGGESTIONS

This is the best picture June Elvidge has done for World Film in many a day and, besides, it offers a novel story. Play it up as Miss Elvidge's best and as one of World Film's best. The author, Horace Hazeltine, is a known story writer. His work on this certainly stamps him as original and he and his work may be boosted sky high.

"BEHIND THE LINES IN ITALY"

(Continued from page 2251)

Italian flags could be used to decorate the front and the lobby, also the interior. If you run the general type of "feature" bill, make the week or the days on which you show the feature an "all Italian" occasion. An Italian singer could sing the national anthem of their country or one or two of the popular Italian love songs immediately before the picture.

Forget the weekly when you run this feature, unless you compile your own from several sources. If this is the case drop the war stuff.



This Can Be Used in Either News Story or Ad

"THE BELLS"—PATHE

Frank Keenan in Strongest Character of His Career

FRANK KEENAN has given us many powerful characterizations, but it appears that his Mathias in "The Bells" is the strongest and most gripping he has yet done.

While the picture is particularly sombre for these times, it is such a well made offering that it will make everyone sit tight. An audience at the Rialto applauded it roundly on its conclusion which can perhaps, be taken as significant of the manner in which it will score elsewhere. The fact that we are in war doesn't always mean that the people must have light entertainment. For example, some of the most successful plays produced on Broadway this year have very little, if any comedy relief, to three or four acts of deep mystery and sensational action.

This being the case, "The Bells" is not to be shied at by the exhibitor whose clientele knows a good thing when it comes along.

Keenan is wonderful and the scenario and production are in a large way responsible for the picture's greatness.—Released Oct. 20.—Length, 5 reels.—*Peter Milne.*

THE CAST

Mathias.....FRANK KEENAN
Annette.....Lois Wilson
Lisparre.....Joseph J. Dowling
Catherine.....Ida Lewis
Koveski.....Bert Law
Nickel.....Albert Cody
Christian.....Edward Coxen
Gari.....Carl Stockdale

Author: Leopold Lewis; from the play by Erckman Chartrian.
Scenario by Jack Cunningham.
Directed by Ernest C. Warde.

CATCH LINES

Frank Keenan in a marvelous characterization made famous on the stage by Henry Irving.

The terrors of a soul tortured by an avenging conscience.

He tried to put the memory of his past away—tried to forget that he had sinned against society by committing murder—but try as he would, the sleigh bells kept sounding in his ears—sounding—sounding—until he could hear no more.

Frank Keenan, the master character actor, in the greatest characterization of his screen career.

If you liked Frank Keenan in "The Coward," "The Crab" and other photoplays that made him famous, don't miss this picture.

AD TALK

Frank Keenan, the great character actor, who is, at the same time, a star in his own right, will appear at the ——— theatre on ——— of ——— week in what is, perhaps, the greatest role of his career. He will be seen as the innkeeper, Mathias, in a picturized version of the celebrated play, "The Bells," which was produced on the stage with both Henry Irving and many others, including Mr. Keenan himself, in the leading role. The plot resolves itself into a character study of this inn-keeper who, lacking funds, kills a Jew who stops at his place for refreshment on a certain Christmas eve. With the monies secured from the dead man he is able to pay his debts and set himself on the high road to prosperity.

Years later we find him the mayor of the village, prosperous but ever haunted by the thought of his deed. He can not drive from his mind the sound of the bells ringing on the dead Jew's sleigh. At length, after a horrible nightmare in which he sees himself hypnotized and confessing before a court of justice, he awakes to die in a mad frenzy of fear.

Picturegoers may remember Henry Walthall's great characterization in "The Avenging Conscience" and Raymond Hatton's more recent performance in "The Whispering Chorus." If Mr. Keenan's acting is at all comparable it may be placed in a class with the characterizations of these players. But what is most remarkable regarding "The Bells" is that Mr. Keenan is on the screen practically all of the time. He dominates the action from beginning to end, and so powerful is his delineation of the man who can not rid himself of the horror of his deed, that it appears less as a piece of acting than a veritable slice of life.

Jack Cunningham, who made the scenario from the play, has handled his scenario in the most expert fashion, while the direction of Frederick Warde leaves nothing to be desired.

THE STORY

Mathias is an inn-keeper in French Alsace. The winter has been very hard for him and on Christmas eve he finds himself without funds to pay the landlord, Lisparre. Lisparre demands his money on the morrow and Mathias is in abject despair after his departure. But that night there comes to the inn, Koveski, a Polish Jew, who has traveled long and hard through the snow. He stops for rest and refreshment and Mathias observes that he has much money in his belt. Mathias sees his axe standing in the corner and a fiendish idea takes possession of him. The Jew gets into his sleigh and rides away.

The next morning, Christmas day, when Lisparre arrives, Mathias hands him the money due him. From then on things are prosperous for Mathias and several years later he is the mayor of the village, happy with his wife and daughter, Annette, who is engaged to marry Christian, captain of the guards. It is Christmas eve again and stormy as it was years before. One of the gossips of the village mentions the strange fate of the Polish Jew whose body was never found. Mathias silences him as soon as possible.

On New Year's day Annette and Christian are married. There is a wedding feast in the old inn and the merry-makers invite Gari, a pupil of Mesmer, the great hypnotist, to attend and amuse the guests. Seeing his strange powers practiced on the village fool, Mathias hastens upstairs. Throwing himself on his bed he dreams of being arrested for the murder of the Jew. Gari hypnotizes him and he tells all the details of the crime and so convicts himself. He awakes with a cry and, rushing downstairs, dies in a paroxysm of agony and fear in his wife's arms.

SUGGESTIONS

As has been said, this picture is sombre, but it is so good in its class that it can stand the strongest kind of boosting. Mr. Keenan's characterization can be played up as the greatest he has ever contributed to the screen, for there seems to be little doubt about the sincerity of this statement. Recall some of his earlier successes to your patrons, such as "The Coward," "The Crab" and "The Long Chance." These were very popular.

Advertisements for newspapers could be arranged by the use of bells in each corner. Doubtless, Pathe exchanges will be in a position to supply the exhibitor with star cuts of Mr. Keenan in one of his poses from the picture. Secure one of these and use this in the middle of the ad. This will leave sufficient space for lettering. A lobby display could be similarly arranged. For lobby use, sleigh bells might also be secured and hung in a place where people will brush against them—or else see to it that they tinkle now and then.

In your advertisements make mention of the fact that "The Bells," as a play, was done both by Mr. Keenan and Sir Henry Irving on the stage and that it is considered one of the greatest character studies ever written. To counteract the sombre character of the play, follow right along with the quickest comedy you can get—a slapstick, if possible—for these numbers usually start off with a laugh. If this contrast be obtained, it will serve to relieve the tension created by the dramatic feature.

"The Bells" is a picture that can be made the better by well selected music. On page 2011, MOTION PICTURE NEWS, issue of September 28, the exhibitor will find valuable aids.

"OUT OF A CLEAR SKY"

(Continued from page 2249)

ADVERTISING LAYOUTS—Include one, two and three-column advertisements prepared in the usual Paramount style.
SLIDES, MUSIC CUE SHEET.

SUGGESTIONS

Here is a light romance with various touches of comedy that is certainly going to please every if it isn't going to thrill. Let them know that it is a "typical" Marguerite Clark picture, for it was in productions of such a type that she started. Accentuate the romantic and comedy threads. Forget about the Belgium stuff in it, for if you mention this as a feature, they will think it a war story, which it emphatically is not. Family audiences will be caught by advertisement that dwell on Miss Clark's return to the style of picture in which they first endorsed her, and by descriptions of the light and romantic story.

Marshall Neilan is a well known director due to his affiliation with Mary Pickford in several of her most recent productions. "Stella Maris," a dramatic masterpiece, was due to his directorial efforts. Let them know of his work on that picture. He is great on detail, particularly on the human and humorous ends of it. A line after his name on this order: "——— who has no equal in staging the scene with the human and the humorous notes," would be fitting.

Maria Thompson Davies is a fairly well known author and deserves some mention, although the merit of this picture is largely due Miss Clark and Mr. Neilan. If you usually run a comedy with the feature you might reverse the order when showing "Out of a Clear Sky" and try to get a two-reel drama. Not that there is an overwhelming amount of comedy in the long subject, but this arrangement would give better balance to the program.



Stock Cut of Keenan on Hand at Pathe Exchanges

"A DIPLOMATIC MISSION"—VITAGRAPH

A Fast One with a Zippy Hop to It

"A DIPLOMATIC MISSION" is the sort of picture your modern day picture audience wants. It's fast, by that it is meant that there is never a scene wherein the action slows down or stops. There are too many of this kind, but "A Diplomatic Mission" keeps right on moving like an express train through a local station.

The story concerns the activities of a Yankee in settling an uprising of South Sea Island natives. He does it for the love of duty and for the love of a girl. And the relentless pace he sets is a joy to eyes tired at watching slowing moving dramatic episodes that are not dramatic.

Whoever wrote the subtitles for this deserves a medal. And in passing it is Don Bartlett who wrote them. They are well worded and they are funny. Which also brings to the typewriter the comment that the picture is a romantic, adventurous, comedy-drama and Earle Williams and Grace Darmond are delightful in the leading roles.—Released Sept. 30.—Length, 5 reels.—*Peter Milne.*

THE CAST

Sylvester Todd.....EARLE WILLIAMS
Lady Diana.....Grace Darmond
Sir John Boyden.....Leslie Stuart
Lady Boyden.....Kathleen Kirkham
Von Goetz.....Gordon Russell
Author: Don Bartlett.
Directed by Jack Conway.

THE STORY

Sylvester Todd is a Yankee globe trotter with a preference for the South Sea Islands. On one occasion and on one of these islands he meets Lady Diana, a fair flower of England. As a consequence he immediately decides to stay. But Sylvester makes the mistake of protecting Lady Diana from the advances of a Hohenzollern prince. He kicks said prince in the nether regions and breaks his nasty sword. With that he is forced to leave the island for his own good health.

Somewhere else, no matter where, he encounters an English official, who realizes his love of adventure, his fearlessness and his faculty of making friends. So Sylvester gets the mild job of going to a certain island where the natives have been incited to riot by a German agent. It is his little job to calm said natives and he sets out with a vengeance, principally because Lady Diana is not far distant. And in a short time she arrives on the scene of action and again meets her protector. And while her words would indicate that she has no love for him, her eyes tell another story. Lady Diana had no control over her eyes—perhaps that was the reason so many men were following in her footsteps.

But things get very warm, in fact, very hot, on the little island. The natives are swayed by the exponent of German Kultur and decide to wipe the little English colony from the face of the mountain where their chateau lies and blow up the island, valuable ore deposits and all. And here is where Sylvester comes in. No job is too big for a Yankee, and no job is too big for any man when there is a fair lady's hand at stake and naturally, Sylvester wins the day, but not until after many of the most exciting adventures. In the end Lady Diana graciously awaits him—lucky Sylvester.

AD TALK

Followers of Earle Williams, the Vitagraph favorite, will see him in a totally different type of role from his past appearances when he makes his screen bow in "A Diplomatic Mission," to be presented at the ———— theatre on ———— of ———— week. This production, we confidently feel is one of the very best that Mr. Williams has given us to date—and we should not forget that Grace Darmond has a share in the giving, she being his co-star. It is a fast and snappy romantic drama with plenty of comedy touches in which an American hero, a real honest-to-goodness, breezy, fearless American hero, wins the hand of an English lady of title. What matters it if he is obliged to get the better of a whole island of rebellious natives before Lady Diana will accept him. What matters it if his own life is in jeopardy time and time again. The only thing that counts with Sylvester—this being the Yankee's name—is success, for success means the hand of Lady Diana.

The picture is one of the most attractively mounted productions that has been seen at the ———— theatre in some time. For scenes on the South Sea Islands the Vitagraph Company, in some way, succeeded in securing locations and natives that look exactly like the real thing. There is not a false note struck in this respect from the start of the picture to its finish.

It is a different type of production from the usual run of Earle Williams features, as has been said before. One thing outstanding regarding it is the speed with which the action is staged. It is the picture's duty to progress, but few of them progress with rapidity enough to satisfy the average fan. However, "A Diplomatic Mission" is like lightning in its movement. It is guaranteed to support the interest all the way through—to give many thrills and many laughs.

CATCH LINES

Earle Williams and Grace Darmond in their latest co-starring picture, "A Diplomatic Mission."

Yankee pluck measured against Hun villainy—which triumphs? We'll give you only half a guess.

Would you thrill at a picture wherein just as the good old American hero is fighting one against twenty, when he is fighting for his country, for his lady fair—would you thrill when, just when all seemed about lost, a good old U. S. warship appeared on the scene and fired a few broadsides to give the American hero a little confidence? Would you thrill? Say, boy! And you'll want to, we bet. Then don't miss the latest Vitagraph with Earle Williams and Grace Darmond. It's called "A Diplomatic Mission" and it's now at the ———— theatre.

Earle Williams essays an entirely different type of role.

Earle Williams risks his life a dozen times in "A Diplomatic Mission," and you would too if you had the same reason to risk it for. The reason? Grace Darmond. You don't think he's at all reckless then, do you? Nor do we.

How many pro-Germans does it take to equal one good American? See "A Diplomatic Mission and find out.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet.
LOBBY DISPLAY:—This includes various sizes of photographs, both scene and star, titles card, etc.
TEXT CUTS:—Electros of all cuts contained in Vitagraph press sheet furnished for newspaper use free of charge. These include a two-column sketch of Earle Williams, a two-column scene cut of a stratling nature and a one-column of Mr. Williams and Grace Darmond.
SLIDES AND MUSIC CUE SHEET also furnished.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in MOTION PICTURE NEWS in September 28 issue, page 1940.

SUGGESTIONS

Let them know that in this picture Earle Williams essays a new type of role—that of a dashing, fearless American. Grace Darmond is a card—a beautiful one—and ought to be featured along with Williams. They make a wonderful team. It is possible that a different sort of newspaper advertisement would go for this picture. Write it in a spirit of optimism, for the picture is full of laughs and romance and good fighting for a righteous cause. Fix up something on this order:

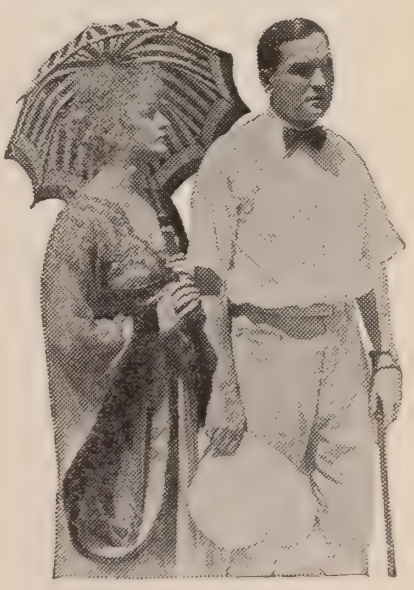
"You know what the word Yankee means, don't you? It means a man with courage, resourcefulness, initiative, pluck, stick-to-itiveness. Well, just what would a man of that calibre do when set down in the midst of a howling, raging mob of South Sea Island natives who were incited to rebellion by German agents. He would try his darndest to turn the tables on the Germans, wouldn't he? If he was a real yank he would. If you want the treat of your life, an inspiration, a laugh, a thrill at daredevil deeds and a romance, come to the ———— theatre and see Earle Williams and Grace Darmond in 'A Diplomatic Mission.' What Earle doesn't do in the name of diplomacy isn't worth doing."

A talk like the above in small type with the regular announcement accompanying it, should draw attention.

Up-to-Date

The Index on Page 2242 will keep you posted on all pictures reviewed in the Complete Plan Book.

File It with Reviews



EARLE WILLIAMS
in Vitagraph Blue Ribbon Feature
"A Diplomatic Mission"
Coarse Screen Cut Supplied for Newspaper Use

"THE EMBARRASSMENT OF RICHES"—LILLIAN WALKER PROD.

Clean Picture Which Should Please Star's Followers

YOU will find a review of this picture in the advance reviews of last week's issue, on page 2079. It is not a big offering, but it will please, because it is light and deals with the bright side of life. The human element in some of the situations, some thrills and suspense constitute the basic entertaining elements in it.

It is clean and where this star is popular ought to take well.

Released Sept. 23.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Elizabeth Holt.....Lillian Walker
John Russell, philanthropist.....Carl Brickert
Wm. Gildersleeve, banker.....John Costello
Bobby Gildersleeve, his son.....Edward Keenan
Count Orloff.....Henry Sedley
Leighton Craig.....Edward Roseman
Mrs. Goodwin.....Harriet Ross
Alma.....Reeva Greenwood
Miss Partridge.....Peggy Lundeen
Ted Phelan.....Howard Truesdale
Jim Connors.....John Dillon

Author: Louis K. Anspacher.
Scenario by Roy Somerville.
Directed by Edward Dillon.

THE STORY

Elizabeth Holt works in a shirt factory, and is not very happy. One day she gets the shock of her life when a banker approaches her and tells her that she is heir to a cool million. Soon afterward Elizabeth begins her social career under the guidance of a Mrs. Goodwin. Elizabeth is bothered considerably by two suitors, neither of whom wants her for herself but for her money. They are Bobby Gildersleeve, the banker's son, and Count Orloff.

Elizabeth's real interests lie with John Russell, a philanthropist who maintains a settlement on the lower East Side. Russell despises the rich, and when Elizabeth comes to call almost the first thing he says is something not very kind about herself. Unaware that he has insulted one of his largest contributors to her very face, he continues his tirade. Afterward Elizabeth introduces herself as her own secretary, which relieves the situation considerably.

Russell is molested by the ward boss, who maintains a gambling establishment next door. One evening Mrs. Goodwin and a party visit this place on a slumming excursion. It is raided. They sneak out the back windows, and think to get safely into the settlement house where Russell and Elizabeth are working. They appeal to Elizabeth for assistance, and it is not until then that Russell knows the real identity of the girl he loves. And Elizabeth doesn't want any audience around her, so she refuses assistance and watches Mrs. Goodwin et al. being lugged away to the station house.

AD TALK

Lizzie Holt never thought of calling herself anything but Lizzie until she inherited a million dollars, and decided to give up her job in a shirt factory. Subsequently she became Miss Elizabeth Holt, but riches didn't spoil her. Not Lizzie—Elizabeth rather—for she had gotten her share of the world's knocks, and was not to be spoiled. About the first thing she did after she inherited the million was to call on a settlement worker, John Russell. Russell told her that Miss Elizabeth Holt was like all the rest of the rich people—selfish. Elizabeth gets a slight shock from this accusation, but to save her face tells Russell that she is Miss Holt's secretary.

But Russell naturally changes his mind about Miss Holt before the picture is over. He doesn't discover the true identity of Lizzie, however, until after he proposes. And there are many and important happenings before them. The story of the young woman thus catapulted to riches and the young settlement worker is attractively told in the ———— theatre's attraction for ———— of ———— week, entitled "The Embarrassment of Riches."

"The Embarrassment of Riches" was taken from the play by Louis K. Anspacher, author of "The Unchastened Woman," a great success on the stage. Lillian Walker, one of the real favorites of the screen, will be seen in the featured role. She proves herself every bit as capable a dramatic actress in this picture, as she is in doing comedy in others. Edward Dillon directed the picture from a scenario written by Roy Somerville.

CATCH LINES

Lillian Walker, one time Vitagraph favorite, in a striking picture version of Louis K. Anspacher's well-known drama, "The Embarrassment of Riches."

Money doesn't always bring happiness. When Lizzie Holt inherited a million she was embarrassed by it. See the peculiar predicament in which she found herself in "The Embarrassment of Riches."

ADVERTISING AIDS

POSTERS:—Two one-sheets; two three-sheets; two six-sheets, showing scenes from production and picture of Lillian Walker. These obtainable at General exchanges handling the Hodkinson product.

PHOTOS:—11 x 14, 22 x 28 of star and production.

CUTS AND MATS:—There are two styles of one and two-column cuts suitable for newspaper use.

"LAUGHING BILL HYDE"

(Continued from page 2245)

SUGGESTIONS

The exhibitor has a new star to plug in "Laughing Bill Hyde." He is Will Rogers of Ziegfeld's Follies, famed in the larger cities as a comedian and wit. From the manner in which his picture was received at the Rivoli, New York, the people of that city have definitely decided in his favor. Of course Rogers' popularity on the musical comedy stage means little to the exhibitor in the smaller city or town. But there are a number of ways that he can be advertised so as to create interest in his initial appearance.

The Ziegfeld Follies is a national institution, more or less. Everyone who comes to New York attempts to see the show there. So let your public know from whence Will Rogers came. Also announce that he started his career as a real cowboy and that he is possessed of a cowboy's dry sense of humor. Stories regarding him, many will be found in the Goldwyn press sheet on this picture, should be used in the newspapers. His pictures, altogether individual and striking, should also be used whenever possible. His New York career, his early career and his position today will help popularize him.

However, with the case of this picture the exhibitor also has Rex Beach's name to advertise. Beach, the author of "The Auction Block" and "Heart of the Sunset," both productions released by Goldwyn, and one of the best known fiction writers of the day, should be featured along with Rogers. In fact in some localities it might be advisable to play the author's name above the star's. Also if you are in the habit of giving the director credit and have played the Mae Marsh pictures released by Goldwyn don't forget that Hobart Henley, director of these numbers, handled the production details of "Laughing Bill Hyde."

ADVERTISING AIDS

PAPER:—Excellent 24-sheets of this production have been prepared and are available at Goldwyn exchanges. Attractive paper is also furnished in the other standard sizes, one, three and six-sheets.

LOBBY DISPLAY:—The stills furnished for lobby display are all colored and include photographs in the following sizes: 8 x 10, 11 x 14 and 22 x 27.

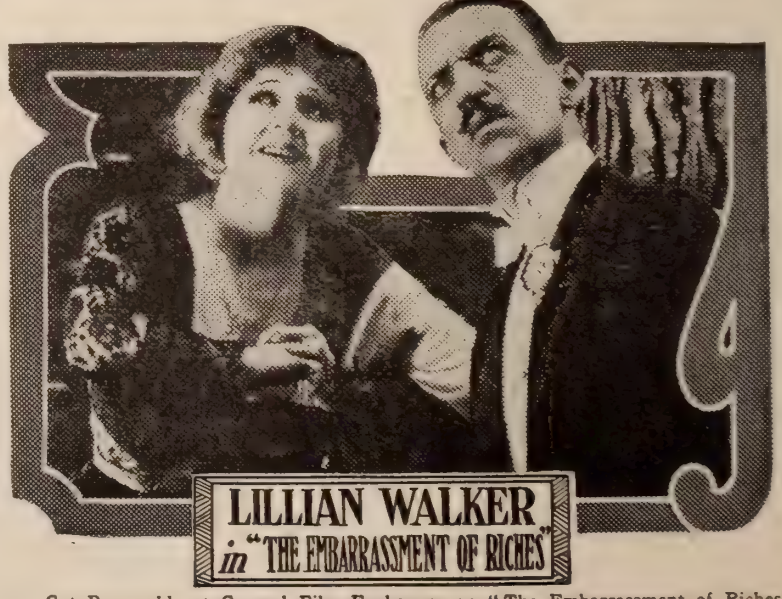
ADVERTISING CUTS (distributed in matrix form free of charge):—There are two one-column ads. The smaller contains head of Rogers, lettering and place for theatre's name and other advertising. The deep single-column cut is striking. It shows Rogers grinning over the head of a mule and besides giving suggestion of the picture's comedy touches stands right out from the page. The two-column ad shows Rogers and Miss Lehr embracing, with good display type and room for other announcements. Another two-column, considerably deeper, has good scene from production.

TEXT CUTS:—There is a large two-column of Rogers, three single columns of Rogers and two double-column scene cuts.

Accessories also include slides and a music cue sheet.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in "Motion Picture News," Sept. 28 issue, pages 1936 and 1937; Aug. 31 issue, pages 1302 and 1303.



Scene Cut Procurable at General Film Exchanges on "The Embarrassment of Riches"

"VIVE LA FRANCE!"—PARAMOUNT

Well Constructed Appeal to Your Patriotism

THERE are situations in this picture that, at normal times, would cause protests from critical audiences. For instance, the assault at the heroine by the German officer with his bestial instincts in plain evidence; the parading of the Belgian women with dejected looks and downcast faces, and the German officer saying to the heroine that they are wearing the badge of disgrace. But these are abnormal times. One must sanction anything that helps expose the nature of the German soldier within. It helps win the war. Besides, these scenes are in nowise an exaggeration. I have been shown actual photographs of such horrible atrocities that would make an eighty year old man shoulder a rifle and go to the front.

The balance of the picture is well produced and interesting. It contains situations that are bound to arouse an outburst of patriotism.

Released Sept. 15.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jenevieve Bouchette, a Motion Picture Actress.....Dorothy Dalton
Jean Picard, an Army Cinematographer.....Edmund Lowe
Capt. Heinrich May.....Frederick Starr
Colonel Bouchier, a French Officer.Thomas Guise
Pierre Le Gai, a French Peasant..Bert Woodruff
Author: H. H. Van Loan.
Scenario by C. Gardner Sullivan.
Director: R. William Neill.

THE STORY

Jenevieve Bouchette, a motion picture actress, hears in New York that her parents have been murdered by German troops in their home in Deschon, France. She hastens to her native country and arrives in Deschon, which the French have recaptured. The position is not safe, however, and after a short time the Germans again enter the town. Jenevieve is caring for her wounded brother Henri. German soldiers fire through the window, killing him. A lieutenant enters and attempts to overpower her. When she refuses to submit to him he shows her a procession of women being herded back of the German lines. They have been branded with "the cross of shame" he tells her and adds that she will suffer a similar fate unless she submits to him. Jenevieve is horror-stricken and faints. When she regains consciousness she wears the cross.

Jean Picard, formerly an actor in the same studio with Jenevieve, now a volunteer in the French army, is carrying an important message to a section of the forces cut off from the main body. When he reaches Deschon he is wounded and faint from the loss of blood. As luck would have it, he encounters Jenevieve. It is she who restores him to consciousness, and it is she who, using her wits, gets him out of the hands of the Germans and safely on his way again.

Later in an effort to escape the Germans Jenevieve dons a uniform of a dead Hun. At this time the French sweep forward again and take possession of the village for the second time. Jenevieve is arrested and ordered to be shot, for the uniform she wore contained maps made by a spy. When the officer in charge sees the cross on her breast he realizes his mistake.

Months later Deschon is peaceful again. Jean Picard returns, but his mind is a blank. Jenevieve nurses him and attempts in various ways to restore his power to think. All attempts are futile, however, until Jean sees the cross of shame on her breast. His memory returns and the two plight their troth.

AD TALK

Dorothy Dalton's latest picture bearing the inspiring title of "Vive La France" will be the attraction at the ——— theatre on ——— of ——— week. It was written specially for her by H. H. Van Loan, scenarioized by C. Gardner Sullivan and produced by R. William Neill, under Thomas H. Ince's supervision. Mr. Van Loan based his story on facts he obtained from the newspapers. "The cross of shame," with which the heroine is branded by the Germans, is a mark that has actually been put upon the loyal women of France and Belgium.

The story concerns the adventures of a motion picture actress in Deschon, France. This little village is the center of turmoil at the time the picture opens. Jenevieve, the actress, has arrived there on learning that her aged mother and father have been killed by the Germans. Her brother, a soldier, is wounded and shot by marauding Germans while he rests in her arms. The real drama of the picture arises when Jenevieve rescues her sweetheart Jean, who is carrying important dispatches and succeeds in tricking the German officers so that he escapes.

Miss Dalton, it may safely be said, has never had a more congenial role than that provided her in this picture. It gives her emotional talents full play. Edmund Lowe appears opposite her for the first time. He is a newcomer to pictures and does excellent work in his first appearance before the camera.

CATCH LINES

A war drama based on actual facts.

How a woman's wit was instrumental in enabling the French to win an important engagement against the Germans.

An amazing expose of a Hun atrocity hitherto only briefly referred to in the newspaper columns.

By H. H. Van Loan, who based his drama on actual facts.

One of the greatest contributions to the ranks of war pictures.

The story of a motion picture actress who tricked a German regiment with her acting.

Did you know that many of the women in Belgium and France were branded with "The cross of shame" by the Germans? That's just one more thing we are fighting against.

SUGGESTIONS

In your advertising on this play up the fact that the story contains truth as well as fiction. Mention that Van Loan, the author, based the picture on a newspaper story he read regarding "The Cross of Shame."

The title lends itself to advertising admirably. "Vive La France" flung across the top of an advertisement will stand right out. There are the flags to rely on for lobby decorations, if this plan of advertising is carried out.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet. One of the ones is a pretty pose of the star. The other shows German soldier threatening star. One of the threes shows star raising cross before German soldier. The other shows Miss Dalton and French officer. The six is a pose of star in Red Cross costume.

PHOTOS:—Eight 8 x 10 black and white; eight 11 x 14 sepia, one 22 x 28 sepia, 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. Good illustrations, all with star in nurses' costume.

The same number of cuts and mats are available on the star.

ADVERTISING LAYOUTS:—One, two and three-column ads have been prepared by Paramount.

SLIDES, MUSIC CUE.

ALWAYS FIRST

Have you noticed that we always carry the reviews first of all trade papers, either in the Complete Plan Book or Advance Reviews?

LEADERS

always give you the best service and we are leaving no stone unturned to do just that.

Dominates the Field



Single-Column Cut Provided for "Vive La France"

"DESERT LAW"—TRIANGLE

"Zowie" and Then Some More—Bullets Fly Thickly in This

SOME one ought to page Hoover for the waste of perfectly good powder. There is much ferocious shooting done in this picture, but hardly anybody gets hurt. It will remind you of your boyhood days when you used to play soldiers and cowboys and could stand at the window in plain view of the enemy, or barricade behind a thin wood partition, the bullets all the while showing perfect respect for your lives.

It would be a splendid idea if some kind gentleman would remind the West Coast Publicity man of the Triangle that they don't feature the villain now-a-days when there is a perfectly good looking hero in the picture, simply to satisfy a whim, thus disregarding the interests of thousands of the exhibitors many of them working like slaves to make a living.

If you expect to play this picture I would advise you to feature Al Whitman, the hero, who is fairly well known. You could have strips printed with his name on and pasted on the posters.

The picture is clean, but much below the average Triangle. It may have an appeal to some of those who like the Western drama.—Released Sept. 22.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Rufe Dorsey.....Jack Richardson
The Stranger.....George Pearce
Donald McLane.....Al Whitman
Julia Wharton.....Leotta Lorraine
Sheriff.....Ray Hanford
Deputies.....{ Bert Appling, James Farley
Logan.....Phil Gastrock
Jim.....Joe Singleton
Dick.....Leo Pierson
Buck.....Curly Baldwin

Story by Louis H. Kilpatrick.
Directed by Jack Conway.
Photographed by B. Edmond.

THE STORY

Donald McLane, a homesteader, innocently incurs the hate of Rufe Dorsey when he takes as his wife Julia Wharton. Dorsey, by reason of his strong character, which, however, is quite misdirected, heads a large organization of miscreants in this section of the country. As a result of McLane's winning the girl he trumps up a murder charge, and working with the Sheriff, his tool, has the homesteader sent to prison.

Things look black until a mysterious stranger appears. This man poses as financier and detective, and soon has grasped the entire case. He strikes up a friendship with Logan, another homesteader, and a friend of McLane's, who is convinced of his innocence. Julia's brothers rescue McLane and rush him to their ranch. Dorsey, at the head of a large band gives pursuit.

The stranger, seeing things getting very hot, sends a cipher message to the State militia and at the same time goes to the ranch himself to warn the Whartons of the Sheriff's coming. The bandits lay siege to the place and a terrific battle is under way when the militia arrives to save the day. The stranger is revealed as a Government Secret Service man who came to get the goods on Dorsey and the dishonest Sheriff. McLane is proved innocent of any murder and all ends happily.

AD TALK

A "western" of the good old-fashioned sort is coming to the ——— Theatre on ——— of ——— week. By old-fashioned, we don't mean to imply anything under the average. No, siree! Old-fashioned means good stuff. Remember the story wherein the heavy was a dyed-in-the-wool villain from beginning to end, where he never let that poor hero and heroine alone? A meddlesome, nasty, tricky guy! That's the sort of a man you have in "Desert Law," and what he doesn't stop at to make life miserable for the other pair. Jack Richardson is this bad man. Jack once started to count up how many times he had been a villain for the screen and lost track of it all before he got half way through.

The story of "Desert Law" tells how this villain, Rufe Dorsey by name, fixed up a charge of murder on his rival in love, and using the crooked Sheriff as his tool, had the innocent man sent to jail. All might have gone well for Rufe and the cause of villainy had not a mysterious stranger appeared on the scene and at once gotten to work on the case.

Now, the stranger was none other than a Government representative—a sort of secret service man—who had arrived on the spot for the express purpose of running Rufe and his men to cover. Then things do begin to hum. And to get back to the line on which we started: Something about the whirlwind finish with the militia and everything coming to the rescue of the good fellows, who have been hemmed in by the bad fellows, impressed us as being of that good old-fashioned type when we first saw it. When we saw it again we were sure of it. It sure is a real humdinger in every respect.

Jack Richardson is the star—which is something new, by the way, making a villain a star, but from the way Jack works he deserves it all. When a man gets "his" in the end, why not make him a star for the short space of five reels? Al Whitman, who was the hero in a number of fine old Vitagraph pictures, fills the same capacity here, and Leota Lorraine is the pretty girl, with all the accent on the pretty. Don't forget the date, ———. It's a feature well worth seeing.

CATCH LINES

Jack Richardson, master-villain, in his first starring vehicle, the Triangle play, "Desert Law."

A good, old-fashioned melodrama of the western plains—one with thrill after thrill in the "seeing" and a wind up that brings on the State militia to the rescue.

You like to see a real gun fight—then drop around to the ——— and have a look at "Desert Law."

Jack Richardson is the villain, Al Whitman the hero and Leota Lorraine the heroine—and she's a pretty one, too.

Triangle is what might be termed the "house of Western pictures," and "Desert Law" is one of the best of this class.

ADVERTISING AIDS

POSTERS:—One, three and six sheets, one style of each showing scene from production. Price, 10 cents per sheet.

NEWSPAPER CUTS AND MATS:—One and two-column cuts and mats. Single-column cuts at 20 cents each and double-column cuts at 40 cents each.

PHOTOS FOR LOBBY DISPLAY:—11 x 14 (30 cents each); 22 x 28 (50 cents each), and tinted photos of star and scenes from production (70 cents each).

SLIDES, price 10 cents each.

PRESS SHEETS furnished at all of the Triangle exchanges, free of charge.

SUGGESTIONS

This is a Western and one of the good old style, type. Play it as such. You might feature the old whirlwind finish with the State militia to the rescue. This goes back to other days and will perhaps be welcomed.

If a lobby display is desirable anything on the western order will suffice for decorations. The cheapest idea of this sort would be to display a six-shooter and lay beneath it a sign reading: "Want to see this handled by one who really knows how? Step inside and watch Jack Richardson, the master bad man at work."

Service doesn't go very far if it is not the kind you can use and profit by.

Plan Book service will help you.



AL WHITMAN IN TRIANGLE PLAY "DESERT LAW"

Cuts, as Above, in One and Two-Column Sizes

"THE TEMPLE OF DUSK"—HAWORTH

Plot Is Good; Picture Emotional, But Gruesome

THIS picture will affect the emotions without any question, but it will leave a rather unhappy feeling, as it is sad and in places gruesome.

The basic idea of the plot is a good one. It is about the attachment of the hero to a little white baby girl. But in the development of the story there have been so many detrimental situations incorporated. that the original purpose has been drowned completely.

For instance, the mother of the little girl dies as the result of heart-breaking neglect from her husband. Her death is shown in a close-up with all the agonizing details. It is hardly entertaining. There is a murder shown also.

The husband marries again, but his new wife begins anew relations with an ex-lover. The husband returns unexpectedly and, finding the intruder in his wife's room, kills him. Before the killing, a scene shows the lover kissing the woman in a strongly suggestive way. Another one shows him with his hair disheveled and adjusting his collar and necktie. They are hardly fit to show to family patronages.

While escaping from the jail, the hero is shot by the prison guards. He dies by the bedside of the little baby.

This may prove a little too strong for tender-hearted audiences.—Released Oct. 20.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Akira.....Sessue Hayakawa
Ruth Dale.....Jane Novak
Adrienne Chester.....Sylvia Bremer
Edward Markham.....Lewis Willoughby
Pembroke Wilson.....Henry Barrows
Blossom.....Mary Jane Irving
Written by Frances Marion.
Directed by James Young.

THE STORY

Akira, a Japanese of good family, is in love with Ruth Dale, a delicate American girl, but she turns to a man of her own race, Edward Markham, and they are married. Three years afterward Ruth dies while Markham is amusing himself with Adrienne Chester, a restless, beautiful woman. Akira promises Ruth before she dies that he will always look to the welfare of her child, Blossom.

Later Markham marries Adrienne and returns to the United States. Akira accompanies them in order to be near his charge. In America there is one, Pembroke Wilson, an admirer of Adrienne's, who has never forgotten. He renews his old acquaintance with her and in a short while their actions are such as to cause Markham grave suspicions.

He returns to his home one day to discover Wilson there with his wife. There are heated words and a murder is committed. Akira takes the blame and goes to jail, as he cannot bear to think of Blossom, grown to womanhood, knowing that her father committed such a crime. Blossom comes to see Akira in jail and cannot understand why he is kept behind the bars in the "zoo."

One night Akira dreams that he hears Blossom calling him. So strong is his love for her that he makes a break from the jail. He is wounded by a shot fired by one of the guards, but manages to reach Markham's home. He finds Blossom outside huddled against the side of the house. She had gone to search for him. He carries her back to her room and tries to amuse her as he used to. But he slowly weakens from the loss of blood. His head sinks on Blossom's pillow. She thinks him asleep, but in reality Akira has entered the Temple of the Dusk.

AD TALK

Sessue Hayakawa, the Japanese star, will be seen at the ——— Theatre on ——— of ——— week in his latest picture produced by his own company. This bears the title of "The Temple of the Dusk," and is a story of Akira's love and devotion for an American girl and the lengths to which he went to prove this love. He first meets the girl, Ruth, in Japan, and her delicate beauty appeals to him strongly. Before long he is desperately in love with her, but Ruth turns to a man of her own race and marries Edward Markham.

Markham, however, is not the loyal man that Akira is. A few years pass and he is attracted by Adrienne Chester, a restless beauty. And shortly Ruth dies leaving her child, Blossom, in Akira's charge. In America, Adrienne, now the wife of Markham, renews an old love affair with Pembroke Wilson and arouses Markham's jealousy. There is a murder and Akira goes to prison in Markham's stead. He does not want Blossom to grow up knowing her father to be a murderer.

The tragic climax of this story is revealed beautifully by Hayakawa. His acting has always been a subject of great admiration, but in the denouement of "The Temple of the Dusk" he surpasses all former efforts. In jail Akira dreams that Blossom is calling him and he breaks out to go and see her. A guard wounds him, but Akira keeps on. He finds Blossom outside the house in the rain, searching for him. He picks her up and carries her to her room and there he dies—departs to the Temple of the Dusk.

Hayakawa's support includes Jane Novak and Sylvia Bremer, both well known leading women. Others are Lewis Willoughby, Henry Barrows and Mary Jane Irving, a child actress.

CATCH LINES

Sessue Hayakawa, the noted Japanese actor, in his latest screen success.

Jane Novak and Sylvia Bremer, both well known leading women, support the star.

When Akira vows to Ruth that he would watch over her child he kept his word even though he died in keeping it.

Written by Frances Marion, long scenario writer for Mary Pickford, now serving her country in France.

A picture that gives the noted Japanese actor ample room for the display of his talents.

Directed by James Young, one of the ablest exponents of the directors' art.

Sessue Hayakawa, a star because of his ability, not because of press agentry.

ADVERTISING AIDS

PAPER:—There are two styles of one-sheets, two threes, one six and one twenty-four—all attractively colored.

LOBBY DISPLAY:—Six 8 x 10 photos and title card at 75 cents the set; six 11 x 14 photos and two 22 x 28 flats at the same price.

CUTS AND MATS:—One one-half-column cut (65 screen) rented at 10 cents. There are two styles of one-column cuts at same price and one two-column at 25 cents. One, two and three-column mats are also procurable.

A window card slide and music cue sheet also furnished.

SUGGESTIONS

This picture was written by Frances Marion and directed by James Young, a good combination to feature along with the star. The picture is beautifuly produced and is of a general sombre tone, so be sure to dress up the balance of your program with light pictures. Stories regarding Hayakawa make interesting reading, in that he is the only Japanese star of the day. Aside from this, he is acknowledged one of the ablest exponents of his art. He is a real actor.

FILE IT

The Complete Plan Book
Will Serve You
Well



Reproduction of One-Sheet

"THE BORDER RAIDERS"—DIANDO-PATHE

A Winner for Those Who Favor Melodramas

THIS attraction will please a great number of picturegoers, mostly those who love melodrama and who are not critical. It deals with a subject that appeals universally—opium smuggling, in which Chinamen and United States Government secret service men are the principals.

The continuity is somewhat faulty, and although it will get by with a great number of people, it could have been made into an honestly good entertainment, had better attention been paid to it.

There is a great deal of heart interest in some of the situations, and thrills in some other.

A more extensive review is given in last week's issue, on page 2079.

Released Oct. 6.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Rose Hardy.....Betty Compson
John Smith.....George Larkin
Mock Sing.....Frank Deshon
John Hardy.....H. C. Carpenter
Cleo Dade.....Claire Du Brey
Emanuel Riggs.....Howard Crampton
"Square Deal" Dixon.....Fred M. Malatesta

Authors: Jack Cunningham and Frank Beresford.

Director: Stuart Paton.

Produced by Diando.

THE STORY

John Hardy, ranch owner of the South, is duped by Cleo Dade, partner of "Square Deal" Dixon, a gentleman unlike his name. The duping consists of a marriage ceremony. John Hardy returns to his ranch believing he has with him a real helpmate. It is quite evident, however, that Hardy is blind to the real facts of the case. His daughter Rose realizes them and pities her father. It is Cleo's plan to establish the ranch as headquarters for Mock Sing's opium smugglers. The traffic proceeds from Mexico across the border and into the United States.

John Smith, supposedly a faro dealer, takes a great interest in the case and also in Rose. One day Dixon goes riding with Hardy and returns alone. He announces that Hardy was shot by bandits. He substitutes a false will among the absent man's papers, which puts the entire ranch in charge of Cleo. Rose is displaced altogether. The cowboys, however, stick by her and decide to sit tight and wait for action, for they well realize that foul play is in order somewhere down the line.

Things come to a head when Mock Sing entices Rose to his den and attacks her. She is saved by Smith. A hot battle ensues between the Chinaman's followers and the cowboys. Mock Sing is killed and his henchmen put to rout. The opium traffic is shut down. Hardy is discovered a prisoner of Dixon's men and that the marriage is null and void is easily proven when it is revealed that Cleo is Dixon's wife.

Smith also is revealed in his true colors—that of a Government Secret Service agent sent to clear up the opium traffic on the border. He and Rose are married.

AD TALK

"The Border Raiders," the attraction for the ——— theatre on ——— of ——— week, is as the title implies a story of the Southwest. Since the close of the Mexican war the border between the United States and Mexico has been a veritable hotbed of cattle rustlers, gun runners and opium smugglers. It is with the activities of this latter band of outlaws that "The Border Raiders" deals.

The story which was written by Jack Cunningham and Frank Beresford relates the romance of Rose Hardy, daughter of a ranch owner, and a Secret Service operative, as well as going into the interesting and sensational details of the opium traffic. The story moves like the wind—a good fast wind—and with its intrigue, its hand-to-hand encounters and gun fights is guaranteed to make even the most hardened fan sit up and take notice.

George Larkin, premier dare devil of the screen, is seen in the role of the Secret Service man and naturally when he's in a picture there are stunts. Larkin could never get along without them. He eats them up. Feats of agility and daring seem to be a part of his daily routine, so skillfully does he perform them. Opposite him is charming Betty Compson who make her bow to picture audiences in comedy, but who fits into a dramatic setting with ease and grace.

A fine cast was assembled to support these two leads and under the capable direction of Stuart Paton they give most creditable performance.

CATCH LINES

A sensational story of the opium smugglers of the Mexican border.

Featuring George Larkin and Betty Compson—the former the screen's greatest dare devil, the latter the screen's prettiest girl.

Action, action, action. That's "The Border Raiders" from beginning to end. There is no let-up in its pace. It performs that near-miracle of bringing you to the edge of your seat with excitement.

How one of Uncle Sam's Secret Service men cleaned up the opium traffic on the Mexican border.

You like a picture with the good old Western gambling hall, with all the fighting and riding and everything? Just step around to the ——— theatre and see "The Border Raiders." It's one of the "thrillingest" thrillers ever.

When Mock Sing set his evil eyes on Rose Hardy then plain John Smith took off his cost and started some real action. It was too much for Mock Sing—he didn't live through it.

SUGGESTIONS

You might play George Larkin up in this. You remember him in the old Universal serial, "The Trey of Hearts," where he performed stunt after stunt. In "The Border Raiders" he gives still further demonstration of his ability as a stunt actor. Play him up in this light for in this way you will get the people into the frame of mind to accept "The Border Raiders" for its full worth.

There is also Betty Compson to consider. She has been in so many Christie comedies that her work is well known.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.

LOBBY DISPLAY:—11 x 14 and 22 x 28 scnne photos.

CUTS:—There are one-column cuts furnished on both George Larkin and Betty Compson and a two-column scene cut is also provided.

SLIDES, MUSIC CUT SHEET.

"THE RAINBOW TRAIL"

(Continued from page 2244)

SUGGESTIONS

Exhibitors will find that the suggestions printed on page 1913 of the "Motion Picture News," issue of September 21, on "Riders of the Purple Sage," will be applicable to "The Rainbow Trail," which is its sequel.

Above all things don't fail to arrange light subjects on the balance of your program because the picture is heavy from start to finish. If you advertise it as a sequel to the former subject, don't fail to mention that it is also complete in itself. The fact that it might be dependent on the other picture for interest would perhaps keep those away who had not seen the previous picture. If you deal with a transient patronage it would be well not to mention the other production at all, but to concentrate altogether on the present picture.

It has a number of good advertising angles, but be sure not to play up the Mormon side too strong. There are slight chances that such a practice would revert again you. If you work the Mormon angle refer to those in the picture as outlaws from their own religious cult and then you won't be damning people that are today perfectly law-abiding.

ADVERTISING AIDS

PAPER (ten cents per sheet):—Two one-sheet; two three-sheets; one six-sheet; one 24-sheet. All paper is of the same general style as that furnished on "Riders of the Purple Sage." Some of it lays stress on the sensational side of the production, while the rest is of a quieter nature.

LOBBY DISPLAY:—Ten 8 x 10 photographs are procurable at 75c. per set. The same amount of 11 x 14 photographs cost one dollar. Both these sets are in black and white. There are three 22 x 28 colored photographs furnished at a cost of $1.50.

SCENE CUTS:—These are furnished in one and two-column sizes. The one-columns show Farnum in typical poses and in scenes in which he is seen as a half-naked, white-haired old man. The two-columns are scene cuts well selected.

ADVERTISING CUTS:—These also are in one and two-column sizes and include display advertisements, matrices of which may be secured at the Fox exchanges, and suggested type advertisements which the exhibitor will find useful if he has no time in which to prepare original copy.

SLIDES, MUSIC CUE SHEET.

Release Dates
of all Pictures
Begin
on Page 2262



George Larkin, Who Co-Stars With Betty Compson in "The Border Raiders"

tains lots of comedy situations, although some of them are nonsensical.

The story concerns the hero, a reporter, who saves some valuable papers from the hands of German spies.

The most serious fault one can find with it is the fact that it has not been kept entirely within the limits of farce. At times it is inclined to be serious. It would have been far better had all seriousness been kept out of it entirely

It is a clean attraction. You shouldn't be afraid to play it. I am sure it will please.—*P. S. Harrison.*

Thirty-seven Liberty Loan Reels

Book One Each Day, From Any Exchange, During the Drive

IT is natural for me, or any other American citizen, who has the best interests of our Government at heart, to boost anything that will help make the Liberty Loan a success. But for the moment, I want you to forget that, as I am going to tell you about the quality end first. With the exception of two, that are a little weak, every one of them is a knock-out. They are as good, many of them much better, than anything ever produced during the reign of the single reel. Some of them will make your patrons roar. They will hold their sides.

The question of quality having been disposed of, the patriotic end remains. I don't take myself as being any better patriot than you are. You have shown your attitude time and again. You have the doors of your theatres ever open for the needs of the Government. I am not going to ask you, therefore, to book them, because I know you will. I simply wanted you to take them more seriously as they will do you individually as much good as they will do the Government, which means again ourselves.

These pictures have been donated to the Liberty Loan Committee by the different film concerns. The best known stars appear in them. They are not to be distributed from a central point. Each company is to handle its own contributions. They are to be sent to you free of charge, even express charges paid both ways.

P. S. Harrison.

"The Goat," with Fred Stone

(Paramount—Sept. 22. Directed by Donald Crisp)

THIS is only a fair picture. Its entertaining values are derived from physical action, the few stunts of the star, and some comedy. It contains no heart appealing situations, except some in the last reel.

The story is a revelation of picture making in the studios. It discloses several incidents that transpire during the production of a subject, such as how extras are hired, how some of them get to be stars, the doubling, where stars refuse to take chances in performing dangerous stunts required by the story, and, in fact, everything that takes place in the filming of a picture.

Mr. Stone displays unusual skill and competence as a screen actor. It appears that he is adapted splendidly to portray Western roles. Given a decent story he can undoubtedly deliver the goods. This one hardly furnishes him the proper vehicle.

It is a clean attraction. Length, 5 reels.—*P. S. Harrison.*

"Whatever the Cost," with Anita King

(Plaza-Hodkinson—Oct. 7. Directed by Robert Ensminger)

THERE isn't much in this picture that will excite anybody. It is just a ready-made program offering. The element of heart appeal is absent, the picture depending entirely on physical action.

The death of the heroine's father, a whisky smuggler, forms the basis of the story. It is caused by the accidental discharge of a pistol, held in a threatening attitude by the villain, dressed in freshly creased white pair of pants, white socks and shoes. In order to discover the murderer, the heroine gets a job in a dance hall.

P. S. Harrison.

Run the Liberty Loan Films
No Cost to the Exhibitor

Directory of New Theatres

WASHINGTON

George Reizner, proprietor of the Lyric and Grand theatres at South Bend, Wash., has started the erection of a new theatre on Duryea street, at Raymond, Wash., which is expected to cost, with its furnishings, about $50,000.

OREGON

The walls are now up for A. Hackbarth's new theatre building at Enterprise, Oregon. The new house will seat 600.

KENTUCKY

It is planned to erect at Camp Knox, Stithton, Ky., one of the largest Liberty theatres in the country, and at Camp Zachary Taylor another one to seat 2,000 persons.

CALIFORNIA

At Long Beach the steel skeleton of a building started two years ago will be made into a Class A theatre by Markwell Brothers and will cost $350,000.

ILLINOIS

Lubliner and Trinz have just completed their new Pantheon theatre at 4642 Sheridan Road, Chicago, at a reported cost of $750,000, and a seating capacity of 3,000.

Studio Space for Rent
KEENEY STUDIOS
308 East Forty-eighth Street
Five minutes from Broadway
APPLY TO
Frank A. Keeney, 1493 Broadway, Room 212
RAY C. OWENS, *General Manager*

Studios for Lease
PRODUCERS are solving Fuel Problem this winter by moving to Los Angeles. Save time, trouble and money by leasing Studio location through us. Most complete listings of all available Studios.
Personal attention given Moving Picture Business
R. A. Rowan & Company
200 Title Insurance Building, Los Angeles, Cal.

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap
PETER LEONARDIS & SONS
132 Nassau St., New York City **55 to 59 River St., Newark, N. J.**

Features---Current and Coming

Bluebird Photoplays

Sept. 9. The Brazen Beauty (Priscilla Dean) 5
Sept. 23. A Society Sensation (Carmel Myers) 5
Sept. 30. The Velvet Hand (Fritzi Brunette) 5
Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau) 5

Famous Players-Lasky Corp.

Aug. 19. In Pursuit of Polly (Billie Burke)..
Aug.26. Green Eyes (Dorothy Dalton).....
Aug. 26. Till I Come Back to You (De Mille's) .....
Aug. 26. The Marriage Ring (Enid Bennett).
Sept. 1. On the Quiet (J. Barrymore).....
Sept. 1. Hearts of the Wild (E. Ferguson)..
Sept. 1. The Source (Wallace Reid).....
Sept. 8. The Girl Who Came Back (E. Clayton) .....
Sept. 8. The Hun Within (Special).....
Sept. 8. The Cruise of the Make-Believes (Lila Lee) .....
Sept. 15. He Comes Up Smiling (Doug. Fairbanks) .....
Sept. 15. Out of a Clear Sky (M. Clark)....
Sept. 15. Vive La France (D. Dalton).....
SUCCESS SERIES (Reissues)
Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark) .....
Sept. 15. The Girl of the Golden West (Special) .....
Sept. 22. Zaza (Pauline Frederick).....
Sept. 29. Carmen (Geraldine Farrar).....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES
Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Oct. 15. Why I would Not Marry.....
Oct. 15. 18 to 45.....
SPECIAL FEATURES
Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....
Aug. 11. The Bird of Prey (Gladys Brockwell) .....
Aug.18. The Liar (Virginia Pearson).....
Aug.23. Lawless Love (Jewel Carmen).....
FOX STANDARD PICTURES
Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
Nov. 10. The She Devil (Theda Bara).....
PRODUCTIONS EXTRAORDINARY
Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."
VICTORY PICTURES
Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Oct. 20. Fame and Fortune (Tom Mix).....
Nov. 3. The Strange Woman (Gldays Brockwell) .....
Nov. 17. I'll Say So (George Walsh).....
Dec. 1. Treat 'Em Rough (Tom Mix).....
EXCEL PICTURES
Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Oct. 27. Virginia Pearson in "Buchanan's Wife".....

General Film Company

AUTHORS' PHOTOPLAYS
Her Moment (Anna Luther).....7 D
HANOVER FILM COMPANY
Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....
DUPLEX FILMS, INC.
Shame (Zena Keefe).....7 D
COSMOFOTOFILM
Hypocrites (Elizabeth Risdon) .....6 D
EXPORT AND IMPORT FILM CO. (Inc.)
Why—The Bolsheviki.....5 D
OAKDALE PRODUCTIONS
The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Victory Film Company

The Triumph of Venus (Betty Lee).....5 D

Goldwyn Pictures Corp.

Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh)..... 5
GOLDWYN STAR SERIES
Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy).....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Oct. 21. A Perfect 36 (Mabel Normand)....5 C
Oct. 28. Thirty a Week (Tom Moore)....5 C D
GOLDWYN SPECIALS
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)
Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Aug. 26. Petticoats and Politics (Anita King) ..... —
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King)..... —
Oct. 21. The Law that Divides (Clifford).... —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Oct. 28. Three X Gordon (Kerrigan)..... —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Oct. 14. The Heart of Rachael (Barriscale).. —
(Robert Brunton)
Oct. 14. Goddess of Lost Lake (Glaum)..... —
(Douglass Natural Color)
Cupid Angling (Ruth Roland)..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)
Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5
(SCREEN CLASSICS, INC., SPECIALS)
The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe..... 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro..... 7
Draft 258 (Mabel Taliaferro), Metro..... 7
My Own United States (Arnold Daly), Frohman 5
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5

Pathe Exchange, Inc.

Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Oct. 6. The Border Raiders (Larkin-Diando) 5

Select Pictures

Aug. 18. Her Only Way (Norma Talmadge). 6
Aug. 25. Sauce for the Goose (Constance Talmadge) 5
Sept. 9. The Burden of Proof (Marion Davies) 5
Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
SPECIAL RELEASES
Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 5
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)
Sept. 1. Untamed (Roy Stewart)..... 5
Sept. 1. The Mask (Claire Anderson)..... 5
Sept. 8. Secret Code (Gloria Swanson)..... 5
Sept. 8. Mystic Faces (Jack Abbe)..... 5
Sept. 15. The Atom (Pauline Stark)..... 5
Sept. 22. Desert Law (Jack Richardson).... 5
Sept. 29. The Gray Parasol (Claire Anderson) 5
Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Oct. 20. Reckoning Day (Bella Bennett).... 5
Oct. 27. Love's Pay Day (Rosemary Theby). 5

Universal Productions

Aug. 12. A Woman's Fool (Harry Carey).. 5
Aug. 26. Bread (Mary McLaren)..... 6
Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6

Vitagraph V-L-S-E

Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon)..... 5
Sept. 23. The Girl of Today (Corinne Griffith) 5
Sept. 30. A Diplomatic Mission (Earle Williams) 5
Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Oct. 21. Everybody's Girl (Alice Joyce)..... 5
Oct. 28. Miss Ambition (Corinne Griffith).... 5

World Pictures

Aug. 19. Merely Players (Kitty Gordon).... 5
Aug. 26. Inside the Lines (Lewis A. Stone).. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. "Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Oct. 21. Why Husbands Flirt.
Oct. 28. Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts

Released one a month.

June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2265)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

PARAMOUNT BRAY PICTOGRAPHS

July 1. Schematography, The Art of Correcting Injurious Postural Habits; With the Deep Sa Anglers; Animated Technical Drawing—E. Dean Parmlee.
July 8. Helping Humanity to Be Healthy and Happy, No. 1; Beauty to Order, The Advanced Art of Dermatology; Cartoon by Wallace Carlson.
July 15. Helping Humanity to Be Healthy and Happy, No. 2; Preparing the Victory Army; In Nature's Gardens; Cartoon by Earl Hurd.
July 22. Helping Humanity to Be Healthy and Happy, No. 3; An African Game Hunt; Motion Analyzed (first of a series analyzing motion); Cartoon by Bray Studios.
July 30. Why Batters "Fan Out" (second in a series analyzing motion); Animated Technical Drawing—E. Dean Parmlee.

PARAMOUNT BURTON HOLMES TRAVELOGUES

July 1. Auckland: The Metropolis of New Zealand.
July 8. Rotorua: The Yellowstone of the Antipodes in New Zealand.
July 15. Among the Maoris of New Zealand.
July 22. Wellington and the North Island of New Zealand.
July 29. Down South in New Zealand.

PARAMOUNT ARBUCKLE COMEDIES

Moonshine.
No release this month.
July 8. Good Night, Nurse.

PARAMOUNT MACK SENNETT COMEDIES

May 6. His Smothered Love.
May 20. Battle Royal.
June 3. Love Loops the Loop.
June 17. Two Tough Tender Feet.
July 1. Her Screen Idol.
July 15. Ladies First.
July 29. Her Blighted Love.

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM" SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....1 D
Where the Sun Sets Red.....1 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 reel

CRYSTAL FILM CO.

Romeo and Juliet.....2 C

CRYSTAL COMEDIES

(Pearl White, Estelle Deland, Don Barclay, William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC.

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc.

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Oct. 21. A Pair of Pink Pajamas.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C
Sept. 17. All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Monday, September 23, 1918

Official War Review No. 13.....
The Far Flung Battle Line (French Picture) .....1 reel
The Great Water Peril (Toto-Seymour-Johnson) Rolin .....1 C
A Hollandized Caribee (Dutch West Indies) Travel .....1 reel

Monday, September 30, 1918

Official War Review No. 14.....
Getaway Kate (Chadwick-Gzell) Astra.....2 D
Swing Your Partners (Lloyd-Daniels-Pollard) Rolin .....1 C
The Far Flung Battle Line (British Picture) .....1 reel
St. Kitts, The Mother Colony (Travel-Post Film) .....1 reel

Monday, October 7, 1918

Official War Review No. 15.
No Place Like Jail (Stan Larel) Rolin.....1 C
Antigua, British West Indies (Travel-Post Film) .....1 reel
The Far Flung Battle Line (French Colonial Troops) .....1 reel
Triumph of Transportation (Leggett-Gruen) .....1 reel Ed.

Monday, October 14, 1918

Official War Review No. 16.....
Why Pick On Me? (Lloyd-Rolin).....1 C
Barbados, British West Indies.....1 travel
Far Flying Battle Line.....1 topical

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.

WOLVES OF KULTUR

Oct. 13. First Episode, The Torture Trap.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—Parted from His Bride (Kerrigan) .....1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
"Fighting for Freedom," Episode o. 1, "Admiral Beatty's Fleet in Action" (one reel).

Monday, October 7

NESTOR—His Royal Nibs (Comedy Cast).1 C

Wednesday, October 9

CENTURY—Untamed Ladies (Alice Howell),2 C

Monday, October 14

NESTOR—Perils of the Parlor (De Haven)..1 C

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D

UNIVERSAL ANIMATED WEEKLY

Sept. 4. Number 40.
Sept. 11. Number 41.
Sept. 18. Number 42.
Sept. 25. Number 43.
Oct. 2. Number 44.
Oct. 9. Number 45.
Oct. 16. Number 46.

UNIVERSAL SCREEN MAGAZINE

Sept. 7. Number 87.
Sept. 14. Number 88.
Sept. 21. Number 89.
Sept. 28. Number 90.
Oct. 5. Number 91.
Oct. 12. Number 92.
Oct. 19. Number 93.

UNIVERSAL CURRENT EVENTS

Sept. 7. Number 69.
Sept. 14. Number 70.
Sept. 21. Number 71.
Sept. 28. Number 72.
Oct. 5. Number 73.
Oct. 12. Number 74.
Oct. 19. Number 75.

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2263)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions.
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

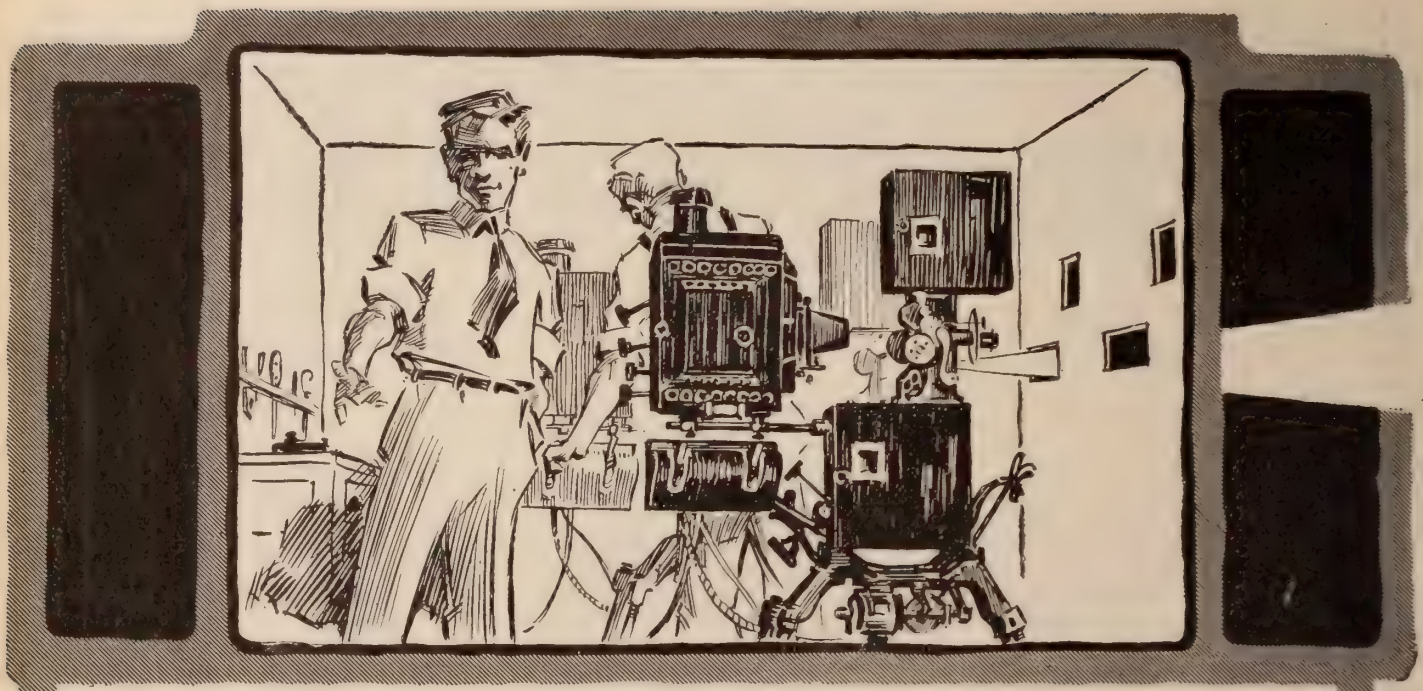
Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).



Projectionist Ray
Says:

"There seems to be a whole lot in a name—sometimes. Take, for instance, **POWER'S.**

"Every thing about the **CAMERAGRAPH** suggests **POWER.** Its frame, rigid as a steel bar, possesses **POWER.** The wide spread of its legs—like a prize fighter's—gives **POWER;** and the entire weight of its structure is so evenly distributed **OVER THIS WIDE EXPANSE** as to give the stability necessary for **POWER.**

"**POWER'S** never played a confidence game: therefore it has the **CONFIDENCE** of every projectionist that ever used it. That's because of the **POWER** that is in it and behind it to do always the right thing. What you **WANT,** it **DOES.**

"IT PUTS THE PICTURE ON THE SCREEN"

NICHOLAS POWER COMPANY
INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Theatres Welcome Gasless Sundays

WHATEVER the gasless Sunday may have done to the picture houses in other cities, it has at least done no injury to the business in Fond du Lac. Manager Wm. E. Ainsworth, of the Orpheum, declares it has resulted in boosting the patronage at his theatre. Manager Smith, of the Bijou, and Manager Vollert, of the Henry Boyle and the Idea, are of the opinion that it has about "broke even."

Mr. Vollert puts it this way: "Formerly we had a large country patronage on Sundays. The restriction on the use of cars has cut this down to almost nothing, but this loss has been fully offset by the patronage of city people."

Manager Ainsworth, of the Orpheum, who is always more or less of an optimist, sees a real benefit for the picture houses in the Garfield order. "On fine Sundays, before this order became effective," said Mr. Ainsworth, "the city people made a break for the country. Now they can't do it. As a result, the Orpheum Sunday patronage has improved ever since the gasless order went into effect."

Theatres to Start Fourth Liberty Loan Drive

THE CHICAGO THEATRES have received recognition for their splendid work in the Third Liberty Loan drive, by having a special division set aside for them for the next drive, which opened September 28. The loop theatres will be captained by the manager of each individual house, who will be held responsible forthe activity of his own theatre. The outlying districts will be divided into thirty-one zones, with ten or fifteen theatres to each zone.

Peter J. Schaefer has been appointed chairman for the Theatrical Division of the Fourth Liberty Loan, and secured the first sale. Dick Green, International Vice-President of the Stage Employees' and Operators' Union, was the hero. He purchased $10,000 worth of bonds.

All Night Theatres in Chicago Must Close at One o'Clock

ACTING CHIEF OF POLICE ALCOCK has sent out a special order instructing the men in his department to close all Chicago theatres at 1 o'clock. The moving picture houses come under the ordinance prohibiting all forms of entertainment after that hour. Some of the captains overlooked this when they closed the "dry" cabarets and permitted the theatres to continue, which is the reason for issuing the special order. The theatres running all night have been confined to the loop houses in Chicago, the residential district theatres closing at 11 o'clock p. m.

Rialto Theatre in Racine Opens

THE opening of new Rialto theatre on September 21 marked a new epoch in the motion picture history of Racine. It is the step from the provincial type of photoplay houses to the metropolitan idea of maximum comfort for the people and the best class of pictures. The motion picture business in this city up to the present time has been based on the idea of getting the money regardless of the people's desires and wishes. Now with the advent of Rialto all the photoplays of the city are picking up their program of giving the public their wishes in return for their money.

Features in the new playhouse have come from the genius mind of Manager W. C. Lamoreaux. The knitting circle is an innovation—the product of war times—that met the approval of the women upon the opening night. Easy chairs, tables, yarn holders and everything necessary to the knitter has been provided in the special section in the balcony.

A switchboard, purchased at a price of $2,000, gives the best possible light for the pictures, the switchboard being equipped with a dimmer.

The opening night the Rialto was packed and the approval the management received fully repays them for the great effort they expended in putting the new theatre into operation. Exclamations of surprise at the various features, the wonderful coloring and tone shades, and the service showed that the people appreciate the new factor of courtesy and service that now is characterizing all the picture houses of the city.

Dubuque Fans Flock to Marguerite Clark

MANAGER FRED YOUNT, of the Family Theatre, in Dubuque, Iowa, had a big night Saturday, August 14, when Marguerite Clark appeared in "The Amazons." He had no trouble getting people to come in, but he was for a time driven to his wits end trying to get them out, for a large number showed a tendency to stay and see the show a second time. It was only by flashing a sign telling people who had seen the show to leave the theatre so as to make room for the waiting crowds that he managed to clear the place.

Fond du Lac Managers Hatch Bright Idea

MANAGER AINSWORTH, of the Orpheum, and Manager Smith, of the Bijou, in Fond du Lac, Wis., have adopted a new policy this year. Last season, when the weather grew cold and the crowds had a tendency to remain at home, they let down a bit on their programs. They won't do it that way this year. They propose to put on the big stuff and coax the picture fans out even on the cold and stormy nights.

THE CENTRAL STATES

October 5, 1918

What Racine Is Doing

THE BIJOU THEATRE is putting forth one of its strongest programs for the coming week of Bessie Barriscale in "Within the Cup," Mitchell Lewis in "Nine Tenths of the Law," and Edna Goodrich in "Her Husband's Honor." Mitchell Lewis pictures have received the approval of the people in Racine, and the actor is considered on a par, if not higher, than William S. Hart.

MANAGERS NORMAN and Blumberg are making a strong bid for an exclusive trade in Racine by their program of music and pictures. The new management has announced its new policy of service and have laid down the gauntlet to the fans of a series of pictures that speak for themselves. Many of the coming productions have been booked months in advance to insure the public first showings.

THE ORPHEUM THEATRE opened September 21 for the winter season, and while the majority of their time is devoted to vaudeville they will show many of the better films that come from the leading companies of the world.

MANAGER I. R. PETERS of the Palace theatre has added a zest to his program by staging novel stunts during the community singing and during the pictures. The other night he secreted himself in the orchestra pit and dramatized "Less Than Kin" by singing to the accompaniment of the pipe organ and violin obligato.

D. W. GRIFFITH'S "GREATER LOVE" was the opening program at the Rialto. Alice Brady in "The Better Half," Marguerite Clark in "Under Clear Sky," Mary Pickford in "Johanna Enlists," Vivian Martin and Fatty Arbuckle in "The Cook" comprised the program for the week.

OWEN McKIVETT has secured the approval of the picture lovers in Racine with his new orchestra.

LIGHTLESS NIGHTS, together with dreary weather, tended to cause a falling off in the attendance during the past week.

"ITALY'S FLAMING FRONT," the second of the government pictures, will be shown during the week of September 30 at the Bijou theatre.

"RIDDLE GAWN," Pauline Fredericks in "Feldora," Dorothy Dalton in "Green Eyes," and Ethel Barrymore in "Our Mrs. McChesney" composes the program for the Palace for the coming week.

BUY LIBERTY BONDS

Crocker Puts Personality Into His Theatre

"IT may be 'small town stuff,' but it's good business."

This was the comment of Ralph W. Crocker, manager of The Star, Elgin, upon his plan of personal service which he claims is his most valuable business asset.

Crocker has made it the habit for seasons to be at the door of the Star himself for a while every afternoon and for the whole evening. He takes tickets and supervises the ushering, a job which he could get done for fifty cents a performance.

But, as manager, Crocker himself on the job is able to have an influence that he affirms more than repays his trouble. He makes it a point to give personal service in every possible way, among them the following:

Recognizing the habit of continual film fans to head for the same seats with each visit, he sees that this man's and that woman's preferences are regarded; that the man who always sits on the side, gets a side seat, no matter how crowded the house; that the woman who never will sit under an electric fan, does not have to do so; that the fans who like the back rows get seats there; that those opposed to later comers brushing past them and tripping over their feet are placed in the wide aisle.

He has trained his memory to know just where the majority of his patrons are seated. Then, when a man made later than his wife or family by business appointment seeks to join them, he leads him directly to their location.

He encourages all inquiries and establishes himself an animated bureau of information. He holds the theory that personal contact in the theater is worth inestimably more than any amount of office interviews or calls.

And he hears the "kicks" and the praises and learns to know the general opinion of certain species of films better than he could learn by any watching of box-office receipts.

When other theaters are alluring with bigger stars and newer plays, the l'il old crowd, like a big family, gathers afternoon after afternoon and night after night at the Star.

And the manager piles up the coin and smiles the grin of good-fellowship with fans.

Dubuque News and Views

"THE GHOST OF ROSY TAYLOR," with Mary Miles Minter, proved a money-maker for Manager Doyle, of the Dreamland. The picture was put on for two days, Wednesday and Thursday, September 11 and 12.

WILLIAM DESMOND, IN "CLOSIN' IN," was the star presented at the Liberty Theatre, Thursday, September 12. Mr. Desmond is a good drawing card, and his pictures are always satisfactory.

THEDA BARA was at the Princess on Wednesday and Thursday, September 11 and 12, in "The Soul of Buddha."

A BLUEBIRD PHOTOPLAY, "The Red, Read Heart," with Monroe Salisbury and Ruth Clifford, was the Thursday, September 12, program at the Family Theatre.

"A FIGHT FOR MILLIONS," with William Duncan, is being shown at the Grand every Saturday in connection with "The Allies' Official War Review."

WILLIAM BILLOS, of the Princess Theatre, presented one of Dubuque's favorite players, Charles Ray, in "His Mother's Boy," on Friday and Saturday, September 13 and 14. The picture was well attended.

FRANCIS BUSHMAN AND BEVERLY BAYNE were at two Dubuque theatres on Friday, August 13. They were starred at the Grand in "Cyclone Higgins," one of the best comedies of the month. The Family had them in "Red, White and Blue Blood." This picture drew famously.

ON FRIDAY, SEPTEMBER 13, the Liberty Theatre offered "Her Decision," with J. Barney Sherry and Gloria Swanson. Baby Marie Osborn was the star of Saturday's program.

(Continued on page 4)

They Say in Chicago That—

HARRY WILLARD, manager of the Fox Chicago office, just returned from a trip through southern Wisconsin, after booking the entire Fox output in each town he visited.

GEORGE WILSON, well and favorably known by all Illinois exhibitors, is now selling Metro through the state, taking the place of Jay Riley.

J. E. McBRIDE, from the general manager's office, Fox New York office, has been in Chicago in the interest of publishing "The Life of General Pershing," from which the screen version "Why America Will Win," was taken.

C. W. ECKHARDT, central district manager of the Fox Corporation, will be in Chicago soon, after a two weeks' swing around the circuit.

CRESS SMITH, manager of Metro Chicago office, reports having booked the next two Screen Classic productions, Harold Lockwood in "Pals First" and Nazimova in "Eye for Eye" to Balaban & Katz's new Riviera theatre, and the Rose and Orpheum in the Loop.

THE MISSES REGAN, LINDEN AND THORSEN, of the George Kleine System Stenographic Department, are kept on the jump handling the correspondence pertaining to "The Unbeliever" and "Behind the Lines in Italy."

LOUIS GREEN, manager of George Kleine System Buffalo office, has been in Chicago consulting with the powers that be.

AN OIL REPRODUCTION of an original oil painting of President Wilson in a beautiful gold frame, is being put out by the U. T. E. Corporation, and should grace the lobby of every theatre in the country, draped with an American Flag. The reproduction is a secret process of the famous artist, Rudolph Bohunek, whose painting of President Wilson is considered a masterpiece.

THE THIRD WEEK of the "Vigilantes" is keeping right up to the mark from the standpoint of attendance. Lewis J. Hampton, president of the Bear State Film Company, is wearing a smile that will not come off in consequence.

FRANK ZAMBRENO, head of the Unity Photoplay Co., reports that their business is very large. Their picture, "Berlin Via. America," is going particularly well.

R. A. ROLAND, president of Metro Film Corporation, and Count De Cippico, husband of Rita Jolivet, passed through Chicago on their return trip from the coast, where Metro is planning to erect an enormous new studio.

E. W. JOHNSON, former Illinois salesman for Goldwyn, is now selling Metro through Illinois.

E. C. DAVIES who left the Triangle to go to Macon, Georgia, found it too hot down in that country and is back in Chicago.

L. R. ABBOTT, booker of Fox Chicago office, who was called to the colors, is now located at Spartansburg, S. C.

MEYER J. COHEN, manager of the George Kleine System of San Francisco, has been in Chicago having a conference on the coast situation.

WALTER KONSACK of the Fox Chicago office is broken-hearted, having just been rejected for overseas duties.

THERE WILL BE a contingent going to Racine, Wis., for the opening of the new Rialto theatre, Saturday, September 21. W. C. Lamoreaux, managing director of the new house, has sent out classy engraved invitations for the opening.

B. W. ALBERTS, chief booker of the Goldwyn Chicago office, is up to his eyes in booking their Liberty Loan Drive pictures, "The Bonds that Tie," featuring Geraldine Farrar, Tom Santschi, and Milton Sills; also "The Biggest Game Ever Played," featuring Pauline Frederick, Mae Marsh, Madge Kennedy, Mable Normand and Tom Moore. Exhibitors should get busy and have their dates sent in without delay.

D. M. VANDEWALKER, JR., of the Doll-Van Corporation, is back at his desk, entirely recovered from his recent illness.

GEORGE KLEINE is getting out a series of trailers for the Fourth Liberty Loan, featuring Grace Valentine, now appearing at the Cort theatre in "Lombardy Limited."

JACK MERIDETH is keeping up his record of a new contract each night for Goldwyn pictures.

MISS E. M. HOPKINS has resigned from the Doll-Van Company, to enter government service.

THE CHICAGO EXHIBITORS have been greatly impressed by Congressman George R. Lunn's assertion that "We must look to the film for real comprehensive history of the Kaiser's ruthless attempt to subjugate the world." Sid Goldman reports that the picure, "Crashing Through to Berlin," the big screen review of the war, is going great.

THE GOLDWYN PICTURE, "Just for Tonight," starring Tom Moore, is going over big, according to Manager VanRonkel of the Chicago office.

HARRY GRAHAM, who has been the manager of the George Kleine System office, Dallas, Texas, has been transferred to Boston, succeeding R. B. Clark.

F. M. Brockell, of the Famous Players Chicago office, has resigned to join the Goldwyn forces. Mr. Brockell's first stop will be St. Louis.

THE LANGLEY THEATRE, on Sixty-third street, has been remodeled and has installed two DeLuxe Motiograph equipments.

MEYER COHEN of the George Kleine System Frisco office, has won first prize of $500, offered by Mr. Kleine to the first office of his System to reach its allotment on bookings for "The Unchastened Woman." The New York office won the second prize of $300.

MAX GOLDSTEIN will supervise the city sales department of the Famous Players, Fred C. Creswell will supervise the country sales department, and C. W. List will have charge of the office.

O. S. SPAHR, manager of the Enterprise Optical Company, reports that they have just shipped a consignment of twelve machines to Singapore, also an Australian shipment.

A. TEITEL is now cleaning the Cleopatra prints for the Chicago Fox office.

JOHN E. McCAULEY made a flying trip to St. Paul and Red Wing, for the Enterprise Optical Company, installing two DeLuxe machines in both cities.

O. M. WELLS, manager of the Vista, Twentieth Century, and the New Park, three of the select south-side residential district picture palaces, reports that his business at each house keeps right up to the mark.

W. L. HILL, of the Famous Players-Lasky Corp., says that the Paramount week in this section exceeded its fondest expectations.

THE ESSANAY studio has been closed and will be devoted to Government work.

W. C. LAMOREAUX, manager of the new house in Racine, was in Chicago for a few days closing contracts and arranging for his opening Sept. 21.

JOE KOPPEL, manager of the Balaban & Katz new Riviera theatre, is now on the jump night and day endeavoring to get the house in shape for an early opening.

THE FAMOUS PLAYERS-LASKY CORP. will go into their new build-

(Continued on page 4)

2 REEL WESTERNS

Just the kind of subjects every exhibitor has been asking for.

Just the kind of subjects your people want.

A Series of Sixteen—featuring

SHORTY HAMILTON

Produced by THOS. H. INCE

Thrilling—Sensational Comedy Dramas

A New One Every Other Week

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THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue, Chicago, Ill.
D. M. Vandewalker, Jr., Vice-President

Merchant's Bank Bldg., Indianapolis, Ind.
Henry Dollman, President

Additional Dubuque News

(Continued from page 2)

ANN PENNINGTON played at the Family Theatre Sunday, the 15th, in "The Antics of Ann." On Tuesday the Norma Talmadge Selznick production, "The Law of Compensation," was shown, and the crowds that witnessed it surpassed those of the picture "Panthea."

THE VITAGRAPH FEATURE, shown at the Grand Sunday, September 15, was "To the Highest Bidder," with Alice Joyce. Both Miss Joyce and Percy Standing were well cast.

MADGE KENNEDY appeared at the Princess Theatre Monday and Tuesday, September 16 and 17, in "The Danger Game." She is scheduled to appear in "The Service Star" the latter part of the month.

MANAGER LORENZ, of the Grand Theatre, chanced upon three appropriate days for the showing of "Lest We Forget," with Rita Jolivet—Monday, Tuesday and Wednesday of the week of September 15—just the days when Germany made her infamous peace proposal. On Monday night the audience was most enthusiastic; they cheered heartily whenever French or American troops were shown, and hissed the Germans when they appeared on the screen.

"THE MANX-MAN," George Loan Tucker's screen version of Hall Caine's novel, came to the Dreamland Theatre, Wednesday and Thursday, September 18 and 19, direct from an engagement at the Criterion Theatre at New York.

EVART OVERTON, as the star of the Vitagraph production, "The Bottom of the Well," made himself popular with the patrons of the Family Theatre, where the picture was shown on Wednesday, September 11. Mr. Overton is an actor of great talent, and his ability to make the most of a role was never more apparent than in this picture.

JACK PICKFORD and Robert Gordon shared the honors of the day at the Princess Theatre, Sunday of this week, in "Huck and Tom." Both of these promising young actors were admirably well fitted to their respective roles, and, as a result, "Huck and Tom" was one of the best comedies Paramount has produced. Little Miss Clara Horton's interpretation of Becky was most praiseworthy.

"MR. LOGAN, U. S. A.," with Tom Mix, kept Manager Boyle, of the Dreamland Theatre, quite busy handling the crowds for the two days the picture was shown here, Sunday and Monday, September 15 and 16. This is the first Fox Victory picture to be shown at the Dreamland, and it was a "Victory" in every sense of the word.

TOM MIX was also presented at the Liberty on Sunday. This theatre's photoplay, "Ace High," drew exceptionally well, not only because it was a Mix feature, but also on account of its being a story of the Canadian Northwest Mounted Police, and these stories always draw famously here.

"THE PAINTED LILY," with Alma Rubens, was the feature shown at the Liberty Theatre on Tuesday, September 17. "Camille," with Clara Kimball Young, was the Wednesday feature.

A NEW TRIANGLE ACTRESS, Peggy Pearce, was presented Tuesday, September 17, at the Dreamland Theatre, in "The Golden Fleece."

THE REGENT THEATRE at Lancaster, Wis., had a five-reel Government picture, "With Pershing in France," for its Monday, September 16, program. Sergeant Henrickson, a discharged soldier of the Rainbow Division, appeared in person and lectured at each performance. During the previous week Mary Miles Minter made a great hit in "A Bit of Jade."

"UP THE ROAD WITH SALLIE," starring Constance Talmadge and Norman Kerry, came to the Dreamland Theatre at Galena, Ill., Friday, September 13. "The Eternal Temptress," with Lina Cavalieri, was the Saturday feature.

THE STAR, "the show place of Decorah," had "A Self-Made Widow," with Alice Brady, for its Thursday, September 13, program. A comedy and a War Review were also shown. On Friday and Saturday "Amarilly of Clothesline Alley," with Mary Pickford, was shown. "The Splendid Sinner," with Mary Garden, was the feature offered Monday, September 16.

"INTOLERANCE" was shown at the Soldiers' Grove, Wis., Friday and Saturday, September 13 and 14.

BEGINNING Wednesday, September 25, all school children are to be admitted for five cents at the Blende Theatre, at Benton, Wis.

"VENGEANCE AND THE WOMAN," Vitagraph's greatest serial, will begin Monday, September 23, at the Blende Theatre, at Benton, Wis.

HAROLD LOCKWOOD pleased the fans of the Belknap Theatre, at Hopkinton, Iowa, by his fine work in "The Comeback," an old but interesting Metro release.

THE patrons of the Palace Theatre, at Waverly, Iowa, are firm followers of Douglas Fairbanks, since his appearance in "Mr. Fixit," which was shown there Sunday and Monday, September 15 and 16.

"TRIPLE TROUBLE," with Charles Chaplin, played for two days, Friday and Saturday of this week, at the Palace Theatre, at Waverly, Iowa. A huge crowd attended.

Additional Chicago News

(Continued from page 3)

ing in Chicago the last of September. The third and fourth floors will be devoted to the sales and accounting departments and division offices. The fifth, sixth and seventh to their publicity and accessory departments. The eighth for their films, inspection and shipping departments.

FLOSSIE A. JONES has been in Chicago for a few days arranging her bookings, having entirely recovered from the strenuous week spent at the A. E. A. Convention. Miss Jones, by many novel publicity methods, was enabled to put the Paramount week in Waukesha over with a bang.

LOUIS LAEMLE of the Universal Chicago Office, is so busy checking up checks he doesn't have time for lunch. However, he likes his occupation —business is great.

C. SANFORD HARRISON will remain in Chicago representing the Bear State Film Company, with offices in the Schiller Building. Mr. Harrison says that the business for the past two weeks of the "Vigilantes" playing at the Playhouse has exceeded their expectations. Mr. Hampton, president of the company, is endeavoring to arrange with the theatre to extend the run of this picture.

LEE HERZ, president of the Silee Exchange, has closed with L. S. Card, general manager of the Producers' Distributing Corp., to handle all their productions. He has also closed with the Classical Motion Picture Co. for their six-reel production, "Five Nights." Mr. Herz has four other pictures coming which will be announced soon.

THERE ARE FEW PEOPLE that know that the first cabaret was held in San Francisco in the days of '49. This is shown to be the case, however, in the historically correct picture, "The Vigilantes," now playing to capacity at the Playhouse in Chicago.

ROBERT WARWICK is proving a strong drawing card at the Star theatre.

IRVING MACK, publicity man for the Universal Chicago Office, jumped to Indianapolis to further the interests of "Crashing Through to Berlin," which opens there. He successfully put over "Husbands Only" in Milwaukee.

D. M. VANDAWALKER, JR., is in the country convalescing from his recent illness.

THE DOLL-VAN FILM CORPORATION will soon release their two new productions, the six-reel "Nine Tenths of the Law," and "The Crucible of Life," in seven reels. Both pictures will play the Ascher Bros.' Circuit, Lubliner & Trinz houses, and are booked for week runs at the Pastime.

TOM MITCHELL has been placed in charge of the northern end of Indiana for "Hearts of the World" operating out of the Chicago office.

HENRY DOLLMAN, president of the Doll-Van Film Corp., is in Chicago for a sales conference on a new picture the company has bought, but not ready to be announced.

C. E. SHURTLEFF, sales manager of the Paralta, has been in Chicago on business for his company.

THE COUTHER THEATRE of Oak Park, Illinois, has been leased to Hilliard Campbell, owner of the Curtis, Downers Grove, and Brookfield theatre, Brookfield, Illinois. Mr. Campbell is one of the old time all around showmen, and will undoubtedly do big things with his new acquisition. Spencer of the Metro negotiated the lease for both Phillipp Loth, owner, and Mr. Campbell, the new lessee. He also made contract with the house for the Metro program and Screen Classic Productions.

Gathered in Green Bay

"HEARTS OF THE WORLD," the Griffith production which has met with such great success throughout the country, has been booked by Manager H. K. Timm of the Orpheum theatre for one week, commencing September 30. Mr. Timm is preparing for an extensive advertising campaign on the film.

"THE UNBELIEVER" was the attraction at the Grand Theatre September 16-17-18, and it drew large audiences. Special music was played during each presentation of the film, which is the joint offering of Thomas A. Addison, Inc., and George Kleine.

HERBERT RAWLISON played in the five-reel Bluebird photoplay, "Brace Up," at the Royal theatre September 18.

BILLIE BURKE was screened in "Arms and The Girl," a Paramount picture, at the Orpheum theatre September 19, 20, 21 and 22. The film delighted crowds of people.

"MLLE PAULETTE," a Triangle picture, was shown at the Royal theatre September 19. Claire Anderson and Wallace McDonald co-starred in the acting.

GERALDINE FARRAR was presented in a Goldwyn picture, "Turn Of the Wheel," at the Colonial theatre September 20 and 21 and pleased her audiences. It was her first appearance in a Goldwyn film at the house.

"THE LONE WOLF," a Select offering, was shown at the Colonial theatre September 16 and 17. Bert Lytell was in the leading part. The picture was one of the best of the week at the theatre.

"AN HONEST MAN," with William Desmond leading, was shown September 18 at the Royal theatre. It is a Triangle film.

CONSTANCE TALMADGE appeared in "The Shuttle," a Select film, at the Grand theatre September 18, 19, 20 and 21. The picture interested and pleased the patrons of the house.

OLGA PETROVA was presented in a Paramount picture, "Law of the Land," at the Orpheum theatre September 15, and her work met with favor.

THE WORLD film, "The Golden Wall," was shown at the Royal theatre September 20. Carlyle Blackwell and Evelyn Greeley were in the leading parts.

LOUISE GLAUM played in "Wedlock," a Paralta picture, at the Colonial theatre September 18 and 19. The audiences enjoyed the film.

"THE WHIP" was repeated at the Orpheum theatre Septem 17 and 18, and proved popular.

Elgin Items of Interest

IN ADDITION to regular afternoon matinee and the evening shows, the Grand, Elgin, brought out a big house of youngsters at a special school children's matinee performance of "Huck and Tom," September 19. Advertised as the last picture of Jack Pickford, now in service, the film was one of the best ventures of weeks at the Grand.

A YOUNG woman reporter, writing picture news for an Elgin paper, claims to have made discovery of what Elgin fans will applaud—the man in uniform, marching. In a recent article she upbraided Elgin's dearth of enthusiasm, lack of appreciation and coldness of greeting in theatre attending. She described the way in which time after time the flag floated by and the house never peeped or clapped a finger. She compared the lack of enthusiasm in Elgin with the avidness of the average Chicago audience to applaud frequently and vigorously and "kidded" home town fans about their "small town attitude." Local managers claimed it is having results—the article—temporarily, at least, and fans are warming up to their job of keeping up the spirit of patriotism at home.

BETWEEN effort being made by the local Woman's Committee, C. N. D., and ambition of local managers, Elgin is expecting soon to establish the rapidly-growing-in-favor community music innovation in film houses. Whether the women will have a hand in the pie or not remains for the future to determine. Realizing the value of going after the fad and taking advantage of the plan in height of its existence, certain local managers are making dickers for words of popular songs to be screened while local talent encourages singing. The plan of reviving the old-time photoplay songs with pictures and solos and attempt to have concert singing of choruses, is not regarded as a great success by the manager planning to introduce the music, but are continued as features of a combination every-Monday-evening program at another house.

Elgin Flocks to Goodwin Picture

ACCORDING to reports from Elgin, Ill., a recent showing of Nat Goodwin's recent picture, "The Marriage Bond," was freely patronized because of the remarkable amount of newspaper publicity that has been given the comedian's matrimonial affairs. The production was shown at the Star Theatre on September 15.

The Grand, Elgin, emphasized the agreement of one of their two days' booking of "Pershing's Crusaders" with the famed general's birthday, September 13, and drew the big crowds that day.

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UNITED THEATRE EQUIPMENT CORPORATION

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512 South Wabash Ave.—(Ground Floor) Chicago, Ill.

In Springfield Theatres

SEVERAL OF THE SPRINGFIELD theatres have written William E. Mason, Congressman-at-large, protesting against the increased amusement tax. Mr. Mason has assured all that he will do everything in his power to kill the proposed increase, as he figures the motion picture theatres, and their low admission prices absolutely essential to the masses.

MISS NELL KEMPER, former Springfield girl, has resigned as scenario editor to William S. Hart, and has taken up journalism in the Los Angeles territory.

FROM THE WAY Louie Kerasotes started on Sunday, Sept. 15, the Savoy will break all records this week. The program as booked follows: Sunday, Neal Hart in "Beating the Limited," and a two-reel L-Ko comedy; Monday, Harry Morey and Gladys Leslie in "His Own People"; Tuesday, Tom Mix in "Cupid's Roundup," and Charlie Chaplin in "Hula Hula Land"; Wednesday, "The Brass Bullet," an Eddie Lyons and Lee Moran comedy and a Weekly; Thursday, Ella Hall in "A Mother's Secret"; Friday, Leah Baird in "One Law for Both"; Saturday, "The Girl of the Golden West."

BEN ROVIN says his Amuse-U is doing splendidly, couldn't expect to do better.

THE EMPRESS, under the management of Dr. B. L. Renfro, continues to pile up a nice profit every week.. Rumor has it that Dick Diamond, former owner, is anxious to get back into the picture business.

EARL SKAGGS is now chief operator at the Lyric.

THE GAIETY had a wonderful day Sunday, Sept. 15, with "The Hun Within," Artcraft-Paramount special. The same can be said for The Princess with "For Husbands Only" and the Vaudette with Ethel Clayton in "The Girl Who Came Back." The Royal played to capacity all day with "My Four Years in Germany." The Lyric, with Peggy Hyland, in "Bonnie Annie Laurie," reports business as good.

IT IS UNDERSTOOD that the newspapers (three) will shortly announce a raise in amusement advertising rates. What effect this will have on the price of admission remains to be seen.

CARLYLE BLACKWELL, in "By Hook or Crook," will be the attraction at the Princess on Wednesday and Thursday, Sept. 17 and 18. Monroe Salisbury will follow for two days in "That Devil Bateese," a Jewel production. Manager Kunz also announces the booking of Grace Valentine in "The Unchastened Woman," to come Sunday, Sept. 29, for three days' run.

LILA LEE, Paramount's new star, comes to the Vaudette on Thursday, Friday and Saturday in "The Cruise of the Make Believe," her first Paramount offering. Miss Lee will be followed by Marguerite Clark in "Out of a Clear Sky."

SINCE THE SAVOY, Amuse-U, Capitol and Royal graduated from the five-cent admission class, their patrons are seeing some real pictures. Even the managers used to turn up their noses at the "junk" that was being displayed. Usually a manager is the last man on earth to say his show is "rotten."

WITH THE THEATRICAL SEASON in full swing, and gasolineless Sundays still in effect, every motion picture theatre in the city loaded up with a strong program on Sunday, Sept. 15. The Gaiety had "The Hun Within," an Artcraft-Paramount special; also "How Charlie Captured the Kaiser," a cartoon comedy; the Vaudette had "The Girl Who Came Back," with Ethel Clayton; "His First False Step," Sennett comedy and Screen Telegram; the Lyric had Peggy Hyland in "Bonnie Annie Laurie," and a Christie comedy; the Princess had "For Husbands Only," with Mildred Harris, and a news weekly; the Royal had "My Four Years in Germany," from Gerard's book, while the Capitol, Royal, Savoy, Amuse-U, Empress, North End Circle and Pekin theatres showed the best programs that could be secured.

GERALDINE FARRAR was seen in her first Goldwyn picture, "The Turn of a Wheel," at the Gaiety on Thursday, Friday and Saturday, Sept. 19, 20 and 21. Mary Pickford will follow the opera queen in "Johanna Enlists," her next to last Artcraft production.

FOR THE LAST HALF OF THE WEEK of Sept. 15 the Vaudette had Lila Lee, the new Paramount star, in "The Cruise of the Make Believe," Lasky play.

"TO HELL WITH THE KAISER," Metro's widely advertised photoplay, comes to the Princess on Sunday, Sept. 22, for four days' run. The Princess expects to do as well with this picture as it did with "The Unbeliever," which holds the record for big business the current year.

"A PAIR OF CUPIDS," with Francis X. Bushman and Beverly Bayne, comes to the Lyric on Tuesday and Wednesday, Sept. 17 and 18; on Thursday, Friday and Saturday, Theda Bara in "The Yoke," will be the attraction.

ED. MAISEL, manager of the Capitol, announces the booking of "To Hell With the Kaiser," "Toys of Fate," "Blue Jeans" and other Metro productions. Ed was in Chicago last week, and says he is going to present shows on Washington street that will be the talk of the town. Another thing Ed did while up in the big town was to secure the Mack Sennett re-issues, featuring Chester Conklin, Mabel Normanl, Mack Swain, Fatty Arbuckle and Syd Chaplin.

GUS KERASOTES is going right after things at the Royal. Gus booked "My Four Years in Germany" for four days' showing, the longest run any picture has ever been booked for at the Royal. Other good things that Gus announces as coming this way are "The Unbeliever," "Over the Top," "Cleopatra," and all of the William Fox Standard pictures.

LOUISE KERASOTES had "The Kaiser, the Beast of Berlin," coming on Sept. 23 and 24, and will show "Pershing's Crusaders" at an early date.

LYMAN H. HOWE'S new travel festival will come to the Chatterton on Sept. 20 and 21. The Howe pictures are increasing in popularity with every showing here, and business will one day be capacity for the Howe people in Springfield.

NAZIMOVA in "Revelation" gave Capitol patrons one of the best pictures ever shown at the theatre. Barney Sherry in "High Stakes" and Shorty Hamilton in "The Snail" also pleased folks who visit Maisel's photoplay palace.

THE 18 TO 45 DRAFT LAW catches Louise Kerasotes, of the Savoy; W. D. Cave, of the Chatterton; Harry Thornton, of the Gaiety; Ed Kunz, of the Princess, and George Riordan, of the Majestic. Kunz, Riordan and Kerasotes are unmarried.

JOHN BARRYMORE in "On the Quiet," and Wallace Reid in "The Source," had a good week at the Vaudette, Sept. 8-14. Other pictures on the program for the same days were Charlie Chaplin in "Triple Trouble," and a Screen Telegram the first half, and the Shriners' Parade, Screen Telegram and a Billie Rhodes Strand comedy, "She Nearly Proposed," the last half.

THE PRINCESS announces business for the week of Sept. 8-14 as being excellent. Sunday, Monday and Tuesday, "The Street of Seven Stars," Mary Roberts Rinehart play, with Doris Kenyon, was the attraction; Wednesday and Thursday, Louise Huff was seen in "T'Other Dear Charmer," and Friday and Saturday, J. Warren Kerrigan pleased with "A Burglar for a Night."

THE PRINCESS has booked the James Montgomery Flagg comedies.

THE LYRIC had one of its very best weeks, Sept. 8-14. Jewel Carmen in "The Fallen Angel," was the attraction for Sunday and Monday; May Allison in "A Successful Adventure" on Tuesday and Wednesday, and Constance Talmadge in "Good Night, Paul," on Thursday, Friday and Saturday.

BY A PECULIARR COINCIDENCE the Gaiety and Majestic theatres had Fourth of July in France pictures on at the same time.

Pantheon Theatre Opens Successfully

LUBLINER & TRINZ new house, The Pantheon Theatre, located on Sheridan Road in the Wilson Ave. district, Chicago, opened September 11 with eclat and most satisfactory returns in the box office. The 3,000 seats were filled long before the scheduled time of starting the performance, and the jams on the outside were tremendous, requiring the keeping in some assemblance of order by a number of officers.

A surprise of the evening was the presence of Madge Evans, World Film's small star, who related some of her camera experiences.

It is estimated that fully 10,000 people were handled the opening night, the house seating approximately 3,000 people.

The music is a great feature of the new house, comprising a thirty piece orchestra under the direction of Alexander Zukovski, formerly of the Chicago Symphony Orchestra, supplementd by a magnificnt organ, costing $20,000.

The Pantheon is luxuriously furnished and the light effects superb, it being possible to produce any combination of color effects by the use of motor-driven dimmers.

Bessie Barriscale is to be congratulated on being the opening attraction at the house in "The White Lie," a Paralta production.

The floral pieces gracing the lobby were many and beautiful. Many people came a great distance to congratulate Harry Lubline and Joe Trinz on this their ninth big theatre, and J. A. Keough on being the manager of it.

What Racine Is Doing

RACINE THEATRES are installing augmented orchestras as an adjunct to their pictures. The Palace has a six-piece orchestra that renders a short concert during the intermission and dramatizes the photoplays in a realistic manner. Manager Owen McKivitt has engaged a four-piece orchestra from Milwaukee that is proving very popular. Managers Norman and Blumberg of the Rex have secured what is considered the cream of musicians in the city when they engaged Cal and Ethel DeVoll. These two artists have won their way into the hearts of the local audiences and are in many instances proving the reason for attendance at the theatre where they play. Miss Florence Bettray, a local pianiste of note, is to render three concerts daily at the Rex.

RACINE has become the "second home" of thousands of Great Lakes bluejackets for the week ends. During Saturday and Sunday a great portion of the audiences are composed of the tars. Managers are beginning to cater to their trade on Saturdays and Sundays. An idle sailor in Racine is unknown. for the minute one is found standing around he is rushed to a movie house.

THE NEW RIALTO opens September 21 for the first time. Local photoplay fans are anxiously awaiting the opening, as the new theatre is regarded as one of the finest in the state. Manager Lamourea has not as yet announced his full policy. It is thought that the service of Paramount, Artcraft, Goldwyn and Metro pictures will be divided between the Palace and the Rialto.

NATHA LUVORITOKI, who has been the leader of the Alhambra theatre of Milwaukee orchestra, has been secured to direct the new Rialto orchestra. Luvoritoki has arrived in the city and has played for the people several times, his talent being appreciated.

"TO HELL WITH THE KAISER" played to capacity houses for five continuous days at the Bijou theatre during the week of September 8. Original ways of advertising served to draw out banner crowds for the patriotic picture, even at advanced prices. Audiences veritably rocked the roof with cheers and shouts during the picture. One man who refused to voice his patriotism or to sing "The Star Spangled Banner" was escorted to the door of the theatre, and he didn't return.

WILLIAM S. HART in "Shark Monroe" proved the main drawing card at the Palace during the past week. Hart is a winner in Racine, and his last picture, showing him in a new role, was enjoyed above the others.

MADAME PETROVA in "Tempered Steel" and Norma Talmadge in "The Safety Curtain" filled the Rex this week. The cool weather has caused a pick-up in the attendance. Manager Norman and Blumberg, the new lessees, are pleased with the attendance and feel that they will have even larger crowds when their new policy is announced.

I. R. PETERS, formerly with Ascher Brothers of Chicago, is now in charge of the Palace theatre. Peters is putting pep into his performances and is asserting his own personality into the community singing by leading it. He is raising the song period from a sedate performance to a live thing by his witticisms.

"HEARTS OF THE WORLD" drew one of the largest crowds at the Orpheum theatre that an advanced price picture has ever drawn. The pathos of the picture was truly touching. Many comments showed the only feature that was not liked was that it was too realistic. The audiences throbbed with the sufferings of the Belgians and rejoiced when the Germans were driven from the village and the townsmen returned to their former homes.

Directory of Chicago Exchanges and Supply Houses

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PATHE EXCHANGE

Consumer's Building
FRANK B. ROGERS
Branch Manager

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Miscellaneous Chicago News

C. E. BOSTICK of the Merrill theatre, Milwaukee, reports remarkable success on the showing of "The Price of Applause," a Triangle picture made from a recent Saturday Evening Post story.

RALPH BRADFORD, A. J. Normal, Frank E. Williams and R. T. Tobin, are now called "The Big Four" at the Triangle Chicago office, everyone being the proud possessor of a registration card, which makes them a member of the Forty Club.

TOM NORMAN flivered into Chicago to dope up the dope sheet on his bookings.

D. W. CHAMBERLIN, the well-known Minneapolis manager, paid Chicago a flying visit looking for things in the worth-while class.

GEORGE BROMLEY, manager of the new Albany theatre, Chicago, is wearing a smile that won't come off and is desirous of knowing who the first man was that started the plaint that you couldn't make money with a 300-seat house.

JULIUS COHEN has taken over the Prairie theatre, Chicago, closing it for redecoration.

VICTOR EUBANK, who has been supervising director of the Essanay Plant has been called in the United States Service.

MAJOR SPOOR, brother of George K. Spoor, President of the Essanay Co., is now located at Camp Grant, Rockford, Illinois. The other brother, Bob Spoor, has just registered for service.

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Cedar Rapids News Condensed

L. A. SHERIDAN, manager of the Pathe exchange, of Des Moines, Iowa, recently made a trip to Cedar Rapids in interests of Pathe News and in placing his latest feature, "Her Man."

"HEARTS OF THE WORLD" opened an eleven days' engagement at Waterloo, Iowa, on Sunday, September 8. This was the first showing in Iowa. Frank Hurst, whom many of the Iowa exhibitors will remember as being manager for "The Birth," is with this company, and states that he has almost the same "tribe" as that which was with him on "The Birth."

"EYES OF THE WORLD" opens a five days' showing at the Palace theatre in Cedar Rapids. From there it goes to Waterloo, at the Palace, and then closes a twelve days' run at Vinton, Iowa, all houses being under the same management.

C. W. TAYLOR, manager of the Select out of Omaha, Nebraska, was an Iowa caller for several days during the second week in September.

WILLIS JACKSON, advance agent for "Hearts of the World," was in Cedar Rapids arranging for the production at the Strand, Iowa's largest photoplay theatre. The engagement was for ten days, starting September 19. Mr. Jackson was formerly advance agent for "The Birth" in the State of Iowa. He's the same Jackson, always getting to the place he is headed for.

In Elgin Theatres

AGREEMENT to raise admission prices twenty per cent the last of November has been made by Elgin's four moving picture theatre managers. The raise has been a slow one in the past, two cents a time, until prices are now, 11, 17 and 20 cents. The increase will be proportioned on present prices.

DECISION that the gasless Sundays have neither decreased nor increased theatre patronage to noticeable degree is report of Elgin managers. While prohibition of motoring keeps many city folks at home and sends them for diversion to the moving pictures, it is balanced in the sacrifice of patronage from Dundee, Alonquin, Barrington and the outlying district about Elgin that feeds regularly to the Elgin box offices. Increased street car rates conspire with the government gasoline ruling to make the Sunday diversion too expensive for electric travel.

ELGIN has been made to already talk "Hearts of the World." Advance Manager John Curran of that great war picture's company was in town in the late week of September 8 arranging publicity for the picture to be shown at the Grand theatre for three days beginning Monday, September 23. Extensive billboard advertising has been posted and store window display and newspaper space arranged for and already put into use. Miss Helen Santoro, whose business deals with the interesting of women, was in town Monday, September 16, interesting representative women in the forthcoming picture. Plan is made to have no matinee the first day of its showing on account of the impossibility of placing stage effects and orchestra positions in the few hours of the morning. There will be matinee performances the two days to follow and evening shows on the three dates.

"PERSHING'S CRUSADERS" went big at the Grand September 13 and 14. Matinee and evening shows played to big audiences.

NORMA TALMADGE is an Elgin favorite and Elgin liked her "Safety Curtain" picture immensely. Liberal praise followed its several showings at the Grand September 16 and 17.

KITTY GORDON in "Tinsel" pleased at the Orpheum on Saturday, September 14. Edythe Storey in "The Demon," together with an educational reel, made up the next Sunday's and Monday's program. Alice Brady in "Woman and Wife," with a comedy, "The Belgium," and Carlyle Blackwell and June Elvidge in "The Golden Wall," completed the week's offering.

FATTY ARBUCKLE in "Fatty, the Dodger," featured Monday night's combination bill at the Temple the week of September 15. The Judge story, "The Accusing Toe," and the seventh episode of "The Bull's Eye," made up the program. Other Temple showings of the week of September 15 included: Carrigan in "One Dollar Bid," "Broncho Bill's Big Leap," Peggy Adams in "The Man Hunter," a Montgomery Flagg comedy, "Girls You Know," Claire Anderson in "The Mask," "The Tamale Army," "The War Review," Monroe Salisbury in "That Devil Patsy," Vod-A-Vil movies, Roy Stewart in "Untamed" and "Does Your Sweetheart Flirt?"

THE WEEK of September 15 the Star showed Mary Miles Minter in "The Eyes of Julia Deep," Harold Lloyd in comedy, "That's Him," Mrs. Vernon Castle in "The Girl From Bohemia," a Mack Sennett comedy, "Two Tough Tenderfeet," "The Fight for Millions," "Who's Your Papa," Virginia Pearson in "Her Price," Mutt and Jeff in "The Tonsorial Artist" and Corrine Griffith in "Love Watches."

LABOR DAY bills in Elgin playhouses were inclusive of the following features: Grand—Clara Williams in "Carmen of the Klondike"; Star, Alice Joyce in "To the Highest Bidder"; Harold Lloyd in "Kicking the Germ Out of Germany"; Temple, "Tod's Swimming Hole," a Judge Brown story; fifth episode of "The Bull's Eye"; Fatty Arbuckle in "Fatty, the Tough Rube," and the Universal Animated Weekly; Orpheum, Bert Lytell in "No Man's Land," Ford weekly.

IN OTHER DAYS of the first September week the Grand showed the following: Enid Bennett in "Naughty, Naughty"; the Allied War Review, Clara Kimball Young in "The Claw" and the Pathe Weekly. The Star offered Jewel Carmen in "The Bride of Fear," Earle Williams and Grace Darmond in "The Girl in His House," Charlie Chaplin in "The Count," Tom Nix in "Ace High," Billy West in "Bright and Early," "Fools and Fires," "A Fight for Millions," "Zongar" and Gladys Hulette and Creighton Hale in "Waifs."

THE TEMPLE showed: Roy Stewart in "Cactus Crandall," Douglas Fairbanks in "The Americano," Billy Rhodes in "On Her Account," Bessie Barriscale in "Patriotism," the song feature with Ruth Clifford in "Three Wonderful Letters," Frank Keenan in "The Long Chance," "Vod-a-Vil," "High Tide," Alma Reubens in "The Ghost Flower" and Bobby Vernon in "Just Plain Folks."

AT THE Orpheum were June Elvidge in "A Woman's Redemption," Constance Talmadge in "The Honeymoon," Lillian Walker in "The Grain of Dust," Barbara Castleton and Irving Cummings in "The Heart of a Girl."

MANAGER RALPH W. CROCKER, of the Star, Elgin, attended the Exhibitors' convention in Chicago several days. Crocker is a real enthusiast, learns the whys and wherefores, demands to know the ins and outs and ups and downs of the picture business, and, incidentally, is considered local "movie dope" authority.

MRS. WILLIAM B. NEWMAN and baby son, John Wade, wife and son of the manager of the Grand, are visiting at the former's former home in Gibson City, Ill.

DUBUQUE fans had heard a great deal about Alla Nazimova's ability as an actress, and impatiently awaited her coming in her masterpiece, "Revelation," at the Grand for three days, Wednesday, Thursday and Friday, August 28, 29 and 30. They were not disappointed, for Nazimova certainly proved herself in this picture to be an actress of rare charm and beauty and remarkable talent.

THE WEST COAST

Communications Pertaining to "West Coast" Section Should Be Sent to Our
LOS ANGELES REPRESENTATIVE Telephone Pico 280, F 4661 429 SO. FIGUEROA STREET

Palmer Brings Photoplay Writing to Fine Point

INTEREST in photoplay writing at last has been inspired in the minds of educated persons and the so-called better classes of motion picture enthusiasts, according to Frederick Palmer, president of the Palmer Photoplay Corporation, whose organization is in the midst of a national advertising campaign, the results of which had convinced its chief executive that this is the correct conclusion.

"There was a time," said Palmer, "and this not so long ago, when contributions to the literary departments of the various studios came largely from those who were least qualified by education and experience to succeed as writers. When I was at the editorial desk of one of the large producing concerns there was rarely a day that we did not receive scores of manuscripts from aspiring authors in walks of life that greatly handicapped their chances. Back-stair gossip, cabdriver adventure and barber-shop romance formed a great part of this material, and there were rarely ideas of enough general interest or importance to deserve serious consideration. Little or no thought was given the preparation of such contributions, and there was a conspicuous duplication of ideas and lack of originality which indicated that the various writers were gaining their inspiration to a great degree from the successful efforts of others as construction, and such minor technicalities in the majority of instances exposed downright ignorance and lack of education.

"Whether our advertising has inspired it or whether the higher standard of the present-day photoplay has aroused their interest I am nto prepared to say, but it is a fact that more than ninety per cent of inquiries received in response to our national advertisements come from well-educated persons. Although few of the manuscripts we receive are properly prepared for the screen, from a professional viewpoint, they show marked ability, for the most part, on the part of their authors. Persons who have traveled widely and who have encountered experiences of adventure, romance and tragedy of high frantic value predominate. Bad spelling, improper phraseology and errors of grammar have become almost a thing of the past. In a few instances even we have had to make but minor suggestions to the embryo authors, and almost immediately have recommended their efforts to studios in search of story material.

"Truly things are looking up in the scenario business, for which let us all be duly thankful."

Camp Kearney Liberty Theatre Opens

LIBERTY THEATRE to be conducted by the War Training Camp Activity Committee, of Camp Kearney, has been completed and was publicly opened on September 18th. This is a large house capable of seating almost two thousand, and will no doubt prove very popular at the training camp, where the number of men frequently totals forty thousand. It is to be under the management of George Sargent, former director of pictures associated with producing companies at Los Angeles.

Particular attention has been given in the construction and equipment of the house to the projecting booth. This is fitted with 5 2-5 k. w. motor generator sets and switchboard of the Westinghouse make. These were installed under the direction of H. L. O'Brien, manager of this department of the Westinghouse branch at Los Angeles. Simplex projecting machines are used. The distance from the lens to the screen is approximately 75 feet.

Hayakawa Writer in Liberty Loan Work

MISS FRANCES GUIHAN, playwright and scenario editor for Sessue Hayakawa, has been appointed by the Southern California Liberty Loan Committee one of the Los Angeles precinct chairmen for the fourth Liberty Loan campaign. The notification of her appointment was followed immediately by Miss Guihan's selection of ten prominent men and women residing in the precinct as her committee of workers.

Sloman Prepares Fisher Story

EDWARD SLOMAN is preparing his next story for Margarita Fisher at the American studios, "The Side Show Girl," adapted from the well-known story of this name by Peter Clark Macfarlane, who is now in France with the Expeditionary Forces. Sloman thinks a great deal of the story, and thinks it is by far the best vehicle Margarita has had since he has been directing her productions.

War Plays No Favorites

SMILING BILLY MASON is one of the few remaining juvenile leads at the Christie studio. With the departure of Bobby Vernon into the submarine service, Billy Mason's activities at the Christie plant have doubled.

THE WEST COAST

Geraghty Takes Charge of Metro Publicity

THOMAS J. GERAGHTY, well-known screen writer and newspaperman, was this week placed in charge of the Metro scenario department. Geraghty was born in Indiana. He calls attention to the fact that other literary lights of more or less brilliance also claim the Hoosier State as their own. Before migrating to the West Coast he gained considerable renown as a reporter on the New York Herald, New York Tribune and The World. He has been in the West the most part of three years and during that time has devoted his literary energies to film writing. Until recently he was connected with the Paralta studios, and he wrote a number of the plays in which Warren Kerrigan was starred. He was also the author of many vehicles for Louise Glaum.

Katterjohn Finishes Lila Lee Story

MONTE M. KATTERJOHN, engaged in creating Paramount and Artcraft pictures, has completed the continuity of his first original story since joining the Paramount organization, and production will be undertaken on the opening scenes within a few days.

The story will form the fourth starring vehicle for Lila Lee, the new Lasky star, and its title, "Puppy Love," indicates that the subject will be in complete accord with the personality of the little player.

Bessie Love Returns to Studio Work

BESSIE LOVE has returned to the Vitagraph studios after about ten days on location at Riverside. She has almost completed her new picture, "Sue," under the direction of David Smith. Sue is a country girl, and one of her dearest possessions is a chicken ranch.

In Spokane Theatres

CLARA KIMBALL YOUNG will be featured next week in "The House of Glass," her first appearance here since her Spokane visit in July. The Liberty Theatre, averse as a rule to showing war films, will show "The Hun Within" at an early date, a spy story made in the Griffith studios. "America's Answer," the second in the series of "Following the Flag in France," the official United States Government war pictures, will be shown at the Auditorium for seven days, beginning November 11, according to announcement by Charles W. York, manager.

BILL HART, in "Riddle Gawne," his latest Artcraft production, had a four days' run at the Liberty, and packed the house. Douglas Fairbanks, in 'The Americano," concluded the week's bill.

TOM MIX, the cowboy actor, has the central role in "Mr. Logan, U. S. A.," which played at the Class A three days. Charlie Chaplin was presented on the same program in "The Landlady's Pet."

"INSIDE THE LINES," the great spy play, by Earl Derr Biggers, opened an eight days' engagement at the Auditorium and played to big business. Marguerite Clayton and Lewis S. Stone have stellar roles in the production.

NAZIMOVA, IN "TOYS OF FATE," and Fatty Arbuckle, in "Fatty's Suitless Day," rounded out the Casino program.

DOROTHY DALTON, IN "FLARE-UP SAL," was the offering at the Lyric, and a Pickford picture, "How Could You, Jean," showing little Mary, the film queen, at her best, rounded out the week's program at the Clemmer. "Pershing's Crusaders" was the current offering at the Majestic, making its second Spokane visit.

News of the Week in Portland

FRED M. SIMONTON, one of the oldest and best-known motion picture men of the Northwest, is now at the officers' training camp at Camp Pike, Ark. Mr. Simonton was manager of the Standard Film Exchange for several years in Portland, Ore., and after that was on the road for several distributing concerns. He quit the film game not long ago to go into business conducted under the name of the Oregon Welding and Manufacturing Company. The popular ex-film man is a Spanish-American War vet, seeing Philippine service in the Second Oregon Volunteers in 1898.

ED. I. HUDSON, popular Select salesman in the Oregon territory, and a hustler who has been identified with several exchanges in the Northwest, is one of the latest film men to be caught by the draft. Ed. is now in training at Camp Lewis, Wash.

LIEUT. TOM FORMAN, former leading man for Lasky, is stationed at Vancouver Barracks, Wash., just across the Columbia River from Portland.

AMONG RECENT FILM visitors to Portland were J. P. Cotter, the Baker, Ore., exhibition boss; G. M. Norton, former manager of the Arctic Theatre, Nez Perce, Idaho, who is here looking for a theatre after disposing of his Idaho interests to his brother, R. L. Norton, and Manager Bradley, of the Wheeler Theatre, Wheeler, Ore.

P. A. GAUL has charge of Max Scofield's theatre at Volmer, Idaho, Max having joined the army.

THE JEFFERSON THEATRE, Jefferson, Ore., has reopened.

J. J. PARKER, of the Majestic Theatre, Portland, has been to Seattle, hobnobbing with the theatre and exchange men.

E. J. MYRICK, manager of the Liberty Theatre, Portland, has been on the sick list for nearly two weeks.

MANAGER BARNETT, of the Sunnyside (Wash.) Theatre, is building a new house.

A NEW THEATRE is also building at Cle Elum, Wash.

A. H. M'DONALD, the Eugene, Ore., exhibition magnate, had a recent run-in with the city dads over Sunday opening. He had a patriotic picture booked for three days, including Sunday, and the council sanctioned the exhibition. However, a drive was made on the officials, and Mac finally announced that he would make no effort to show the picture, refusing to make an issue of the affair rather than embarrassing the city administration.

THE STRAND THEATRE, Portland, opened its 1918-19 season with the personal appearance of Princess Mona Darkfeather. This, with the Tom Mix picture, "Mr. Logan, U. S. A.," and a good vaudeville bill, resulted in record business at an admission increase of from 15 to 20 cents.

Many Producers Visit Rowan and Company

It is said that R. A. Rowan & Co., real estate brokers of Los Angeles, have recently been visited by many prominent moving picture producers upon their arrival in Los Angeles. Each one has expressed their approval of this firm's knowledge of the motion picture business and the courteous and personal attention given them. Co-operation of moving picture producers is assured, as much time and money is saved by securing studio locations through this firm.

What Exchanges and Theatres Are Doing

E. D. TATE, branch manager of Pathe exchange, will leave for New York next week to attend the annual convention of Pathe exchangemen, who will gather in the Eastern Metropolis on Sept. 24 from practically every city in the United States. Mr. Tate expects to be in the East about one month. The convention this year will in many ways be a "war session," Mr. Tate said, inasmuch as questions as to how the exchanges may lend their assistance in winning the war will be up for discussion.

THE FIRST OF VITAGRAPH'S two-reel Big-V comedies reached the Los Angeles Vitagraph exchange this week, according to announcement by Branch Manager W. H. Hepburn. The comedies received by him are "Mishts and Matrimony," with Montgomery and Rock, and "Huns and Hyphens," written by Larry Semon, with Mr. Semon playing the leading role. Arrangements for exhibition of the pictures in Los Angeles have not as yet been made, Mr. Hepburn said.

H. D. NAUGLE, Western division manager of Vitagraph, will leave Monday for a three weeks' trip to all important cities on the Pacific Coast. He will visit in San Francisco, Seatle, Tacoma and Vancouver.

MANAGER W. H. HEPBURN, of the Vitagraph exchange in Los Angeles, will call on the trade in San Diego next week, but he says he will not make any more auto trips at night. He has not forgotten his experience with footpads near Riverside a few weeks ago.

J. L. LAZARUS, president of the Sunset Film Corporation, is expected in Los Angeles to confer with the Triangle interests, who have taken over the Sunset exchange in Los Angeles. Announcement that Mr. Lazarus would visit Los Angeles at this time was wired to John C. Moore, former district manager of the Sunset. R. W. Lynch, of the Triangle Distributing corporation, has planned to leave this week for San Francisco for conferences with Mr. Lazarus, but the trip was canceled when Mr. Lazarus wired that he would come to Los Angeles.

FAIRBANKS AND WILLIAM S. HART pictures, formerly released in this territory by the Sunset exchange, will hereafter be handled by the Triangle exchange, Manager C. J. Marley announces.

THAT BUSINESS in the Northwest is better this year than in many seasons, is the declaration this week by George J. Eckre, who has just taken charge of the Los Angeles office of the General Film exchange. Mr. Eckre was formerly branch manager for General Film at Portland. He says conditions at Seattle, Portland, Tacoma and Vancouver are especially good. He gives the great boom in the shipbuilding industry as one of the reasons, and another reason that of the great patronage according propaganda films. His first week in Los Angeles has so impressed him, he says, that he hopes to remain here indefinitely.

F. M. STEELE, special representative of the William L. Sherry service in Los Angeles, went to Long Beach this week and booked the full Sherry service at the Rialto theatre in the beach city.

THE BURLINGHAM TRAVEL PICTURES are to be shown in the new California theatre just nearing completion on Main street in Los Angeles, according to announcement by the Sherry service in Los Angeles. Thirty pictures in one and two-reel subjects have been booked by the new house, it is announced.

SOL LESSER will be in Los Angeles this week for conferences with D. W. Griffith relative to securing certain film rights to "Hearts of the World," according to anouncement made from the All Star Features exchange. He also expects to investigate general conditions in the Los Angeles territory, it is understood.

THE ALL STAR FEATURES EXCHANGE this week announced that it has secured the rights of "Pershing's Crusaders" for Arizona. Louis Hyman, manager of the All Star Features exchange, says that "Pershing's Crusaders" has been booked in every town and city in Southern California, with the exception of half a dozen smaller communities. He adds that the two prints of the picture in this territory have been booked solid until November 15.

"AMERICA'S ANSWER," the Government film that followed "Pershing's Crusaders," opened at the Alhambra theatre last week to bigger business than was drawn by its patriotic predecessor, according to Louis Hyman, manager of the All Star Features exchange. This picture will also be shown in nearly every town in Southern California, he announces.

MISS DIXON, of Dixon and Dixon, prominent exhibitors in Ventura, was in Los Angeles this week and booked from the Mutual exchange for her theatre "The Hoosier's Romance," by James Whitcomb Riley.

THE AMERICAN TRONA COMPANY, manufacturers of potash, at Trona, Cal., this week opened their new theatre at the plant. They will present a program that will feature Chaplin releases from Mutual and Outing Chester pictures.

THE AMERICAN THEATRE at Pomona this week signed a contract with Mutual for Outing Chester pictures.

THE OCEAN THEATRE at Ocean Beach, near San Diego, has adopted a one-day program for the winter. The house will be open one day each week hereafter, and that day will be Saturday.

SIGMUND STERN, owner of the Star and Rosebud, suburban theatres of Los Angeles, and one of the oldest exhibitors in the city, died last Wednesday. Nearly every exhibitor in Los Angeles sent floral tributes to the funeral.

J. J. LEGGETT, a prominent exhibitor at Douglas, Ariz., was in Los Angeles this week lining up his fall program. He spent several hours Saturday in conference with B. E. Loper, manager of Select Pictures.

WILLIAM LENTZ, salesman for Select Pictures, returned to Los Angeles this week from a trip over California. He reported good business.

THE MAIN TOPIC of conversation at the Fox Film exchange throughout last week was a discussion of the way "Salome," starring Theda Bara, opened the week at Clune's Auditorium. According to Manager Walsh of the Fox exchange, the picture drew larger crowds than did "Cleopatra" during its opening week in Los Angeles. The picture has been booked solid until the middle of November in nearly every city in Southern California, Mr. Walsh announces.

EDUCATIONAL FILM RELEASES, including the Blue Scenics and "Mexico Today," will open at Grauman's theatre on Sept. 23, according to announcement by H. W. Stubbins, manager of M. & R. Features.

JAMES COOK, owner of the Palace theatre at El Centro, after spending most of the summer season in Los Angeles, this week completed his bookings for the winter season and prepared to return to El Centro. Among some of the subjects he selected is "The Unbeliever," released by the George Kleine System.

CHARLIE CHAPLIN in "Triple Trouble," a George Kleine release, played to capacity business at the Garrick theatre during its two weeks' run at that house, just closed, according to a report by Manager Glimm to the Kleine offices.

THE VICTORY THEATRE between Eighth and Ninth streets on Broadway was opened this week under the management of Claude Halsell, manager also of the American theatre. The house was formerly conducted under the names of Woodley, Reviera and Sennett. It has been compeltely renovated and will be operated at popular prices, ten cents for any seat.

"FOR HUSBANDS ONLY," a Lois Weber production, will enter a week's run at the Superba theatre, having returned to Los Angeles following its first exhibition at the Kinema theatre about four weeks ago. The picture is a Universal release

C. T. GIBSON, while in Los Angeles, announced that he would reopen the Imperial theatre at Imperial, Cal., on Sept. 15.

Hart Begins New Elaborate Feature

WILLIAM S. HART commenced work this week on a new production which will follow "The Border Wireless" in release, and which, from every standpoint, will probably be the most elaborate feature he has ever made. "The Border Wireless," Hart's latest film to be released, is being heralded enthusiastically by the film world because of its swift moving plot and because of the fact that it presents Hart in a new and different characterization from those which he has been interpreting in the past. However, the new picture on which the star is now working, and which has not yet been definitely titled, removes Hart even farther from his usual type of character delineation and will show him in a role which is a wide departure from anything he has ever done.

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What Seattle Exhibitors Say

L. H. PERRY, manager of the Ogden theatre, Ogden, Utah, may enter the U. S. Army in the capacity of interpreter. His brother, W. H. Perry, left in January to carry on the same kind of work. Both have spent much time in Germany and therefore know the language.

FRANK BAILEY, manager of the American, Butte, Mont., contemplates the erection of a 2,000-seat house in that city.

THE OPENING of the Liberty, in Coquille, Oregon, has been slightly postponed, as all the material has not arrived.

MANAGER WITTENBURG, of the Grant theatre, Portland, Ore., has reopened his house, after having it closed for a month for repairs, with "The Kaiser."

THE NEW LIBERTY, in Centralia, Wash., is rapidly nearing completion and will soon be opened to the public.

C. N. BASON, of the Liberty theatre, Sumner, Wash., is beginning to put on a big advertising campaign for "The Kaiser."

THE AMERICAN, Tacoma, Wash., was recently damaged by a small fire. Not much damage was done. All was repaired within a day. The cause has not been given out.

THE GENERAL FEATURES COMPANY, of Seattle, has added some new big films for its Film Department, some of which are "Her Moment," "Guilty Wife," "The Mother and the Law," "Our Bridges,"—this is a reproduction of the making of and the ships that cross the Atlantic. Mr. Lannon has also secured the Red Cross film, showing the exercises and parades held on the Fourth of July in Paris. He has also secured the famous Oakdale series which consists of five and six reels, featuring Gloria Joy and Henry King. Mr. Lannon says that business has increased decidedly with him, and this is one of the reasons he has increased his Hodkinson service from one in two weeks to one every week.

AMONG THOSE recently seen on Film Row were Fred Mercy, from Yakima; M. L. Scherman, formerly on Film Row, who left for Mare Island, Cal., and was given a well earned promotion to Bremerton, Wash., which is not far from Film Row. Lou Hamacher, formerly booker for the World Film Exchange, came in his long legged uniform to see Manager Koerpel, the other day. Koerpel said that if long legs and light weight would get "der Kaiser," this "longated Lou," as he calls him, would get one every step. Others who were in town to do business were W. G. Riley, of the Rex, Auburn; Fred Mercy of Yakima, Manager Armstrong of the Strand, Portland.

RAY R. KELSALL, one of the most popular young fellows along Seattle's Film Row, as well as being popular with his boss, J. A. Johnson, has left the seating concern for Camp Lewis, where he entered the heavy artillery and will practice with them in order to be able to give "der Kaiser" all the harder blow. Those who know Ray, and that is every one on "the street," have confidence that he will come back with part of the Kaiser at least. That will be the "dictatorship" part. J. K. Schenk has been appointed to take his position.

OTHERS seen on Film Row were Manager Bosworth, from Ketchikan and Mr. Spickert, of Juneau, Alaska.

FRIENDS of Manager Hill, manager of the Goldwyn branch in Seattle, were sorry to hear that Mr. Hill sprained his foot. He is being attended to at his hotel and the doctor expects him to be back in the office, at least part of the day, within two weeks.

What Coast Studios Are Doing

BILLY MASON will soon terminate his present contract with the Christie Comedy Company, it is understood, and it is rumored that he may align himself under the banner of Thomas H. Ince.

RUSS DUDLEY, who has appeared with a number of working companies in Los Angeles, was this week engaged by Christie to play juvenile leads in Christie comedies.

WORD WAS RECEIVED in Los Angeles that William Russell and his American company from Santa Barbara, entered Bakersfield for some "location scenes" like a Barnum & Bailey circus. The populace turned out enmasse to greet the star, the story further avers, and to show his appreciation of the great reception, Russell called on all his cameramen to get busy, and then playing the leading role of the hero entering the city, he secured a photographic record of the entire proceedings. Russell is working on a story entitled "Where the West Began," written by Stephen Fox. Eileen Percy is playing the opposite lead. Some of the principal scenes in the story are laid in the lumber camps in Oregon.

MAY ALLISON, this week, made her first public appearance in Los Angeles. She was the guest of honor at the Red Cross tea rooms at the Kinema theatre, on Thursday.

HENRY WALTHALL has completed his last picture at the Ince studios and he has begun preparations to appear in a new propaganda film to be produced by the National Film Company. The picture just completed for Ince is clled "The False Faces," and is from the original story by Louis Joseph Vance.

JUANITA HANSEN is to be featured in Bluebird photoplays, according to announcement this week from the Universal studios. Her first production will be made under the direction of Colin Campbell and the working title will be "The Wrong Side of Paradise." It is a tale of Hawaii, and was written by George Hull, a former newspaperman. This will be the first Bluebird in which Miss Hansen has appeared since "Broadway Love," in which she was seen in support of Dorothy Phillips. She is now being seen in the mystery serial, "The Brass Bullet."

THE NEWEST SCREEN DRAMA selected for Priscilla Dean will be a crook play called "Miss Dorris, Safe Cracker." She is to appear under the Bluebird standard, and the subject will be directed by Jack Dillon. Fred Myton prepared the continuity from an original story by Jack Boyle. The play will give Miss Dean a role similar to that played by Herbert Rawlinson in "Come Through," it is said.

EDDIE LYONS AND LEE MORAN have just completed a comedy that has been named "Neighbors." As the name suggests, it depicts the troubles of a person getting too intimate with other people in the immediate neighborhood.

THE NEXT STARRING VEHICLE for Fritzi Brunette will be "Sealed Orders," a play based on an original story by Andrew Soutar and George Hull, from which Harvey Gates prepared the screen script. It will be produced under the direction of Douglas Gerard. Miss Brunette will be given a melodramatic part in the play.

DOROTHY DALTON, this week, finished "The Woman Who Dared," at the Ince studios, and she planned to begin immediate work on a new subject to be directed by Victor Schertzinger. Ed. Coxen played the male lead in the picture just finished, but her leading man for the new effort has not been selected. The new play will have a rural setting, with principally all the scenes laid in the East.

CHARLES RAY, this week, also completed a picture. It is called "Dreamy Dub," and was written by J. D. Hawks. Doris Lee was his leading lady. Julien Josephson is writing a new play for Mr. Ray, which will give the young Ince star an opportunity to display his wares as a blacksmith. The scenes will be laid in the country. Doris Lee will again play the feminine lead, while the pictures will be directed by Jerome Storm.

ANOTHER INCE PICTURE came to a happy ending this week when Enid Bennett, under the direction of Fred Niblo, completed "Fuss and Feathers," with Douglas MacLean playing the male lead. Miss Bennett will begin a new picture the latter part of this week, which will be known under the working title as "Happy-Go-Merry." Douglas MacLean will again appear in the leading male role, and this will be another Fred Niblo

ADVERTISE IN THE WEST COAST

production. The principal scenes of the story are laid in a western mining camp, where two young men, one a sweetheart of Miss Bennett, make Merry and get into a peck of trouble. A Spanish girl figures in the plot. The story is thoroughly saturated with comedy, it is announced.

DOUGLAS FAIRBANKS began work, this week, on "Arizona," his newest Artcraft release. It is understood that the complete cast for the picture has been selected, but it was not made public this week. Fairbanks and his company will go to Arizona to film some exteriors.

FATTY ARBUCKLE, this week, finished "The Sheriff," his newest screen comedy. He is planning to begin a new subject, the title of which is still unnamed.

THE SENNETT studios were thrown into gloom last Monday, because of the death of the wife of Director Eddie Cline. She leaves a ten-day-old child.

LOIS WEBER met with a painful accident last Tuesday when she slipped and fell in a downtown furniture store in Los Angeles. She broke her left arm, and at this time it looks as though she will be incapacitated for several weeks.

"DON'T MOVE" is the title given a new picture being directed by Vin Moore at the L-Ko studio. Harry Mann is playing the part of a husband who is always getting into trouble with his neighbors in the apartment house. Other members of the cast are Merta Sterling, Grace Orma and Helen Lynch.

DIRECTOR CRAIG HUTCHINSON resumed work this week on "Work or Fight," after a few days in the hospital, due to blood poisoning. It is a story of a man who couldn't get into the army and who, at the same time couldn't hold a job for any length of time, is the central figure in the comedy. Others appearing in the cast are Harry Gribbon, May Emory, Eva Novak and Jim Donnelly.

THE FIRST COMEDY to be directed by Joe Le Brandt and Anthony Coldewey at L-Ko is called "It's a Bird." Le Brandt was with Sennett and Keystone six years before joining L-Ko. In the cast are Harry Mann, Eddie Barry, Loretta Wilson, Bartine Burkett, Grace Orma.

DIRECTOR FRANK GRIFFIN, this week, completed "The Chef," his first picture with the L-Ko studio. It is a comedy of boarding-house love.

MORE THAN 3,000 POUNDS of explosives were fired during the filming of "Behind the Front," a Hughie Mack comedy, according to announcement by the L-Ko press agent this week.

ETHEL CLAYTON, this week, began work on the screen version of the late Charles Klein's stage success, "Maggie Pepper."

WALLACE REID is beginning a new comedy picture which is yet unnamed. Nina Byron, who has heretofore played only minor parts, will take a prominent part in the picture, appearing as the feminine lead. The new vehicle furnished Reid with an opportunity to appear as a real man-about-town, it being a metropolitan story throughout.

In and Around Denver

CHARLES R. GILMORE has again taken charge of the interests of the Universal Picture Theatres, Inc., in the Rocky Mountain district, and has established headquarters at the local exchange of the General Film Corporation, 1533 Welton Street. He left the latter part of this week for Boise, Idaho, and expects to visit the leading exhibitors of that State and Utah before his return. His big bunch of contracts now number more than a half hundred. Mr. Gilmore announces that R. J. Churchill, who resigned as manager of the Denver Fox office six weeks ago to enter the army, has cast his lot with United until such time as he is notified to report for training.

MANAGER G. W. WHITNEY of General is visiting exhibitors in Nebraska this week.

IRVING EHRENSOFT of Supreme Photo Plays Corporation, is out on a trip covering Southern Colorado, the Western Slope, Salt Lake and Ogden on "The Grain of Dust."

CARL LAEMMLE, president of Universal, will be in Denver for a short visit the latter part of September, en route to Universal City, where he will spend a few weeks giving the producing companies there the once over.

EDWARD ARMSTRONG, district manager for Universal, is expecting a personal visit from Joe Brandt of New York, general manager of all U. exchanges, some time this month.

D. B. LEDERMAN, Universal special representative, has arrived in Denver on a trip that will take him to every one of their exchanges in the country. Mr. Lederman is a veteran exchange manager, having been with Carl Laemmle ever since the latter quit the clothing business in Oshkosh. At present he is installing a new booking system that will be uniform in all exchanges.

MABEL HELZER has taken over the interest of Marie Goodhand in the American theatre at Kimball, Nebraska, and assumes charge immediately. She makes her debut with Kimball fans with "Crashing Through to Berlin."

R. W. DAVIS, owner of the Palace theatre at Trinadad, and M. B. Niven, who operates the Culver theatre at Fort Morgan, Colo., were visitors on Film Row this week. Both came in to arrange fall bookings.

DENVER EXCHANGE MANAGERS are getting together in order to insure perfect distribution of the reels issued in connection with the Fourth Liberty Loan. They expect to be able to reach every exhibitor in the territory every day during the coming drive.

WARD E. SCOTT, local manager for Pathe, has left for New York City, where he will attend the coming conference of managers called by the company.

H. BRADLEY FISH, secretary of the Rocky Mountain Screen club and manager of the Goldwyn Denver exchange, is back on the job again and believes he has broken all records for a man saying goodbye to his appendix. He returned to his desk in just ten days from his arrival at Mercy hospital for the major operation. Local managers celebrated his recovery by accepting invitations from Mrs. Fish to an elaborate luncheon in his honor last Tuesday evening.

EARL P. BRIGGS, in charge of the Denver office of the American Film Company, is in Salt Lake City this week. He is arranging for the handling of his larger accounts out of Salt Lake for Utah and Idaho territory.

THE ROCKY MOUNTAIN DIVISION of the American Red Cross this week sent out slides to all exhibitors in this territory to stimulate the collection of 5,000 tons of clothing for the people of Belgium. They consider this as the best way to raise the money.

A. L. SELIG, of the publicity department of the Fox Film Corporation and publicity agent for Theda Bara, was a Denver visitor last week. He is lining up the newspapers of the country for more publicity for pictures in their columns. If they don't come through more liberally and more gracefully hereafter it will be no fault of Mr. Selig. Denver and Colorado Springs were both on his Colorado list.

H. E. LOTZ, new manager for Select, is back from a trip to Salt Lake, where he closed an important deal with George Mayne, manager of the Swanson theatre circuit in Salt Lake. Mr. Mayne operates both the American and the Strand in that city, and will handle two second runs each week hereafter at the Strand in addition to Select first runs at the American. Mr. Lotz has also renewed the contracts with the Ogden and the Webber theatres in Denver for Select star series for the coming year.

Ogden Short Paragraphs

LOUIS H. PEERY, manager of the Ogden theatre, has been accepted for service at the United States War Prison camp at Fort Douglas, Salt Lake, Utah, as finance clerk and interpreter. There are the civilian war prisoners confined at the camp. Mr. Peery spent three years in Berlin, about seven years ago and reads, writes and speaks the German language fluently.

JOSEPH RODEN, representing the Fox Film Company in the intermountain region, with headquarters at Salt Lake, was an Ogden visitor last week. "Joe" claims that the Fox Victory pictures will "make 'em all set up."

LILLIAN WALKER, one time star of the Ogden Pictures Corporation, passed through Ogden Monday afternoon en route to California Movie Pasture in Los Angeles environs. During the short time she was in the city Miss Walker renewed acquaintance with a number of her Ogden friends.

THIS WEEK has been a busy one at the Orpheum and the Alhambra theatres, the former was showing Theda Bara in "Cleopatra" and the Alhambra had "The Hun Within." Both pictures drew well.

AS A SPECIAL ATTRACTION on Thursday, September 12, the national day for registration of men between 18 and 45 years of age, the Ogden theatre presented Bessie Barriscale in "Patriotism." The picture was greeted with several large audiences. It is the first Paralta released in this city. It seemed good to see "Bill" Hodkinson's name on the billing. "Hod" "use to was" a citizen of Ogden and we are glad to see him "put over some good ones."

THE OGDEN MOTION PICTURES HOUSES have raised prices. Not much, but a little—seventeen cents for adults and six cents for children under 12 years of age. The new prices include the war tax. The former prices, prior to September 15, were fifteen for adults and five cents for the kiddies and this included the war tax. They have been showing big stuff here for a long while at small prices, while Salt Lake and other towns have charged "more'n a quarter" to see the same pictures.

"SOLDIERS, SAILORS AND MARINES admitted free at any time, upon payment of two cents war tax." The above is the sign that has a conspicuous place in the lobby of the Ogden theatre. The boys in uniform take advantage of the theatre's hospitality at every performance.

THE ALHAMBRA AND THE UTAH THEATRES are now taking the entire output of the Paramount-Artcraft program. These pictures will be shown at the two houses this winter.

H. E. SKINNER, manager of the Alhambra theatre, who was recently elected manager of the Western Association of Managers, is in Chicago this week attending the meeting of the western managers.

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San Francisco News Condensed

WALTER S. RAND, newly appointed division manager of the General Film Company (Inc.), arrived in San Francisco from Los Angeles this week on a tour of inspection. He will be here about a week and goes hence to the Northwest, where a visit will be paid to the company's offices in Portland and Seattle. This is Mr. Rand's first visit to San Francisco, since he severed his connection with the Denver branch of the Goldwyn and joined the General. However, he is an old timer in the city by the Golden Gate, and like many others, he slept in Jefferson Square after the great fire of 1906. Mr. Rand has been in the mountain region about Denver and Salt Lake so long that he was almost satisfied to live at great altitudes until he again glimpsed the broad Pacific. Now he says he never wants to leave the sea again. The new division manager says he found the local office in first-class shape.

P. M. BRINCH, special western division representative of the W. W. Hodkinson Service, was a visitor to San Francisco this week. Mr. Brinch has been installing representatives of the service in the various offices of the General Film Company. While he was in San Francisco he appointed W. O. Edmunds, an old time motion picture man, as the representative in this city. Mr. Brinch says that he considers San Francisco his future home and to make this point clear he stayed over a day in this city in order to register at a local draft registration board. After attending to this patriotic duty he left for Los Angeles, where he will appoint a Hodkinson representative.

FLOYD ST. JOHN, manager of the World Film Corporation in San Francisco and northern California, is on a trip through the San Joaquin. Before he returns to the city he aims to visit every exhibitor of importance in the valley and call to their attention the big things that the "World" is ready to offer them. H. S. Meyer, who was in charge during the absence of Mr. St. John, says that his company has some big pictures coming along. It has just finished a very successful campaign on the feature offering, "Inside the Lines," which proved a big box office attraction. The company has some treats, which are expected to make even greater hits, for future release. One, which will be released in a short time, is a seven-reel play, "The Road to France." The big feature play, "America's Answer," will be distributed by the "World" in all states except California; and, according to Mr. Meyer, this is one of the greatest films of the year.

THE TURNER & DAHNKEN THEATRE at Sacramento, which has been closed throughout the summer, is now about ready for reopening. During the time the theatre was closed it was practically rebuilt. Fully $40,000 was spent in the improvements, which include an increase in seating capacity from 1,000 to 1,600.

THE MOTION PICTURE OPERATORS of Oakland have rented the T. & D. theatre of that city for the night of Tuesday, September 17, when they will give a performance for the benefit of the Red Cross. The theatre management donated the theatre at the cost of running it, and the employes have donated their services. Besides pictures, there will be a varied program. It is expected that at least $1,500 will be realized for the Red Cross.

JAMES BEATTY of San Jose, who owns the Liberty theatre in that city and a theatre of the same name at Fresno, was a visitor at the exchanges this week.

CHARLES KAUFMANN, owner of the Gem theatre at Colusa, was a San Francisco visitor last week.

B. R. DAVIS, manager of the Lyric theatre, Stockton, was in San Francisco arranging for films this week. He says his town is booming.

O. V. HOUSTON, manager of the Star theatre, Klamath Falls, Ore., was one of the visitors to Film Row this week.

H. W. SMITH, local manager of the General Film Co. (Inc.), is making a business trip through the Sacramento Valley.

THE LOCAL THEATRES of Richmond, Cal., have been complaining of the itinerant shows which visit that city and by the payment of a nominal fee are allowed to compete with the people who have spent large sums in building theatres and constantly contribute to the support of the city by the payment of taxes. The agitation became sufficiently strong for the City Council to take cognizance of it and during the past week it voted to tax all tent shows $20 per day. It is believed that this fee will keep away the undesirable ones and the theatre men look on the action of the council as a victory for them.

E. O. CHILD, manager of the Pathe Exchange, Inc., leaves for New York on September 18 to attend the convention in that city of Pathe managers. Mr. Child says that he expects to be away from San Francisco about three weeks. During his absence, his assistant, Mr. Hoeing, will have charge of the local office. Mr. Child promises some treats for the movie fans during the coming winter.

W. N. KOLFELDT, formerly manager for Pathe at Seattle, and L. A. Samualson, formerly booker in the same office, were in San Francisco during the past week, en route to Manila. Some time ago these two motion picture men enlisted in the Government service and were assigned to the merchant marine. Kolfeldt is now chief steward and Samualson is oiler on one of Uncle Sam's new ships, which are doing their part to help win the war.

I. P. ARNOLD, formerly manager for Pathe at Salt Lake, has recently accepted a position with the Paramount people and will go to work for them as road man running out of San Francisco.

RALPH QUIVE, San Francisco manager for the Vitagraph, says that the Rotary Star system which the company will inaugurate October 1, is making a hit with exhibitors on this coast. He asserts that orders for Vitagraph features are pouring in at a rapid rate.

H. H. HICKS, who has been manager for Select Pictures in the California territory for some time, left for Seattle on September 10. In this latter city Mr. Hicks will have charge of not only the state of Washington, but also of Oregon, Idaho and Montana. Seattle is regarded as the most important distributing center on the coast by the Select people and Mr. Hicks' friends showered him with congratulations on his promotion before he left for the Northwest. He has been succeeded in this territory by H. L. Knappen. Mr. Knappen comes to San Francisco from the management of Select Pictures in Denver, Col. However, he is no stranger on the coast. He opened the office of the International Film Service for W. R. Hearst in this city several years ago, and previous to that he was with the Pathe Company here. When he was asked what his program was in his new position, Mr. Hicks harked back to his newspaper days and paraphrased a famous saying of Charles Dana, the great editor. "I am going to raise hell and sell pictures!" was his reply, and he said it as if he meant it.

G. C. PARSONS, manager of the Goldwyn Company, is visiting Los Angeles in the interests of his company.

O. L. OLSEN, who says he has sold bonds, red herring and other things, but is new in the motion picture game, has recently joined forces with the Goldwyn Company and will cover the Southern territory. If appearances go for anything the exhibitors are going to grow fond of his sunny smiling face.

T. L. HAINES, manager of the Atlas Educational Film Company, says that he is taking more orders for the De Vry motion picture projector than he can fill on immediate delivery. There is a constantly increasing demand for the projector among industrial concerns, he reports.

I. R. REHM, president of the Atlas Educational Film Company, of Chicago, recently paid the local office a visit.

The Mountain-Plains Theatre Supply Co.

1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

SOL. L. LESSER has purchased the state rights for Arizona, California and Nevada of the six-reel screen version of "The Natural Law," taken from the play of the same name, that ran at the Republic theatre in New York, featuring Marguerite Courtot, who starred in "The Unbeliever."

THERE REMAIN but few exhibitors throughout the state of California who have not booked the first U. S. Official War Film, "Pershing's Crusaders." This picture has taken the state by storm and has done more to visualize what has been done in developing the American army than any other medium.

"AMERICA'S ANSWER" is now ready for booking, and from all indications it will surpass "Pershing's Crusaders," as the exhibitors are realizing that through showing these official war films not only are the box office receipts increased but the public is being shown just what is being done with the money expended by the Government for war purposes.

THE PRINTS of the first episodes of "The Hand of Vengeance" have reached the All Star Features Distributors, Inc., at San Francisco and it is reported that the indications are that it will exceed any previous serial in number of bookings.

THE FAMOUS PLAYERS-LASKY CORPORATION, handling the Paramount and Artcraft pictures, has secured fifty billboards in this city under a year's contract and will proceed to advertise along the line of dividing the advertising expense with the theatre on a fifty-fifty basis. Of these billboards the Imperial has taken twenty and the New Mission, the Royal and the New Fillmore will take ten each. These latter three theatres are now using and will use during the coming year every picture made by the Paramount and Artcraft.

"TILL I COME BACK TO YOU," Cecil B. De Mille's latest production, made new box office records at the Imperial last week.

THE CALIFORNIA THEATRE shattered all records, last week, exhibiting D. W. Griffith's latest Artcraft picture, "The Great Love."

THE STRAND started the week of September 15 with the much discussed Paramount picture, "The Marriage Ring," featuring Enid Bennett and directed by Thomas H. Ince.

LILA LEE, the new Paramount star, created quite a sensation by a personal appearance at the Imperial theatre.

W. W. VAUGHAN, formerly a star salesman for the Paramount and Artcraft, recently entered the United States Army.

ED. LOWMAN, head booker for the Paramount and Artcraft, will also enter the Government service in the immediate future.

THE FAMOUS PLAYERS-LASKY CORPORATION reports that practically every city and hamlet in the state of California has contracted for the exhibition of D. W. Griffith's Artcraft picture, "The Great Love."

THE ALHAMBRA THEATRE, one of the first-run houses of San Francisco, has installed a De Luxe style No. 50 Fotoplayer. This instrument will supplant the orchestra of six pieces which the theatre formerly employed.

MARK CORY, of the Universal, is making a trip through the San Joaquin Valley in the interests of his company.

DOC HART, of the Universal, has just returned from a trip up the coast to Eureka. He reports that conditions in that section of the state are excellent.

CHRIS JOHNSON of the Star and Edison theatres, Newman, Cal., was a visitor to Film Row this week.

A. A. RICHARDS, of Turlock, Cal., who runs the Turlock theatre in his home town and the Cokay theatre at Lodi, was in San Francisco this week, looking over the film offerings.

What Butte Is Doing

REPORTS from all parts of Montana point to improved conditions for the showmen, due to cool weather and in the inflow of money for grain, livestock and other products of the state.

"PERSHING'S CRUSADERS" is continuing to attract crowds wherever shown in this state. Last week is packed 'em to the roof in Lewiston.

MR. AND MRS. C. S. JENSEN are Butte callers from Seattle. Mr. Jensen is senior member of the theatrical firm, Jensen & Von Herberg, who have sigh-class houses in Butte. Seattle and Portland. Mr. Jensen was highly pleased with the business being done by the Rialto under the management of Ralph Ruffner.

THE RIALTO broke all house records—in fact shattered them into bits—during the four-day showing of William Farnum in "Riders of the Purple Sage" and Roscoe Arbuckle in "The Crook." The combination proved a winner and the management would liked to have held the bill longer. Sunday, according to the records, the house was 40 per cent heavier than any other one day's business. The theatre was absolutely filled from noon until almost midnight. It was one continual rush. The matinees were also far above the average each day.

GILBERT HEYFRON of the Missoula Amusement Company was a Butte business caller the past few days.

SINCE A. C. RALEIGH has been with the American theatre as as publicity manager the attendance has shown a wonderful increase. Mr. Raleigh took the position two months ago. Since then there has been a steady growth and the S. R. O. sign has been used nightly at this popular house. Business is almost double what it was a year ago at the Bailey theatre. "It's just like selling fish or cream puffs," said Mr. Raleigh to a Motion Picture News man. "In the show business you simply have to give the public quality and service. Our policy is no second runs, the best of productions always, high-class music, service, comfort and honest value. It is our aim to give the biggest 25-cent show in Butte and we are living up to our advertisements."

"THE SAVAGE WOMAN," with pretty Clara Kimball Young, did big business at Frank Bailey's house during its showing the past week. Rather fanciful was the play but the action was thrilling throughout and the talented star captivated everyone. Her transition from a wild state to a Parisian society belle and then the reversion to the savage again was cleverly done.

ON REGISTRATION DAY for the Select Service, saloons in Butte were closed and local theatre men had an excellent chance to observe what the closing law's effect will probably be in Montana after January 1 when the state goes into the dry column. Mr. Raleigh of the American says that 400 to 500 men in addition to the regular patronage came to that house during the mantinee and up to 9 p. m. At that hour the saloons were allowed to open and there was a noticeable lack of men to come from then on. Other Butte houses also report conditions somewhat similar but not quite so marked.

Directory of San Francisco Exchanges

UNITED STATES OFFICIAL WAR FILMS

Presented by THE DIVISION OF FILMS
Committee on Public Information
Geo. Creel, Chairman Chas. S. Hart, Director
Released in California by SOL. L. LESSER
Chairman Division United States Official War Films, State Council for Defense for California
191 Golden Gate Ave., San Francisco 514 West Eighth St., Los Angeles

NOW BOOKING

"AMERICA'S ANSWER"
EIGHT REELS
A masterpiece of living action of what has been done in France by our boys and the United States Government

"PERSHING'S CRUSADERS"
SEVEN REELS
Khaki-clad millions of Americans sweeping on to meet the foe

"OUR BRIDGE OF SHIPS"
TWO REELS
Visualizing the tremendous energy of America aroused to defeat the U-boat menace

"OFFICIAL WAR REVIEW"
ONE REEL
Authentic action in the war zone from the Governments of the United States, France, Great Britain and Italy. Released every week. Photographed by the United States Signal Corps, A. E. F.

TURNER *and* DAHNKEN

BRANCH OF

FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,

Music Rolls Exchanged—Supplies of All Kinds

134 Golden Gate Avenue San Francisco, California

CONSOLIDATED FILM CORPORATION

90 Golden Gate Avenue SAN FRANCISCO
2020 Third Auenue SEATTLE

DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC AND LITERARY DIGEST (SEATTLE ONLY)

KALE-ALTA SLIDE CO.

B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

PERFECTION PICTURES

Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R

SOMETHING NEW COMING

730 So. Olive St.
Los Angeles
107 Golden Gate Ave.
San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY

DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS

Branch Manager

PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are to-day fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

Endorsed by

The Secretary of War
The Secretary of the Navy
Cardinal Gibbons
Lyman Abbott
Rabbi Wise
Gertrude Atherton
Theodore Roosevelt
Alton B. Parker

and the entire nation.

MAIL THE COUPON NOW

UR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco! *(Check below how you desire to contribute.)*

I send you herewith ....., my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war.

Name .....

Address .....

THE WEST COAST

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The West Coast" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the West Coast in

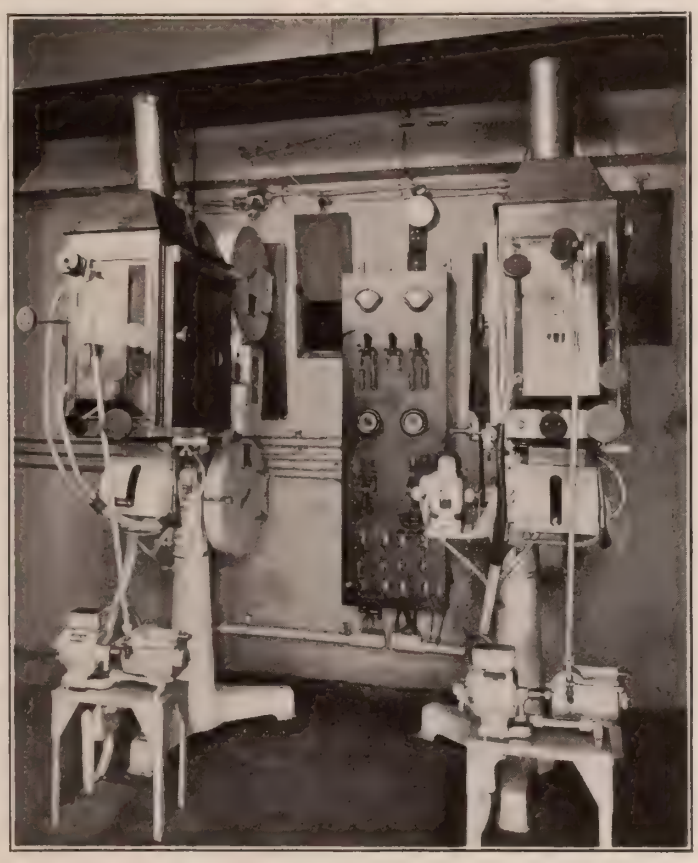
THE WEST COAST

Simplex

Would this be a "Model" Operating Room?

The illustration below is taken from an article in the Motion Picture News of September 14, by Mr. A. S. Cory, the Projection Expert, describing the "Model Operating Room of the Standard Theatre, Cleveland, Ohio—one of the finest to be found in the United States."

The article is refreshing reading. Those who realize that the Operating Room is the Heart of the House, and treat it as such, deserve our profound respect. Our hats off to the Managers of the Standard!



Such equipment makes the Operator's heart glad; it gives him real pride in his work, raises the standard of his profession, all of which is reflected on the Screen, and the gratifying results extend clear to the Box Office.

Simplex Projectors are used. Of course. In fact, one can't help wondering if, even if all the other efficient appointments were left as they are, this could really be such a "Model" Operating Room without them. (We have the *acts* of the Masters of the Industry to support us in this thought.)

Next week we'll show how the Simplex Twins keep the Operator from quitting.

THE PRECISION MACHINE CO. INC.
317 East 34th St— New York

THE WORLD'S LEADING MOVING PICTURE MAGAZINE

PHOTOPLAY

350 NORTH CLARK STREET, CHICAGO.

JAMES R. QUIRK
PUBLISHER

August 27th,
1 9 1 8

Mr. Watterson R. Rothacker,
Rothacker Film Corporation,
1339 Diversey Parkway,
Chicago, Illinois.

Dear Rothacker:

I was sorry you were not at the plant yesterday when I called to see that new plate glass inclosed negative room. However, I couldn't resist the temptation to go through the entire plant again.

During my recent trips to California and New York, I have seen every plant of any consequence in the country, and I must say that your equipment, from the standpoint of completeness and efficiency, must be considered the highest standard set in our art-industry.

While I was there, Mr. Aldous ran off parts of the new First National picture, "The Romance of Tarzan," and the first Mutual release of Sessue Hayakawa.

I cannot close without congratulating you on the beautiful printing on these pictures, especially the duo-tone effects and subtle coloring. I can imagine what you will do with Chaplin's new picture, "Shoulder Arms," when you get it, because I saw a lot of it made in California. I know that you will have some wonderful opportunities for artistic work.

Let's get together at lunch some day this week on our Photoplay Screen Supplement. How about Thursday or Friday?

Sincerely yours,

James R. Quirk

JQ-HF

OCTOBER 12, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



How About The Morning?

THE glare of daylight shines upon your theatre. It's an unfamiliar scene—no music, no crowds, no softening lights. But people are passing and unconsciously forming an impression of your house.

If your theatre is bare, they feel like strangers in a strange land.

But if the Paramount and Artcraft trademarks are out in front!

There are friendly faces that say, "Come on back after a while and we'll have one of our good visits."

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR *Pres* JESSE L LASKY *Vice Pres* CECIL B DE MILLE *Director General* — NEW YORK — ARTCRAFT PICTURES

VOL. XVIII-NO. 15 *Entered as Second Class Matter, October 13, 1913, at the Post Office at New York, N. Y., under the act of March 3rd 1879* PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles



Bewitching

Violet Mersereau

In Her Amazing Portrayal of Three Distinct Characters in the gripping Photodrama

"Together"

Directed by O.A.C. Lund

Book thru your nearest Bluebird Exchange

BLUEBIRD PHOTOPLAYS, INC.

1600 Broadway N.Y.

Jesse L. Lasky

Presents

FRED STONE

in

"THE GOAT"

Story and scenario by Frances Marion

Directed by Donald Crisp

An ARTCRAFT Picture



Even If Nobody Had Ever Heard of Fred Stone, "The Goat" Would Make Him An Instantaneous Success

FRED STONE is an over-night sensation in motion pictures, not merely because he is the greatest of all musical comedy comedians, but because he has delivered the goods—something new, something tremendously welcome to the motion picture patrons.

Do you believe the critics? Of course you do. Then read these criticisms, book Fred Stone, and clear the way for the big crowds.

"Fred Stone a big hit in first movie play—does acrobatics that are comic masterpieces, at Strand."—*The New York World.*

"Fred Stone's inimitable antics have been perpetuated in the films. His first picture feature, 'The Goat,' had its first projection at the Strand Theatre yesterday. . . . There was a line at the ticket window from early afternoon until late in the evening to see what the well known funmaker had been up to."—*The New York Herald.*

"This story gives the athletic Stone opportunities for all the stunts that he does on the stage, and a few more. He swings by his feet over a pool of water, walks up a flag-pole as if it were a flight of stairs, handles a rope in a way to make Will Rogers shake his hand, and skates with his well-known vigor."—*The New York Times.*

"When Fred Stone at the Strand, yesterday afternoon, allowed someone not only to knock him flat on his back, but to do a half revolution of his body on the top of his head, the audience knew that it was not going to be disappointed in his motion picture appearance. 'The Goat' is his first Artcraft film, and it brings the much loved musical comedy star to the front ranks of film favorites."—*New York American.*

FAMOUS PLAYERS-LASKY CORPORATION

ADOLPH ZUKOR Pres. JESSE L. LASKY Gen. Prod. CECIL B. DE MILLE Director General

NEW YORK

ARTCRAFT PICTURES

D.W.GRIFFITH'S



"The Great Love" in Philadelphia

"Business Astounded Me!"

THE man who has been in motion pictures for a long while looks for almost anything to happen. It's hard to surprise him. It's almost impossible to get him excited. And to "astound" him—well—

But Alexander Boyd, who manages the Arcadia Theatre, Philadelphia, in which D. W. Griffith's "The Great Love" had its premiere showing in that city, writes as follows:

"I ran 'The Great Love' one week, and I extremely regretted that I could not have played it for another week. The business on this picture simply astounded me. It is a typical Griffith picture and fully up to the standard set by him and the Famous Players-Lasky Corporation."

When are you going to be astounded?



Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES

This is one of a series of advertisements showing the success of "The Great Love" in the foremost cities of the United States.



A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

HARRY T. MOREY STAR SERIES

October 14, 1918—"The King of Diamonds," to be followed by eight other Harry T. Morey features on these dates:

November 25, 1918	May 12, 1919
January 6, 1919	June 23, 1919
February 17, 1919	July 28, 1919
March 31, 1919	August 25, 1919

A Film a Day Keeps the Hun Away—Run a Liberty Loan Film Every Day of the Drive.

Albert E. Smith Presents

HARRY T. MOREY

in The First of His Nine Star Series Releases

"The King of Diamonds"

A FIVE PART BLUE RIBBON FEATURE

Written by EDWARD S. BALLOU Directed by PAUL SCARDON

All the elements that attract and hold patrons may be found in this first Harry T. Morey Star Series Release. Its leading role is one of sheer virility that could be fittingly portrayed by but few of America's screen stars, and by none with the masterful Morey touch.

This creator on the screen of "Joe Garson" in "Within the Law" and "Paul Strong" in "Womanhood, the Glory of the Nation," seems fairly to *live* the role of Oliver Bennett in the "The King of Diamonds," a rare drama of love, adventure and vengeance.

Supporting Mr. Morey is a cast of exceptional merit including Betty Blythe, Jean Paige, George Majeroni and other Vitagraph favorites.

VITAGRAPH

THOUSANDS OF BILLBOARDS That Cover the Continent Are Steadily Building Big Business For the Exhibitors Who Book

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL

by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

FEATURING

ANTONIO MORENO and CAROL HOLLOWAY

In Fifteen Melodramatic Episodes as Follows

No. 1 "The Ring of Fire."
No. 2 "The Van of Disaster"
No. 3 "The Blade of Hate."
No. 4 "The Noose."
No. 5 "The Tide of Death."
No. 6 "Fiery Fate."
No. 7 "The Whirling Trap."
No. 8 "The Man-Eater."
No. 9 "The Pit of Lost Hope."
No. 10 "In the Coils."
No. 11 "The Red Mask's Prey."
No. 12 "The Span of Terror."
No. 13 "Hanging Peril."
No. 14 "Desperate Odds."
No. 15 "Riding with Death."



"THE FIGHTING TRAIL"
"VENGEANCE—AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"
are
VITAGRAPH SERIALS
That Have Made Box-Office History

Watch "THE IRON TEST" Smash *Their* Records!

VITAGRAPH

ALBERT E. SMITH
President

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"Making our audiences howl with glee!"



RIALTO
15th & DOUGLAS
OMAHA
BLANK REALTY COMPANY
OWNERS AND OPERATORS

H. M. THOMAS
MANAGER

H. BLANK
PRESIDENT



September 23, 1918

Vitagraph,
1600 Broadway,
N. Y. City

Gentlemen:—

Allow me to congratulate you on your new two-reel Big "V" Special Comedies.

At the present time I am running "Huns and Hyphens", and it is giving eminent satisfaction, making our audiences howl with glee, so I know it must be a regular comedy.

Just keep up your present gait, and there's no question as to the success of these comedies.

Cordially yours,
H.M. THOMAS

Big new Business For Exhibitors Everywhere is Following in the Wake of Vitagraph's New

TWO REEL BIG "V" SPECIAL COMEDIES

THE *FIRST* FOUR

"Misfits and Matrimony"
Featuring
Montgomery and Rock

"Huns and Hyphens"
Featuring Larry Semon

"Roofs and Riots"
Featuring
Montgomery and Rock

"Bears and Bad Men"
Featuring Larry Semon

These and the comedies that follow NOW BOOKING

One Two-Reel Comedy Each Week

LEAD YOUR FELLOW CITIZENS IN THE VICTORY DRIVE BY RUNNING A LIBERTY LOAN FILM EVERY DAY

VITAGRAPH Albert E. Smith *President*

"Keep the home push up for Pershing!"


Alice Joyce


Earle Williams


Harry Morey

$6,000,000,000.00

THE

Fourth Liberty Loan

may be the last big push needed to take our boys to Berlin! It's the big hour in the life of humanity! Either we win,—or the world becomes German!

America—and Civilization—Need Your Help!

Let your theatre be an outpost of civilization! Make it a rallying point for loyal Americans, for our Allies,—for Victory!

VITAGRAPH'S STARS

will help you to put across the big message. They have made six splendid featurettes, each one driving home in tremendous dramatic strength the need of the hour.

Book all of these Liberty Loan Films at the Vitagraph Exchanges—NOW!

EARLE WILLIAMS in "A PLEA TO BUY"
ALICE JOYCE in "THE CHOICE"
WILLIAM DUNCAN in "THE DECISION"
HARRY MOREY in "THE GROUCH"
CORINNE GRIFFITH in "A WISE PURCHASE"
GLADYS LESLIE in "SYLVIA'S LAST PLEDGE"

No charges whatsoever! Booked, shipped and returned without cost to you!

If you want to remain in a free America, to live the life of a free American, to run your business as you please, to continue in the "pursuit of your own happiness"

Show a Liberty Loan Film Every Day of the Drive


William Duncan


Corinne Griffith


Gladys Leslie

VITAGRAPH

ALBERT E. SMITH ... *President*



Goldwyn Pictures

To Save a Wealthy Woman's Life

—A poor news-stand girl takes the place of the missing heiress she resembles.

—Then come luxuries, adventure, romance, blackmail, the discovery of the daughter, the reparation of a great wrong and the kind of a story that millions like.

Mae Marsh in HIDDEN FIRES

By J. Clarkson Miller — Directed by George Irving

begins her Goldwyn Star Series year with a powerful, wistful story of "The Cinderella Man" type—a blending of romance and emotional intensity that is what exhibitors and the Mae Marsh "fans" demand—the kind of story they always reward with their liberal patronage.

Released everywhere October 7.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

We have secured good advertisers to talk to YOU. Listen to them!

Goldwyn Pictures

Tom Moore

An Instant Star Success ~ Made By Exhibitor and Public Liking and *By Brilliant Stories.*

CONSIDER those great stars who constantly build up and increase their popularity with the public. They are not mere creatures of publicity.

They are the product of the greatest thing in the world—PERSONALITY. They are money-makers for exhibitors, they fill theatres with pleased audiences, because they have within themselves some particular appeal *to the affections of the public.*

Tom Moore is an instant success for exhibitors as a Goldwyn star because he is young, manly, wholesome, good-looking and likable. He appeals to the heart and the mind. He appeals to the eye. Audiences say: "We like this chap." And with that approval they make him the success that a fortune in publicity could never achieve *for someone the public did not like of its own accord.*

Here are proofs of his instant popularity in his first star picture, "Just For Tonight":

CHICAGO POST: Tom Moore is the type of player of which screen matinee idols are made . . . Just the sort of young chap the American public likes . . . "Just For Tonight" is delightful.

CAMERAPHONE, East Liberty, Pittsburgh: Did a wonderful business with Tom Moore in "Just For Tonight" He's a fixture with Goldwyn and a hummer among male stars.

STRAND, Atlanta: As an individual star Tom Moore is a success from the start. Atlanta has liked him for a long time.

KNICKERBOCKER, Washington, Harry M. Crandall: Tom Moore has made good and is assured of success as a star.

See the opposite page for the opinions of the enthusiastic trade journals.

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

16 East 42nd Street New York City

Goldwyn Pictures

Why Tom Moore Is Popular

THE critics of the important motion picture trade papers are quick to detect *the reasons for a star's appeal.* They *know* star values. These reviews confirm the confidence that the exhibitors of the nation have in Tom Moore's box-office values:

MOTION PICTURE NEWS: Clean-cut, manly, good-looking—Tom Moore is all of these. A fetching personality... A good drawing card. "Just For Tonight" will satisfy everyone.

EXHIBITORS' TRADE REVIEW: Tom Moore is a 90-horse-power romantic star and "Just For Tonight" is glowing with interest and intensity.

EXHIBITORS' HERALD: Goldwyn made no mistake in starring Tom Moore. "Just For Tonight" pleased Chicago audiences mightily.

VARIETY: Tom Moore is a winner and "Just For Tonight" is a breezy, excellent picture.

MOVING PICTURE WORLD: "Just For Tonight" registers a clean hit with Tom Moore..... A likable young fellow who has attained great popularity.

NEW YORK TELEGRAPH: At last Tom Moore holds the center of the screen as a star in his own right. A new and breezy personality. He deserves his success.



His Next Release — Oct. 21

TOM MOORE *in* Thirty a Week

By Thompson Buchanan
Directed by Harry Beaumont

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

CAPITOL COMEDIES

Wid's Praise of "Smiling Bill" Parsons in Capitol Comedies

30. Wid's DAILY

Cuts and Flashes

I caught a Bill Parsons comedy this week that made me feel good way down inside and the gang that sat in with me ate it up It was called "Dad's Knockout," is as clean as a whistle and sure provides gobs of chuckles and several real yells. They had a clever story and what's more, it was cleverly handled all the way with settings and a general classy atmosphere that compares favorably with most of our longer offerings. Anybody that can't cut loose with a grin when "Smiling" Bill Parsons makes those dimples of his'n register is sure in a bad way. He appeared in this as the father of Neal Burns, who had a chorus girl in tow. Billy objects and decides to give his proposed daughter-in-law the double-O before he consents to the match. He goes to the show and gets a close-up of Teddy Sampson, the girl, with a result that he falls, hook, line and sinker and then we have the amusing situation of father and son being rivals for the girl. This results in complications which are really funny and Bill Parsons, dog-gone him, he's got such a nice, kind face that any audience is going to be for him from his first close-up 'til the finish

The titles were very good throughout because they didn't try to be funny and the cast was excellent. Jay Belasco was Neal's chum and George French was a friend of Billy's

If you are looking for some real clean comedies that you can advertise and that should prove sure-fire business builders, you certainly owe it to yourself and your clientele to take a peek at these. A good comedy covers a multitude of sins in a five-reel "almost" feature.

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Bessie Barriscale's
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Produced at the Brunton Studios
Under the Supervision of Robt. Brunton
Directed by Howard Hickman
Screen Version by Jack Cunningham

IN THE "Heart of Rachael," Miss Barriscale reaches the high water mark in her dramatic career of screencraft portrayal. As a woman whose heart is torn and bruised by an unhappy marriage and who seems to find happiness again with the man of her dreams—her character study is splendid.

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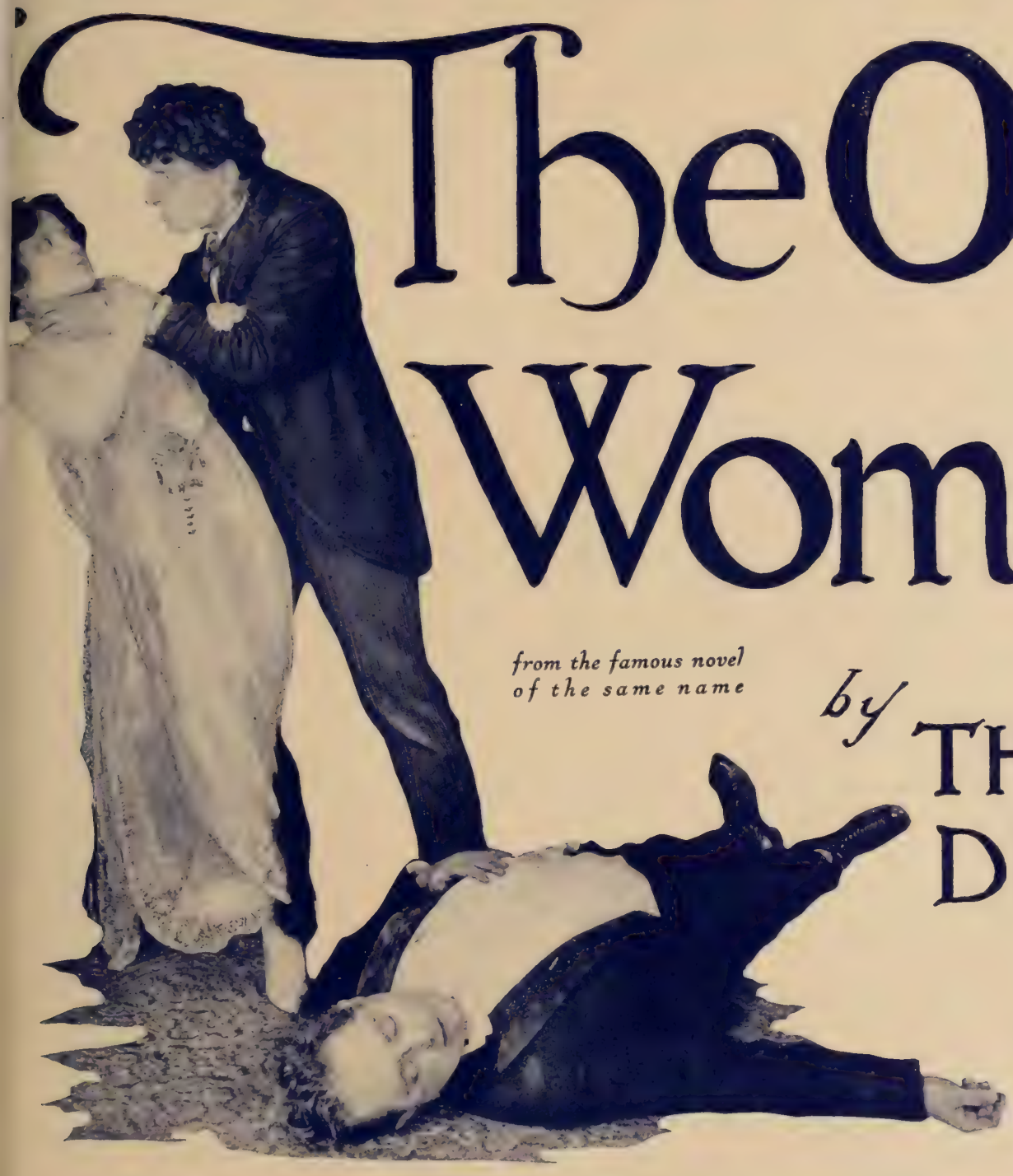
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THE GREAT SPECIAL ATTRACTION

The One Woman



from the famous novel of the same name

by THOMAS DIXON

Author of
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Directed by
REGINALD BARKER

Based on a famous novel which was the sensation of the day in which it was published, this powerful photodrama constitutes one of the greatest stories ever told on the screen. It shows the practical working of that theory on which Frank Gordon based his action when he said to his wife—"Would you have me live with you, loving another woman?" A storm of discussion will follow the showing of this picture everywhere. It will create a sensation.

which is —

"THE ONE



Thomas Dixon, whose epocl
novel, "The Birth of a N
tion," was made into a pictu
classic by D. W. Griffith, h
furnished another wonder
story in his best-seller, "T
One Woman," which t
directing genius of Regina
Barker has turned into
screen masterpiece.

As a novel "The One Woma
created a sensation, selling into t
hundred thousands. As the gr
special photoplay attraction whi
Select Pictures now announces t
story will be seen by millior
and is bound to start a riot
discussion. It is a tremendo
picture based on a tremendous id

The woman Frank Gordon cast off

"The One Woman" is an intensely human story of a man and two women —and still another man! It is superbly produced—scene after scene holds the spectator spellbound.

SELECT SP PICTURES

WOMAN"?

this Socialism? Or is it
n immorality? That is the
stion you will ask. Does
cialism preach these doc-
es? Is this where it will
ry its blind devotees? Is
the "enlightened creed"
t some of the leading
nds of today tell us is to be
world's salvation? What
uld a man do placed in
nk Gordon's predicament?

arching questions these,
at are sure to be asked
- and answered in a
ndred different ways!



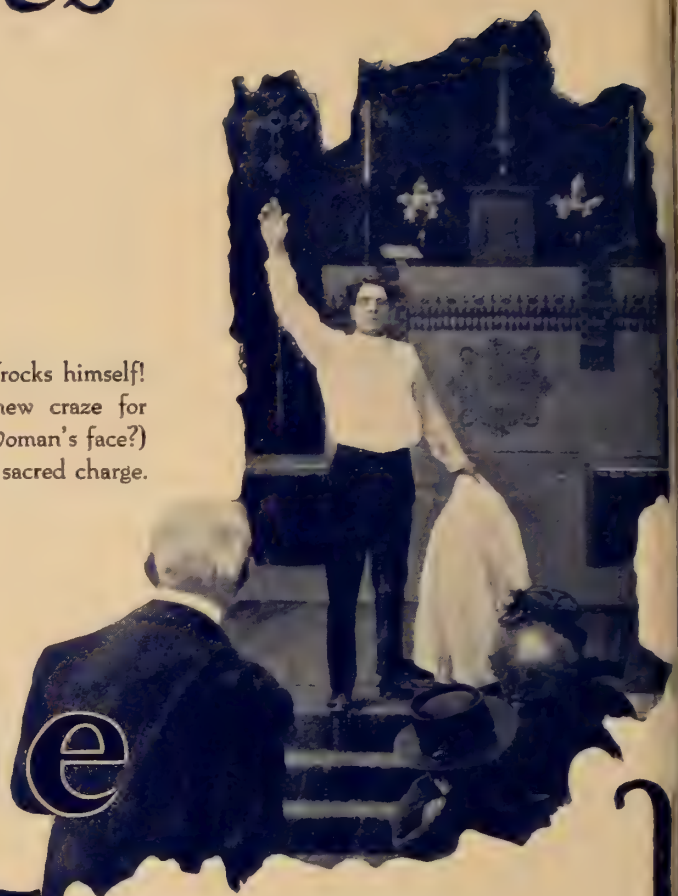
The woman Frank Gordon married by proclamation

"The One Woman"
a great special
ith a story that is
own to the minute—
he most modern
ing in photoplays!

Great scenes—in



The minister unfrocks himself! Led on by a new craze for Socialism (and a woman's face?) he repudiates his sacred charge.



he Eagle has lit in the barnyard!
he "strong man" gathers to himself
he new wife" of Frank Gordon.

"The ONE WOMAN

Manhood asserts itself! Frank Gordon stirs to frenzy his bigoted followers when he condemns their unpatriotic resolutions against conscription!

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Some companies using
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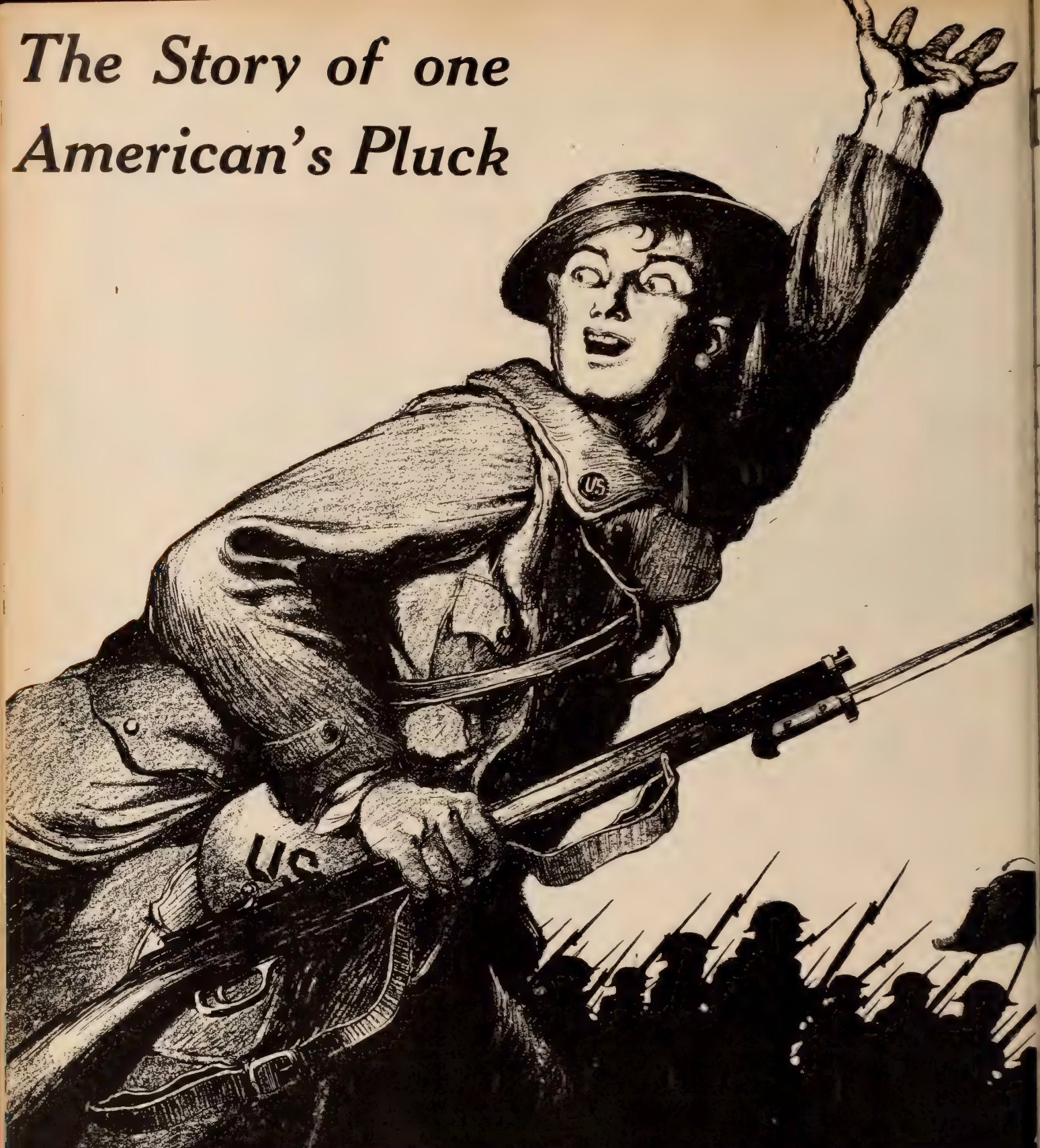
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when the YANKS march into Berlin

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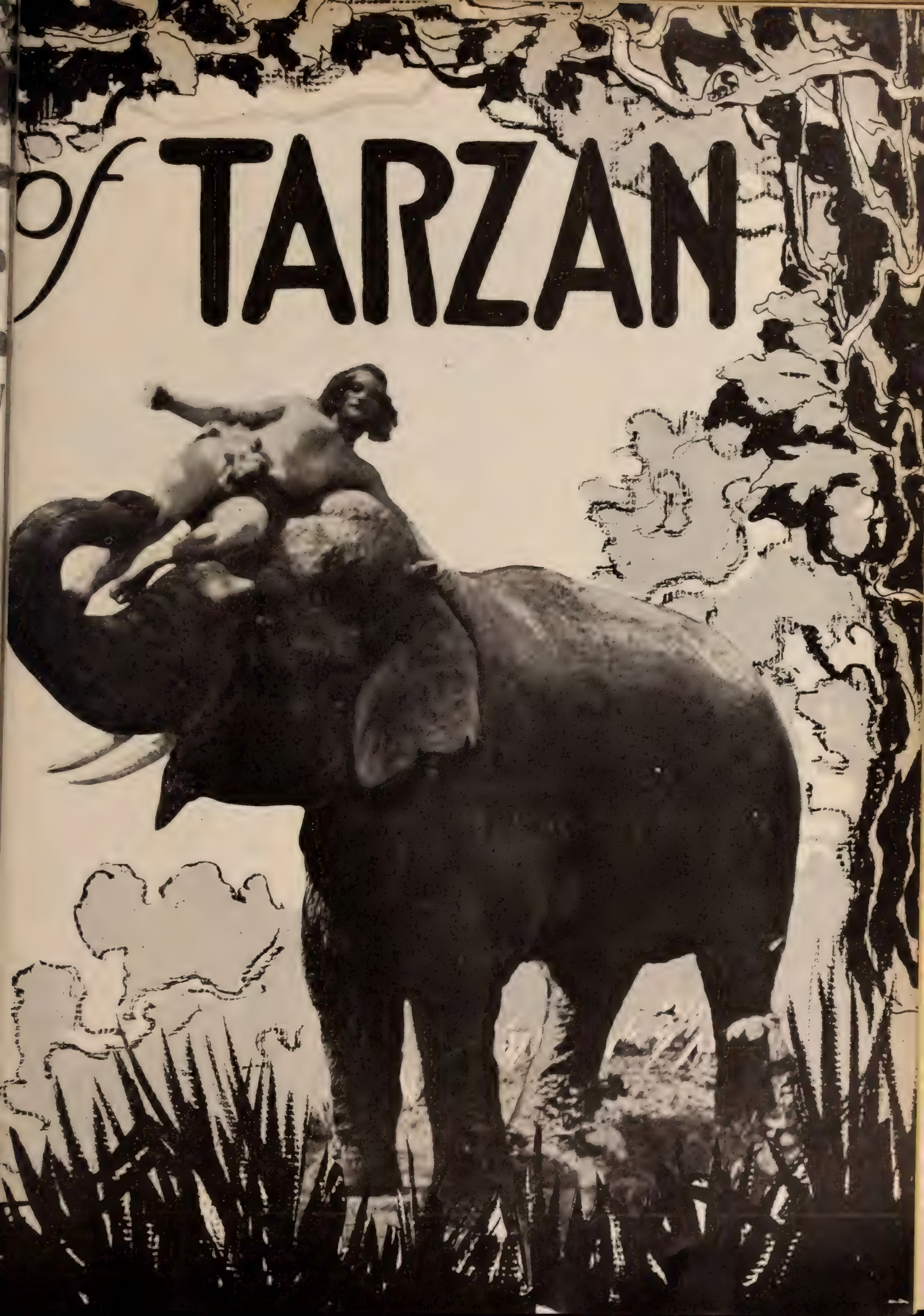
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The adorable actress, star in a score of money making pictures masquerades as a boy—makes 'em think she's her own brother—in a snappy five reel screen play dealing with aeroplane plots and politics.

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"The TEMPLE of DUSK"

A strange and fascinating drama in which a young Japanese poet, sworn to guard the daughter of the girl he loved, gives his freedom and then his life to carry out his sacred pledge. Written by Frances Marion—Directed by James Young.

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DUSTIN FARNUM

in his first super-picture

THE LIGHT OF WESTERN STARS

by Zane Grey



OCTOBER RELEASE

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On and after December 24, 1918, the name

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It will be Photographed
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In the big, the medium sized and the smaller cities of the land; in the large and small towns; yes-and even in many of the cross-road villages Pathe' is posting the stunning twenty-four sheet poster of the whirlwind action serial

LEAH BAIRD
in
WOLVES OF KULTUR

with SHELDON LEWIS and CHARLES HUTCHISON

This mammoth billboard campaign will start a flood of coins to beating a rat-a-tat at your box office window!

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Its keynote is ACTION; Its great characteristic is THRILLS; It reveals the diabolical plot and counter-plot in this country of the unspeakable Kultur of the Hun

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COME ON, NOW!

Let your patrons see me in action with my brothers in arms- the French, British and Italians, fighting your battles!

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RUTH ROLAND

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George Larkin
in the sensational Western serial

HANDS UP

is a combination which has beaten every Pathé serial booking record for a similar period of time.

Reports are to the effect that the serial is crowding the houses. "Hands Up" has made good!

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Written by Gilson Willets
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in

"Rosemary Climbs the Heights"

By BERNARD MC CONVILLE *Directed By* LLOYD INGRAHAM

Dainty Mary Miles Minter has firmly established herself in the hearts of the fans. Big theatres everywhere know from experience they can bank on capacity attendance when a Minter picture is the attraction. Her first picture of this new series has fattened the bankroll of the houses which have shown it. It is playing to capacity this week and is booked for weeks ahead.

Visit your nearest Pathé Exchange and see this newest Mary Miles Minter offering—"Rosemary Climbs the Heights." You can book it now. Follow the lead of such exhibitors as Marcus Loew, Turner & Dahnken, Ruben & Finkelstein.

Now Playing:

Mary Miles Minter *in* *"The Eyes of Julia Deep"*

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Five Sure Hits!

Each one a magnificent production dealing with big timely subjects in every one's mind

Your chance is now to book these five sure-fire hits before your competitor gets them!

Delay means to miss out at the box office!

The news of the marvelous success of three of these pictures already released to first-run houses has spread like wild fire all over the country and Fox branch offices are being fairly bombarded with bookings.

This is a warning to regular Fox exhibitors to get in on time.

If our representative does not call on you within a few days after you have read this notice, wire your reservation to our nearest exchange.

Here are the five:

The Prussian Cur

So successful that first-run houses are clamoring for re-bookings. The story of the Prussian spy system in America, featuring Captain Horst von der Goltz, the confessed Hun spy.

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The first run has packed houses everywhere and brought heavy advance sales at top prices.

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Book Them Now!

Each one packed with the sort of appeals that win the crowds and get the dollars.

The thrilling story of the man of the hour—GENERAL JOHN J. PERSHING, commander of the American Army abroad.

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Acclaimed by first run exhibitors as their biggest box-office triumph. ANNETTE KELLERMAN, the world's greatest woman swimmer, in a thrilling, breathless, under-sea romance.

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A stupendous morality play — five love stories in one — five episodes, each containing the plot and action of a five-reel feature — twenty-five big feature reels assembled in one five-reel production.

18 to 45

The vital story of the new draft woven around a great love theme — a tremendous appeal to heart and patriotic interest. Directed by R. A. Walsh, who made "The Honor System" and "The Prussian Cur."

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AND KEEP THEM!

On The Way



DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by The Ideal Film Renting Co., Ltd., LONDON

(*Under the sole direction of MAURICE ELVEY*)

TEN PARTS TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilisation!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

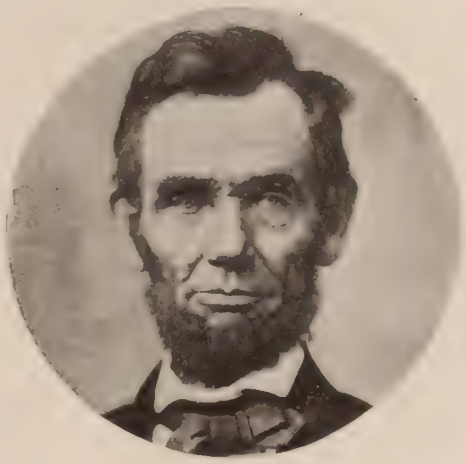
To-day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

Like Lincoln, Lloyd George was of humble birth. Like Lincoln, he was brought up by a kind relative. Both men were SELF-TAUGHT. Each began life in the Law. Both were coldly received by the official world. Both were backed by the people. Both were moved by unconquerable enthusiasm for a great moral cause. Both spoke to their fellow-men in resonant tones that ring round the world. And even their very Christian names—drawn from Scripture—found justification in the Bible—inspired careers of the two Statesmen. Nothing more appropriate, then, can be imagined than that so PICTURESQUE A LIFE as that of Lloyd George—a life tingling with high-spirited action and resolve—should be made into a picture.



The "Ideal Film Renting Co.", whose famous master-pieces such as "MY OLD DUTCH" and "MASKS AND FACES", found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

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! A MODEL CINEBIOGRAPHY.
THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

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The First of a Series of Eight Happy Pictures

"The Embarrassment of Riches"

From the Broadway Success by Louis K. Anspacher, starring

LILLIAN WALKER

Now available at all General Film Exchanges Through the Hodkinson Service

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"An extremely pleasing subject—one that will make an appeal."

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Be The First To Book "The Embarrassment of Riches"

featuring

LILLIAN WALKER

In Your Section and Share in the Embarrassment of Riches it Assures Exhibitors Everywhere

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Here are the First Two Reviews

P. S. HARRISON
In "The Motion Picture News"

"The kind of picture that is in demand just now. It will please because it deals with the happy side of life, and has been handled intelligently."

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"By all odds the best production in which this attractive young actress has ever appeared. Will undoubtedly meet with even greater success in its present form than when presented on the stage."



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Just as "The Embarrassment of Riches" excels all Miss Walker's former successes, so the second of her series will surpass the first. It is a beautiful story of extraordinary charm, presented with the utmost appeal.

Lillian Walker Pictures Corp.

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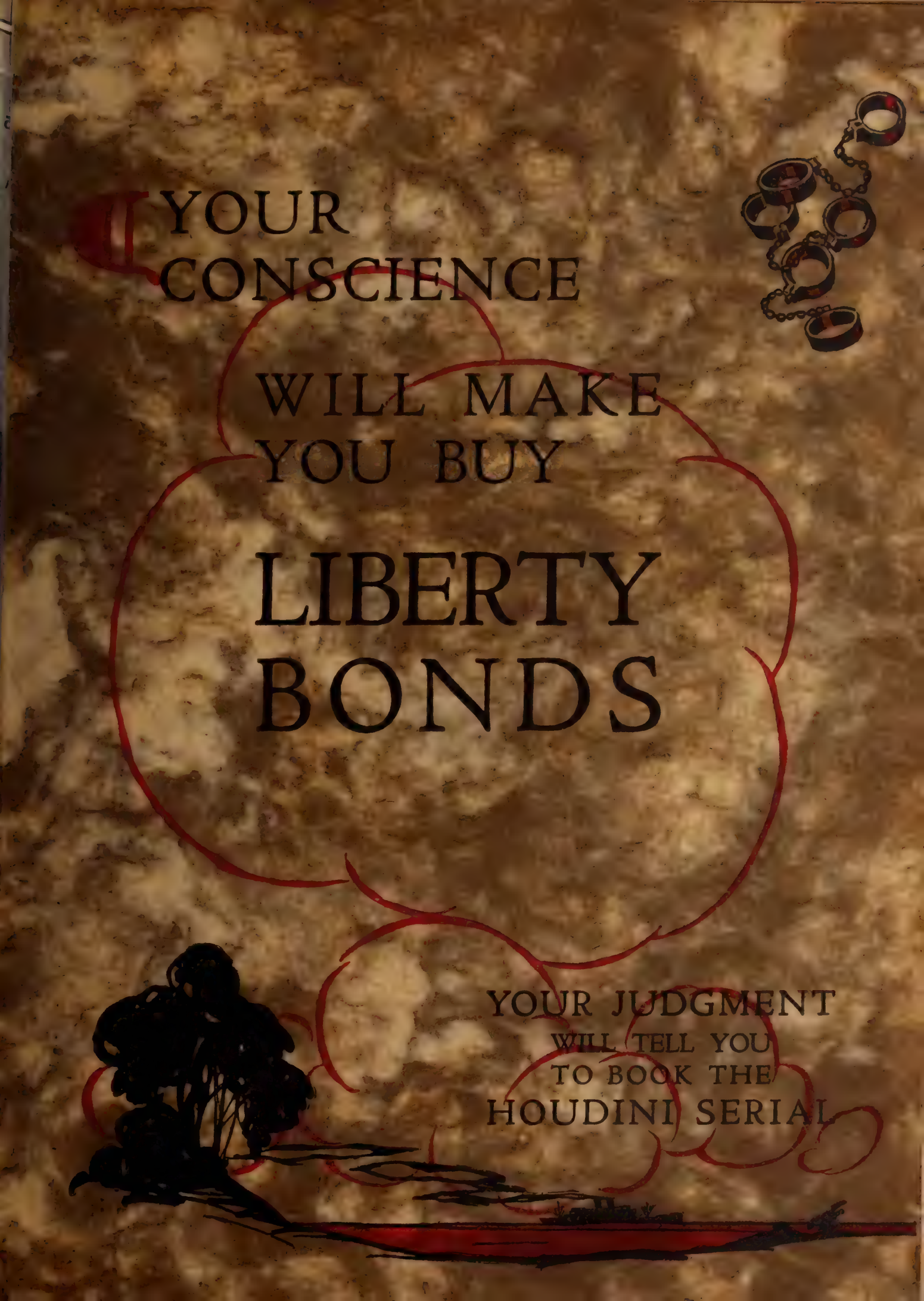
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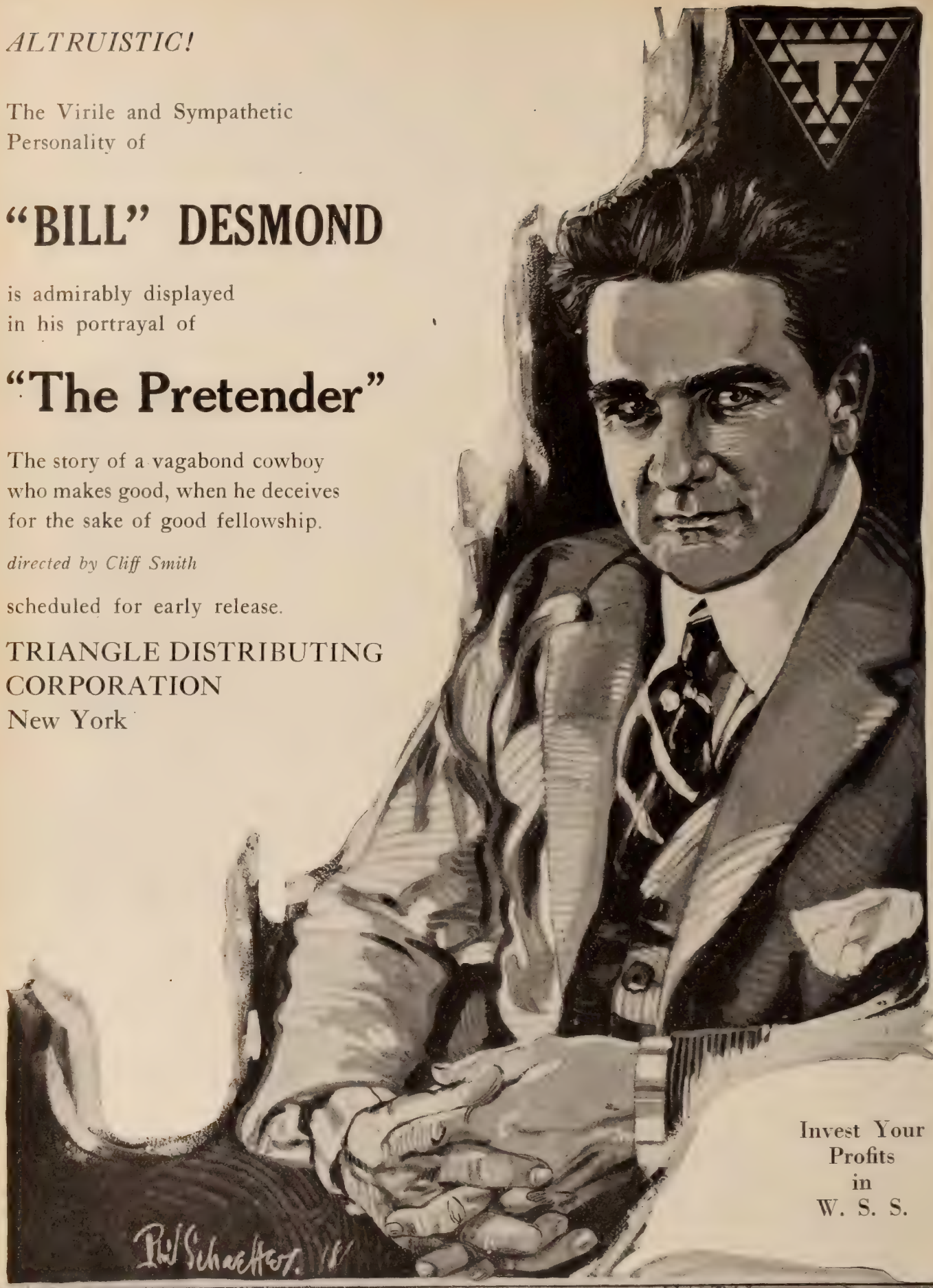
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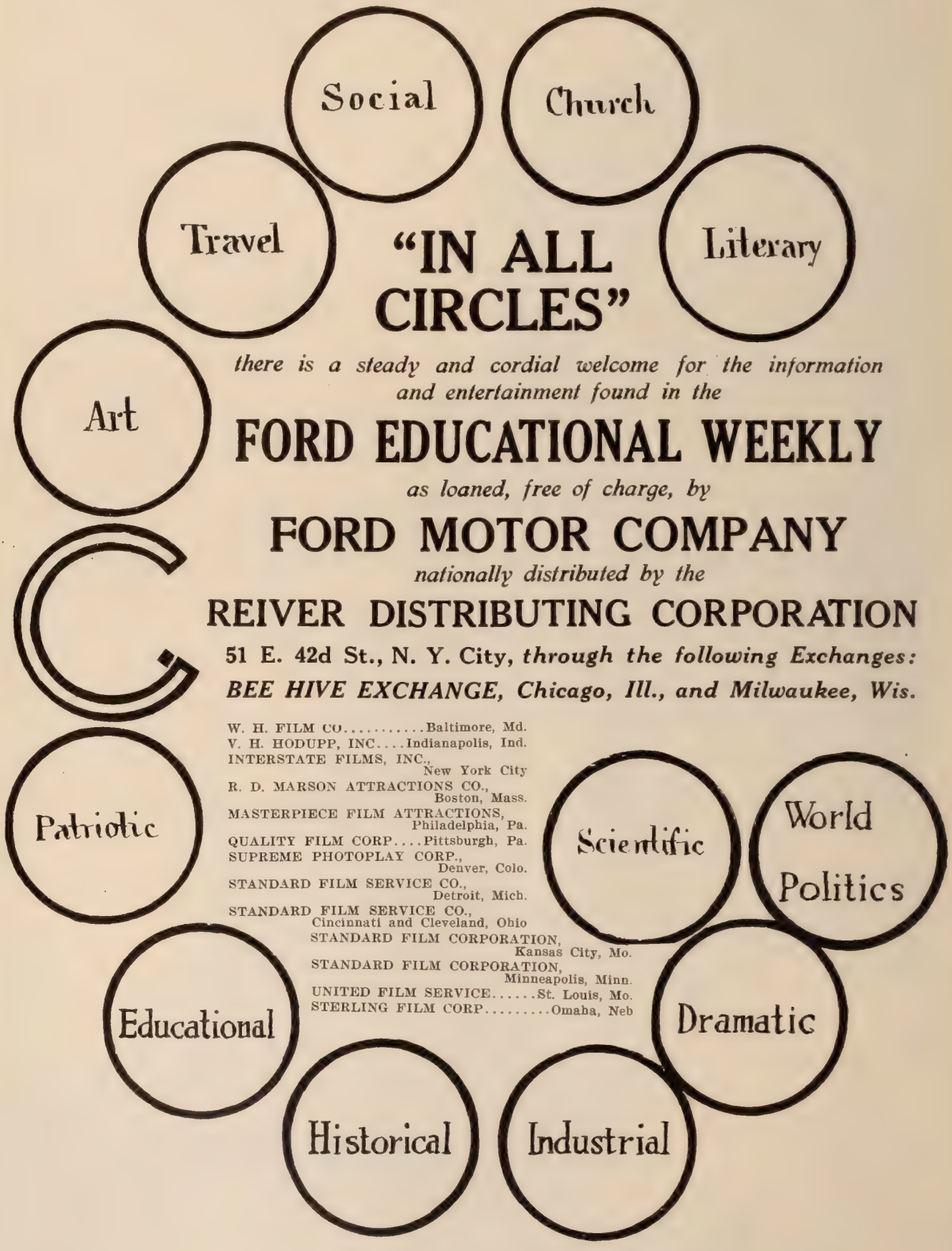
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Motion Picture News

Vol. 18 No. 15. October 12, 1918

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PLAY A TRUMP AND WIN!

Samuel Faulkner, Manager of the Franklin Amusement Corporation, Oakland, Cal., in a letter to the George Kleine System, distributors for Essanay, says:

"The week just ended, featuring CHARLIE CHAPLIN in 'TRIPLE TROUBLE,' showed the biggest business ever done in the history of the Franklin Theatre. 'Triple Trouble' was not only an exceptional box office attraction, but proved thoroughly satisfactory to our audiences."

WE HAVE SCORES OF TELEGRAMS AND LETTERS LIKE THIS

Essanay
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George Kleine System
Distributors

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 15 October 12, 1918

The Patriot and Business Man

Elimination of Waste Is for Best Interests of the Industry

GEORGE KLEINE has taken the bit in his teeth and has laid before Washington the facts, as he sees them, as to the excessive number of pictures and exchanges now burdening this industry.

His action, to quote from an open letter to the trade, is designed "for the good of the nation, and possibly also for the good of the industry."

What is good for the nation, in these days, takes preference over the good of the individual and his business. The doughboy at zero hour doesn't think twice over that problem; nor does any patriot at home, in or out of the motion picture business.

So, if the Nation demands waste eliminated upon the part of the industry that is all there is to it; no patriot will take issue; no patriot will delay to come forward, declare himself and his utter willingness to meet that demand.

But will any one tell us why this is not good for the industry?

We *know* it is.

We *know* that here and there a producer and distributor is already proving it by proceeding along the lines of fewer pictures, better pictures and longer runs.

And, any way, we *know* that good business or bad business is, either one, simply an inevitable case of cause and effect.

Cause and effect figures will *prove* that over production and too many exchanges are the highway to economic disaster; cause and effect figures will *prove* that fewer and better pictures given greater circulation, and relieved from excessive distribution overhead, will bring better returns to every hand that deals with them.

Figures don't lie; and business is a matter of figures.

Waste elimination—*the very same waste elimination asked for specifically by the Government* for the good of the nation is *for the good of the industry.*

That is a fact!

The big point, however, is that conservation measures should only be initiated and carried through by men in sympathy with the film industry, conversant with its intricacies and big enough to tackle its necessarily big problems.

The industry's best interests and resources can be and must be protected; and this protection must be given to the weak as well as the strong.

That is why we appeal for help from within the industry itself.

That is why we ask for action—*from the industry.*

Can this action be delayed?

Why will the *patriot* not act? What is holding him back?

Why will the business man not act? What keeps him from acting in the best interests of the industry as a whole?

* * *

Advance Deposits and Liberty Bonds

Pittsfield, Mass., September 29, 1918.

Mr. William A. Johnston,
Editor Motion Picture News,
729 Seventh Ave., New York.

Can you suggest any device whereby manufacturers can be induced to allow exhibitors to buy Liberty bonds with exhibitors' money which is now on deposit and substitute the bonds as deposited security?

Frank B. Stanton,
Spa Theatre.

THE above telegram will get an instant and enthusiastic O. K. from every exhibitor in the country.

And the distributor who is exacting an advance deposit, *in cash*, will say in reply that such is his policy and that's all there is to it.

He'll simply decline to explain why he prefers cash to Liberty bonds. If the exhibitor wants his pictures badly enough the exhibitor will dig up the cash; and the distributor prefers the cash.

Why? Why the cash?

We would really appreciate a frank statement from the distributor.

The theory of the advance deposit is that the distributor—not being willing or able to trust the exhibitor, wants an advance payment as security, this security reverting to the exhibitor in payment for the last few pictures of the booking contract.

Very well—why not Liberty bonds as security? What better security? If the plain answer is that the distributor needs the cash in order to finance his business, then our discussion will have to end abruptly.

We can scarcely suggest that the distributor borrow cash on the Liberty bonds, since the bonds belong to the exhibitor; though, in reality, the exhibitor has to trust the distributor with his cash anyway and loses the interest on it in the bargain.

It would seem that as a matter of plain justice and now

(Continued on next page)

Speaking Editorially:

Advance Deposits and Bonds

(Continued from preceding page)

in view of the Government's appeal that each individual, corporation and industry strain its resources to buy Liberty bonds that this advance deposit money—which must aggregate several millions—be turned into Liberty bonds.

However, this is one of several conservation questions the distributor is not answering today.

* * *

Higher Admissions

ADMISSION prices are jumping up in a number of cities; and, of course, the public will pay them.

These theatres know how to book pictures, present them and advertise them—all of which are essential to raised admission prices.

The small town theatre man will say despairingly: "Well, they can do it; I can't"; and our sympathies are vastly with the small theatre man these days.

But there's this much about it: you cannot raise your prices unless you take the public into your confidence and tell them why—convincingly.

In other words, you *must* advertise.

You can do it.

Make a plain statement to your public—make several of them; write them yourself, in your own language, and print them in plain type in your local paper—*signed by your name.*

Tell your plain homely story to the public—in your own language.

Railroad companies, gas and traction concerns—up against bigger odds than you and with public feeling flat against them have done the same thing successfully.

Sincerity always goes with the American public.

If you are booking as good pictures as you can afford and the kind your public wants (that's up to you); and your house is attractive (that takes brains and elbow grease, not more money), then your public will come to you, if you will go to them.

If you're not running a good show then our advice won't help you one bit.

* * *

Usefulness and Essentiality

THE industry will be given an excellent opportunity, at its War Service Exposition, Madison Square Garden, October 5th-13th, to show the New York public—and through the press, the country at large—the large and vital war work being done by the film.

And thereby, a new criterion in the way of dignity and public service, will be set for future expositions of the industry's art and commerce.

What a fine thing, if, along with its exhibit of willing usefulness the industry at this time, by united action, could say to the Government: "We have united to obey your edict on conservation and are therefore ready for preferential listing as *an essential industry!*"

Rothacker Writes a Letter

My dear Mr. Johnston:—

Your "War! War!" editorial last week is the best ever and the preceding two on this were corkers.

You are absolutely right. And every real American member of the motion picture industry *will* lay aside his film business and consider his film industry; those who don't are Hun helpers and should be treated as such.

We must subordinate everything to a Win the War schedule, we must clear the decks for action—get into a fighting uniform where we can, and where we are denied that glorious privilege we must get into the game with both feet and with both fists and with our heads, and co-ordinate our power to back up our sublime President and our wonderful boys "Over There" in a manner which will make membership in the motion picture industry a signal honor.

Keep up the good work!

Yours for the Fourth Liberty Loan,
ROTHACKER FILM MFG. CO.,
Watterson Rothacker,
President.

* * *

League Efficiency

THAT Dr. Copeland has kept the influenza situation in the country's greatest port and city well in hand is due in no small way to the ability of the picture houses, through efficient League organization, to respond immediately to a grave public crisis.

Within twenty-four hours the New York Exchanges were placarded, slides were made for every theatre in Greater New York, and trailers for local distribution made and issued by the Universal Film Company.

"I am sure," says Dr. Copeland in a letter to Sydney S. Cohen, State League President, "that the many citizens of New York who will escape an attack will owe a great deal to the assistance which the motion picture industry is giving us."

The picture theatres of New York City are open and it is practically certain that they will remain open.

* * *

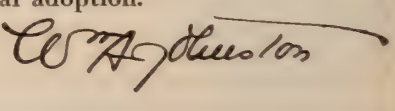
Good Business; Good Patriotism

WE have saved men, money and materials by reducing production and speeding up the efficiency of our Exchanges—thus, briefly, Vice-President Brunet summed up the policy of Pathe Exchange at the recent Save and Serve Convention of its branch managers in New York.

The best of it is that what Mr. Brunet says is not a mere declaration for publicity's sake: it's true.

Pathe Exchange is being run as a basis of scientific conservation; and that is not merely good business—it is good patriotism.

We cheerfully and sincerely take off our hats to such business principles. The film industry is in vast need today of their more general adoption.



State Exhibitors Give An Ambulance

New York State Exhibitors Hold Best Attended Conference at Albany and Act as a Unit to Promote Government Loan

A CONFERENCE of the moving picture theatre owners of the State of New York, representing 1,600 screens, opened at the Ten Eyck Hotel, Albany, N. Y., at noon on Thursday, September 26

A letter from Mr. Guy Emerson, Director of Publicity, Second Federal Reserve District, outlining the plans of the Treasury Department, was read. Resolutions were passed endorsing the Fourth Liberty Loan and lines were laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the State of New York.

Up-State Exhibitors Present

It is regarded as very significant that for practically the first time in the history of New York State exhibitors the up-State theatre men were so thoroughly represented. In previous sessions the New York City exhibitors predominated.

President Cohen appointed fifty-one representatives, one in each Senatorial District comprising the State, in order that the proper statistics could be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative was designated in each of the three assembly districts comprising each Senatorial District of the State.

By reason of the wide representation present and the helpful nature of the discussions and results which were obtained at the convention, it is felt that there has been started in New York a real business organization of exhibitors which will accomplish something definite for their welfare and that of the industry as a whole.

By reason of the Albany convention and the organization work done by President Sydney S. Cohen, the State League now includes all of the best known exhibitors, who are bound together in a closely knit body divorced from politics and petty jealousies. It is felt that this organization is a model of its kind, and one which, if patterned after by other State leagues, would result in the strengthening of the exhibitor movement throughout the country.

Ambulance to Be Purchased

One of the most popular resolutions introduced was that which provided for the purchase of an ambulance by the Motion Picture Exhibitors' League of the State of New York, which is to be shipped to the firing line in the name of that organization. A committee consisting of the State president and the presidents of the various branch leagues of the State, together with any other exhibitors who may be designated, was appointed to secure subscriptions for this ambulance and to enlist the co-operation of the trade papers in publishing the names of the contributors to same.

That the exhibitors of the State of New York fully realize the need for intelligent and constructive action in marshalling their forces for the purpose of proper presentation of facts before the Finance Committee of the Senate was evinced by the discussion which proceeded a resolution introduced on this subject. This resolution provides that Mr. Cohen in conference with the president of every branch State exhibitor organization shall assemble all data and statistics of a definite nature, which will show the conditions under which the motion picture exhibitor is now laboring, and which will give the members of the Finance Committee an understanding of the industry and the problems of exhibitors that is based on real facts.

THEIR BIT

New York Exhibitors Not Backward About Backing Up Our Soldiers

MOTION made that the Motion Picture League of the State of New York fully equip and furnish an ambulance to be shipped to the firing line of France in the name of this Association and that all Exhibitors in the State of New York be and are hereby requested to make donation to the fund necessary for such purpose and the trade papers are hereby requested to publish such list of all contributors to such fund and that a Committee consisting of the State President and Presidents of the various Branch Leagues of the State and such others as may from time to time be designated hereby are appointed a Committee to carry this Motion into effect.

This Motion unanimously adopted.

Sunday Opening Vital Question

When the question of Sunday opening was presented for consideration, the enthusiasm of the up-State men knew no bounds. It is the general belief that the efficient work and aid of the exhibitors in the support of Government propaganda will do much to clarify the Sunday opening situation in the State of New York. The loss of revenue to the Government due to certain sections of the State keeping theatres closed was forcibly presented by the president, Sydney S. Cohen, who believes that all political candidates are showing a tendency to remedy these conditions and to give the people in every municipality what those people decide they want.

Mr. Cohen made a strong appeal to the up-State exhibitors to make a gala week of October 5th to 13th, during the Motion Picture Exposition to be held at Madison Square Garden. Many pledges were exacted, and New York City can look forward to the most notable gathering of theatre owners in its history.

The next Government picture now ready for screening, "America's Answer," was called to the attention of theatre owners. Hearty endorsement of same was given, but many exhibitors expressed the opinion that the Division of Films could get much better results if these pictures were released to all exhibitors on a percentage arrangement, in order that the smaller houses could play same and the fullest amount of screening could be given to this Government propaganda. Resolutions to that effect were passed.

The Brooklyn delegation to the conference presented a resolution endorsing the work of William A. Brady, the courageous national champion, an engraved copy of which will be presented to Mr. Brady by the president. This resolution was passed unanimously.

A resolution was passed authorizing the State President, Sydney S. Cohen, to urge that proper representation be given the exhibitors of the State of New York in the new affiliation of the national exhibitor organizations.

Slides for Woman Suffrage

A resolution stating that a large percentage of the patrons of motion picture theatres being women, the president, Sydney S. Cohen, is urged to hold conferences with the leaders of the Women's Suffrage Party of the State of New York, in order that a closer co-operation can be effected for their mutual benefit. A letter from the New York State Woman's Suffrage Party was read, asking the exhibitors of the State of New York to show slides in their theatres urging the yomen of the State of New York to register on the coming registration days, October 7th to 12th.

A resolution was presented and unanimously carried approving of the request of the New York State Woman Suffrage Party, and pledging the screens of the State to give every possible assistance.

Among those who attended the convention were: Sydney S. Cohen, president of the New York State League; Charles O'Reilly, vice-president of Manhattan local; Samuel Berman, secretary of the State League; Samuel Sheer, Jr., president of Queens County Exhibitor Association; Frank Shay, of Schenectady; Wm. P. Donnelly, of Utica; Harry Lazarus, of Albany; Rudolph Saunders, president of the Brooklyn local; John Manheimer, president of the Manhattan local; Henry Herring, of Brooklyn; W. H. Didsbury, of Walden; Charles McCarthy, of Hoosick Falls; M. Sullivan, of Watervliet; David Cohen, of Binghamton; Ben Appel, of Troy; J. M. Shine, of Gloversville; L. A. Buettner, of Cohoes; George Cohen, of Poughkeepsie; Frank Barhydt, of Troy; J. Gardner, of Albany; Samuel Sucknow, vice-president

(*Continued on page 2342*)

War Service Exposition Opens

National Exposition of the Motion Picture Industry Starts Saturday, October 5, at Madison Square Garden

EIGHT o'clock Saturday evening, October 5, Enrico Caruso, accompanied by the Strand theatre orchestra, officially opened the War Service Exposition of the Moving Picture Industry, to be held at Madison Square Garden, October 5 to 13, inclusive, and once more the sixth largest industry will have an opportunity to show how closely its interests and those of the Government are interwoven.

Every phase of Government war work requiring the use of skilled labor, from the manufacture of cloth for our soldiers' and sailors' uniforms, to the building of ships to carry them Over There, as well as the food and fuel to keep them healthy and comfortable until they return, will be represented. In all, these various exhibits will cover over one-third of the entire floor space of the Garden.

First from an artistic point of view will probably be the exhibit of the Woman's Land Army, which is going to explain to the unitiated that the patriotic woman can readily replace her brother in agricultural work while he fights for her at the front. Before a white-painted cottage, with a snugly thatched roof, the Land Army will demonstrate to the public the use of farm implements and machinery, many of them especially designed for the use of women.

The Remington Arms Company will exhibit a complete display of the various types of weapons and ammunitions used by our troops and those of Great Britain, France, Belgium and Italy. It will include machine guns, rifles and bayonets. A detachment of soldiers and representatives of the company will be on hand to explain the mysteries of their construction, and by way of illustration of what Fritz may expect from them there will be huge blocks of wood pierced with thousands of bullet holes to show the peneration of the Yankee bullet.

The Gas Defence Division of the Chemical Warfare Service of the U. S. Army will have forty girls at the Garden who will manufacture before exposition visitors the gas masks used by our men in the trenches. The use of the trench fan and system of blowing poison gas from the trenches and dug-outs will also be demontrated, and there will be examples of the masks used by both Germany and the Allies.

Of special interest will be the exhibit of the Emergency Fleet Corporation, who will show miniature ships in process of construction and the multitude of tools used in this important branch of war work.

One of the principal features will be the program of motion pictures shown nightly in the concert hall of the Garden. There will be pictures taken of the various war industries, of our army in France and a number of special releases by the Division of Films of the Committee on Public Information.

The motion picture industry itself will, of course, be well represented. Famous Players, Lasky, World, Vitagraph, Pathe, Fox, Metro, Select, Edgar Lewis' Productions. William A. Brady and William L. Sherry will have booths and various lighting and equipment firms will also be present.

Every day of the exposition will be devoted to some special branch of Government war service or of the motion picture industry, and the famous stars of the screen will be in attendance at the various booths to give the public an opportunity to meet them face to face and to give assistance to their Government in winning the war.

Paramount-Artcraft stars who will appear are Marguerite Clark, Elsie Ferguson, William Faversham, Shirley Mason, Ernest Truex, Billie Burke, John Barrymore, George M. Cohan, Bryant Washburn and William S. Hart.

The long-awaited and much-discussed Motion Picture Dinner under the joint auspices of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc., will be held Friday evening, October 11, in the Grand Ball Room of the Hotel Astor.

Selig Films Camp Pictures for Y. M. C. A.

The Selig Polyscope Company has been commissioned by the Y. M. C. A. to film a series of training camp pictures. George Bainbridge, director of the enterprise, announces that nearly 2,000,000 soldiers and sailors and marines will be in the cast. The title selected for the film is "The Red Triangle." It is to be released by the Mutual Film Corporation on October 20.

Included in this picture will be about 600,000 men in the training camps in the United States, as well as large bodies of men on the battlefields of Europe. The Y. M. C. A. is to use the picture in the United War Work Campaign.

A special film of two reels is being made for each locality, the main idea being to present the "home boys" at every place. To make this feat possible nearly 100,000 feet of film was necessary.

Universal Loan Films Arouse Interest

Sparks are flying from the Universal's activity in behalf of the Fourth Liberty Loan.

That company has produced five star pictures and has packed its news pictorials with knockout propaganda on the subject. The special films, featuring Monroe Salisbury, and Rupert Julian, Harry Carey, Mae Murray, Ruth Clifford and Dorothy Phillips, were shipped from the coast, and are being distributed according to plans devised by the committee in charge of the loan pictures.

The Universal believes it has established a record for fast and high class production in its efforts for the Loan.

Honor Roll

The name of Clem Pope, of Los Angeles, is added to the Honor Roll. He was in the employ of Motion Picture News until he joined the service.

Arthur Shivers, of the West Coast division of Motion Picture News, has joined the colors.

Earl Metcalfe is back from France on a special service mission. He was with the N. Y. 165th Infantry, and bears two service stripes.

The name of Leon J. Bamberger, head of the contract department of the Fox Film Corporation, has been added to the long and rapidly growing Fox roll of honor. Mr. Bamberger left Monday for Camp Greene, N. C., forty-eight hours after receiving notice from his local board.

Walter Morton, motion picture director, whose most recent production was "Daughter of Uncle Sam" serial for the Jaxon Film Corporation, has offered himself for work abroad as a Knights of Columbus secretary. He goes to Paris to work under James Hearn of New York, who is in charge of all field activities at K. of C. headquarters.

Dave Blythe, former Detroit exhibitor and film salesman, is now manager of the Liberty theatre, Camp Sevier, Greenville, S. C.

G. C. Jefferson, former publicity manager for Detroit office of Paramount, has been promoted to Lieutenant in the Ordnance Machine School. He expects to sail soon for overseas.

A. J. Kleist, Pontiac, Mich., exhibitor, operating the Howland and Eagle theatres, is now a Lieutenant, stationed at one of the Washington camps.

Harry Lorch, former publicity man for the Butterfield circuit and manager of the State Film Co., Detroit, is now general supervisor of the stock companies playing at the government Liberty theatres.

H. O. Pierce, former publicity manager for the John H. Kunsky Enterprises, Detroit, is now assistant manager of Liberty theatres of the United States, with headquarters in Washington.

The loss of the Boston branch's oldest employee, and probably the oldest employee of General Film, has been announced to the headquarters of the company by Manager J. D. Levine in reporting the resignation of E. H. Warren. The severance of this long connection was due to a call for army service.

Industry a Unit in Huge Loan Drive

Exhibitors, Distributors, Producers, Stars, and Every Component of the Motion Picture Industry Plunges Unanimously Into Fourth Loan Campaign

THE Motion Picture Industry's bit for the Fourth Liberty Loan campaign, which began Sept. 28, is to be the greatest contribution yet given by the industry to the Government's "Win-the-War-Quick" program, according to an announcement made this week by Adolph Zukor, chairman of the Industry's Liberty Loan Committee. Not only will the Motion Picture Industry provide what the Government confidently expects to be the greatest single sales agency of the entire campaign—the Liberty Loan Films contributed by the stars and producing companies—but the quota which the Industry has pledged to obtain for the Fourth Liberty Loan has been set at $1,000,000,000, a record breaking quota for the Industry.

One-Sixth of Entire Sum

Inasmuch as the Treasury Department has definitely announced that the amount of the Fourth loan will be $6,000,000,000, the Motion Picture Industry's contribution will be one-sixth of the entire sum to be raised for war purposes by the American people. The Industry's pledge is declared by film men to be the heartiest and most sweeping response yet given to the Government's call, and the success of its campaign will establish for all time the Indutry's status as an essential arm of the Government.

This pledge must be raised through the medium of subscriptions from the producers, distributors, stars and players, exhibitors and the patrons who support the industry. All subscriptions received through the agency of the theatres of the country will be included in the Industry's quota, and it behooves every loyal, 100 per cent member of the Industry to roll up his sleeves and see that his share of the gigantic campaign is carried on successfully.

Still another indication of the importance of the recognition given the Motion Picture Industry by the Government is the fact that the Liberty Loan films patriotically contributed by the stars and producing companies are expected to be the most successful medium of selling bonds at the disposal of the Treasury Department.

To Make Record of Bond Sales

Arrangements have been made by the Liberty Loan Committee of the N. A. M. P. I. to keep a daily record of all bond sales in the moving picture theatres of the country. The various exchanges have been instructed to see that the exhibitors cooperating in the motion picture drive are supplied with the proper blanks to be used in making daily reports of the total amount of Liberty Loan subscriptions taken in the theatres on each day of the campaign. These reports should be rendered daily to the exchanges, which will be required to prepare daily reports of the total of subscriptions taken in the theatres booking the Liberty Loan prints.

The formal presentation of the Liberty Loan films to the Government took place on Friday evening, September 27, at Washington at a special showing given for the benefit of the National Press Club by the Treasury Department. Vice-President Thomas R. Marshall, who was the chief speaker of the evening, and a notable gathering from all departments of official Washington were guests at the special showing. Executives, stars and leaders in the film industry from New York and other cities also were in attendance. Many members of both Houses of Congress were present to inspect the films contributed for the Fourth Liberty Loan campaign. Geraldine Farrar, who had contributed a special Liberty Loan Picture, "The Bonds That Tie," sang the "Star Spangled Banner."

The tremendous enthusiasm aroused on the part of the large audience represents one of the greatest and most sincere tributes ever paid the motion picture industry, and this demonstration of the valuable part motion pictures are playing in the Liberty Loan campaign is expected to be of great benefit in bringing about a closer and more harmonious understanding between the Government and the industry at large.

U. S. Officials Praise Industry

More than 2,000 invitations were issued by the Treasury Department. A striking tribute was paid the Motion Picture Industry by Frank R. Wilson, national director of publicity for the Fourth Liberty Loan Campaign, in the invitations issued for the Washington showing. The invitation, in part, was as follows:

"The Treasury Department is so enthusiastic over the quality and character of these films which have come to us through the patriotism and generosity of the producers and their stars that it is desirous of making this an occasion long to be remembered. We will have present the Washington representatives of the leading newspapers of the country, together with many notables from Washington official life.

"I cannot begin to tell you how deeply grateful the Treasury Department is for the magnificent co-operation which the entire moving picture industry has given it in this great drive to raise the sinews of war. I trust that the wide use to which the Treasury Department intends to put these films will constitute abundant proof of our belief in their efficacy."

Adolph Zukor Day in the Fourth Liberty Loan Drive of the Stage Women's War Relief is October 12, and in New York City will be one of the important events of Liberty Day.

At the Library booth a large program of the famous motion picture and theatrical stars will be presented. Among those it is planned to have appear are Enrico Caruso, Marguerite Clark, William S. Hart, Billie Burke, Elsie Ferguson, George M. Cohan, John Emerson and Anita Loos, Shirley Mason, Ernest Truex, James Montgomery Flagg, Burton Holmes, J. R. Bray, William Faversham, John Barrymore, Eugene O'Brien, Lina Cavalieri and many others.

Everybody Is Doing Their Bit

At the request of the Executive Committee of the Fourth Liberty Loan, Bessie Barriscale, Paralta star, was asked to open the campaign of boosting the loan by a short article, addressed to the people in the industry and Americans in general, and Miss Barriscale complied with a stirring appeal.

Two of the General Film Company's exchanges claim first honors in Fourth Liberty Loan subscriptions in their respective cities. District Manager H. E. Elder reports that the Philadelphia and Pittsburgh exchanges each made a 100 per cent subscription to the loan on the first day of the drive.

Geraldine Farrar inaugurated the Fourth Liberty Loan campaign in Washington on selling the first bond in the new series to Secretary of the Treasury McAdoo. Standing on a platform erected at the head of the Treasury steps and surrounded by a brilliant throng of notables, the Goldwyn star brought the dignity of motion pictures to the affairs of the nation.

Beginning October 12 subscription soliciting will be started in Chicago movie theatres. Prior to that time there will be no soliciting there. The ward organizations will have direct charge of the sales in theatres and each organization will appoint a captain for each theatre, who will work in co-operation with the theatre managers, and will have supervision over the work.

Arrangements were completed last week by which "Crashing Through to Berlin" will be shown under the auspices of the Liberty Loan Committee October 9 and 10 in the Convention Hall at Kansas City.

Madge Evans, World actress, who has just been made a colonel in the American guard, opened the Fourth Liberty Loan drive in the Yorkville section of New York City by selling $100,000 worth of bonds to Mr. Zittis, president of the Yorkville Bank, and Brigadier-General George R. Dyer, commanding officer of the guard.

The working force and officials of the William L. Sherry Service will make their Fourth Liberty Loan investments collectively instead of as individuals.

New York Exhibitors Help Drive

A conference of the moving picture theatre owners of the State of New York, representing 1,600 screens, opened at the Ten Eyck Hotel, Albany, N. Y., at noon on Thursday, September 26.

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The Government Theatre at Camp Taylor, Ky., "The Home of Smileage"

Stephens Optimistic Over Film Conditions

Picture theatre attendance is greater and generally higher admission prices are being paid than at any time in the history of the industry, according to S. T. Stephens, widely known New Orleans film man, who has just been appointed general supervisor of Mutual exchanges. Mr. Stephens came to New York last week for a conference with James M. Sheldon, president of the Mutual.

In the course of his visit Mr. Stephens discussed the conditions of the business in most optimistic terms. He looks for a record fall and winter attendance, and predicts a constantly increasing standard of production and exhibition.

"The summer business everywhere has been better than it ever has been," commented Mr. Stephens. "I attribute it to a variety of causes, but among the chief ones are the fact that, under new railroad rates, summer excursions have been less frequent, people have stayed at home more than ever and they have spent their money at the picture theatres.

Frank Whitbeck to France for Y. M. C. A. Work

Frank Whitbeck, for two years at Scranton, manager of the Poli theatre and Academy of Music, leaves soon for France to enter the Y. M. C. A. service. Mr. Whitbeck offered his services early last July and has since been expecting the call every day.

The call came last week and Mr. Whitbeck has been designated as one of the directors of amusements for the million and a half of men who are representing the United States on the fighting lines.

Many columns of valuable space in the newspapers of Scranton attest the popularity of Frank Whitbeck in that city. He is peculiarly fitted for the new post and it is safe to say that he will make good.

Osborn Back to General

After four years of absence from General Film Company, H. M. Osborn, a well known exchange man, has returned to that company, the announcement being made that he is the new appointee as manager of the Pittsburgh branch.

Buffalo Exhibitors Turn Down Stage Hands

BUFFALO, N. Y.—At a meeting of the local stage hands and the exhibitors in Sheas' Hippodrome the request of the former for an increase in wages was turned down, the managers declaring that they could not at this time see their way clear to abrogate the agreement between the managers' association and the union, which runs for two more years. This is the third request for increases that the exhibitors have had to deal with in the past several weeks. First came the musicians, who won their boost, then came the operators, who now have their individual managers to reckon with, and now the stage hands.

Manager L. Becker of the Linden theatre is offering three prizes in War Savings Stamps to patrons who bring in the most peach stones and all who bring in over ten pounds will receive two admissions free. The Linden lobby is now packed with peach pits.

Another Buffalo newspaper and theatre have linked forces in the issuance each week of a local film weekly. The Family theatre and the Buffalo *Times* inaugurated their first issue this week with a series of Liberty loan activities. It is planned to make the news film a permanent feature.

Italy's "Flaming Battlefront" was screened for local exhibitors at Al Becker's studio, 17 Swan street, this week, and from the comments heard after the screening the pictures will be heavily booked in this territory.

Buffalo theatres Saturday aided the Buffalo *Evening News'* Smokes for Soldiers' fund by contributing tickets which were auctioned off at a big rally at Lafayette square. Theatres contributing tickets were the Strand, Sheas Hippodrome, Palace, Teck, Regent, Sheas' vaudeville and the Lyric. Local managers have also from time to time aided the fund by placing acts and actors at the disposal of the *News* for rallies in the theatres and the public square. Over $6,000 was raised at the rally Saturday.

Earl L. Crabb journeyed with the Strand camera car to the annual outing of the Rotary Club.

Baltimore Exhibitor Has Floral Lobby Display

BALTIMORE, MD.—A distinctly original note in advertising his photoplay offering, featuring Fanny Ward in "A Japanese Nightingale," has been struck by Arthur D. Price, manager of the Blue Mouse theatre, Baltimore.

Mr. Price has the lobby of his theatre decorated to resemble a Japanese flower arbor. Supports such as are seen in old Japanese prints form an important part of the effect and flowers peculiar to that sunny country are arranged about the lobby in artistic manner. Artificial wisteria, cherry blossoms, Japanese carnations and asters, as well as chrysanthemums, form a part of the scheme.

Bernard Depkin, manager of the Parkway Amusement Company's chain of theatres, comprising the Parkway, Strand, Waizard, Peabody and McHenry theatres, Baltimore, plans to revive the Mary Pickford picture triumphs. Mr. Depkin has already shown one of these called "The Eagle's Mate," in which James Kirkwood supports little Mary, and which was originally released in 1914, and reports a tremendous business.

State Exhibitors in Convention at Albany

(*Continued from page 2339*)

of New York State League, Albany; Fred Elliott, of Albany; Morris Silverman, of Schenectady; Wm. Burnstein, of Schenectady; Walter Zeiser, of Schenectady; George Roberts, of Albany, president of the Tri-City local; Mr. Shirley, of Schenectady; B. E. Cornell, of Syracuse; A. N. Wolf, of Rochester; G. E. Lansing, of Catskill; L. F. Hanmore, of Newburg; Stratford theatre, Poughkeepsie; R. W. Landray, of Ogdensburg; Wm. H. Linton, of Utica; W. A. Dillion, of Ithaca.

Wires of acceptance of designation were received from: Max Spiegel, of the Strand theatre, New York; Ira Mosher, of Buffalo; A. C. Hayman, of Niagara Falls; Dr. John Howe, of Ithaca; J. A. Suchardt, of Buffalo; Daniel White, of Buffalo; G. H. Lux, of Utica; B. Young, of Ilion; J. Walker, of Schenectady; C. S. Smith, of Hornell; J. M. Schwartzwalder, of Auburn.

In and Out of Town

Tanned to a berry-brown after a summer spent in filming plays in the Grand Canyon of Arizona and elsewhere in the West, William Farnum, the Fox star, is back in New York, where he was called by the illness of Mrs. Farnum.

M. Camille Legrand, one of Pathe Freres' most valued cameraman, has arrived in New York from Paris on his way to the Far East. Monsieur Legrand will go to San Francisco, from whence he will sail for Japan.

Sergeant Chester Franklin, of the U. S. Army, formerly of the famous directing team, The Franklins, is in New York visiting his brother, Sidney A. Franklin, who is directing Miss Norma Talmadge.

Samuel Grand, president of the B. A. Rolfe Productions of New England, visited the New York offices of the firm this week.

"Under Four Flags" Takes Shape Steadily

Director Chas. S. Hart announces that the material for "Under Four Flags," the third U. S. Official feature war picture, is rapidly being culled from the thousands of feet of American, British, French and Italian film that is being sent from overseas, and that this will be, in many respects, the most comprehensive picture issued by the Division of Films of the Committee on Public Information.

The release date of the new picture has not yet been announced, but it will probably have its first showing in New York early in November.

W. J. MacInnes, Director of Advertising and Publicity for the Division of Films, Committee on Public Information, is organizing an art department for furnishing picture mats, covering the various film activities of the organization, to newspapers throughout the United States.

The mats include many novel lay-outs, with up-to-date pictures from the various fighting fronts, and have a distinct news and pictorial value quite apart from the fact that they accentuate interest in the official films.

Peach Stone Matinees a Patriotic Duty

The National Association of the Motion Picture Industry is about to institute a fruit pit and nutshell saving campaign in motion picture trade papers, to help provide material for manufacture of charcoal for Army gas masks.

N. O. Eltonhead, of the Association, reports that motion picture theatre owners in the Middle West have been giving "Peach stone matinees" that have resulted in the collection of much material. One house in Indiana obtained four barrels of peach stones at one afternoon performance.

The Council of National Defense, at Washington, has enlisted the services of all state councils of defense in the campaign.

Red Cross Films Make Headway

General Film Boosts Them Steadily and Finds Ready Co-operation— "Of No Use to Germany" Next Release

STRONG appreciation of the scope and importance of the American Red Cross motion picture activities is becoming apparent throughout the country. It is now only a few weeks since the reorganized Bureau of Pictures of the American Red Cross with W. E. Waddell, as director, issued its first release, which proved to be a subject of happy selection for a premiere, "The Historic Fourth of July in Paris." The enthusiasm with which this one-reel patriotic film was received in the largest down to the smallest theatres of the country stands out prominently in recent film history. Since then, as part of the original plan, other releases have been made, and a series of such releases is to be continued at regular intervals to cover the war from a Red Cross angle. The forthcoming releases will follow the current subjects, which are "Soothing the Heart of Italy" and "Of No Use to Germany."

The Bureau of Pictures of the American Red Cross is a department of the national publicity department of the American Red Cross with Jos. Johnson as head of the department. In behalf of the organization, the Bureau of Pictures is undertaking to give the widest circulation to film from abroad which has been taken under Red Cross auspices, and to present it to the American public as a graphic review of the important uses made of the funds so liberally subscribed for works of mercy in the war-torn countries. Back of this presentation is nearly every facility of the great organization.

The full force of this co-operation is just beginning to be felt. There are many angles to it, but one of the most impressive is the co-operation provided by the thirteen division organizations of the Red Cross in the United States.

The Bureau of Pictures refrained from undertaking to build up its own system of distribution depots, and chose rather to employ one of the existing distributing systems. The films already produced, and a series of others which are in work, are routed for the American Red Cross through General Film Company exchanges, these having been thrown open to the Red Cross in a spirit of co-operation. Theatres desiring to use these films may obtain them through these exchanges at a limited cost. Local Red Cross chapters are also served by these exchanges. The Bureau of Pictures desires it understood by the theatres and the trade that it is acting under the advice of the National Association of the Motion Picture Industry as to distributing its materials. And it is further anxious for everyone to know that its film operations are not designed for revenue in any sense of the word. Any money that is received is to cover back the expense of taking and production. A statement to this effect was issued by Mr. Johnson at the beginning of operations by the reorganized bureau.

In the production of films the Bureau's aim is to present mainly human interest topics from the war zone. The work of the Red Cross being along humanitarian lines, those touches which present vividly the gentler spirit prevailing in the midst of a war atmosphere are sought by the cameramen and film editors. Where an inspiring martial note can be introduced, as was effectively done in "The Historic Fourth of July in Paris," and as will be evident in the forthcoming subject, "Advancing with the Eagle Into Italy," this note is seized upon and made part of a release. But battle scenes are avoided except where they may chance to be incidental to some picturesque bit of Red Cross work.

"It is not intended to duplicate the ordinary war scenes," said Director Waddell.

Empey and "Over the Top" Help Recruiting

Capt. Arthur Gardner, the officer in charge of recruiting for the Tank Corps, U. S. A., has organized an intensive recruiting drive in the Middle West, starting at Witchita, Kan., so as to give the brawny Western boys an opportunity of getting into this organization of daredevils.

In planning the drive, Capt. Gardner decided to use motion pictures as part of his work, the desire being to show a war film which would depict the American soldiers in action and actually going over the top. "Over the Top," the Vitagraph Special, was decided upon as the one which best met the requirements. Therefore, a request was sent to Albert E. Smith, president of the Vitagraph Company of America, for a print, and he immediately donated one to be used during the tour of the recruiting officers. Walter W. Irwin, general manager of the Vitagraph Distributing Organization, immediately put the entire organization at the service of the Tank Boys.

Capt. Gardner has with him several veterans, among them Arthur Empey, hero of "Over the Top," and Sergeant Bowman, of the Ambulance Corps.

Margaret Marsh Helps Red Cross Drive

Margaret Marsh, not content with stripping her own trunks and wardrobes for old clothes drive, which the Red Cross is conducting for the destitute of Belgium and northern France, has also donated a receiving station. She arranged with Mr. Rolfe, president of the B. A. Rolfe Productions; Mrs. Paul Foerster of the New York Red Cross, and Mrs. Walter Taussig of the Westchester Chapter of the Red Cross, to use the reception room at the entrance of the Rolfe studio at 120 School street, in Yonkers, and every moment that she can spare from her work before the camera in the Houdini serial, "The Master Mystery," she will personally receive the bundles of clothing, and during her necessary absence from such war relief duties, society girls of Westchester will take her place.

Exhibitors Back the Smileage Movement Throughout Country

A new plan of getting Smileage Books into the hands of soldiers who want them has been proposed to the exhibitors and has received the approval of some of the biggest men in the industry. As Smileage coupons are now used in Government theaters in the forty-six largest camps, where something like 500,000 men are always kept for training, it is no surprise that about 1,000 requests for Smileage Books are received daily at the Smileage Division offices at Washington.

The new plan is to run a "Smileage Night" once every month in each theatre. Ten per cent. of the gross receipts on that night are to be devoted to the purchase of Smileage Books to go to the men who come from the same city the theatre is in. That is, the money raised by New York City picture houses will buy Smileage for New York City boys now in camp "over here." The Chicago funds will keep Chicago boys supplied, and Cedar Rapids cash will enable Cedar Rapids soldiers to have a good time in the camp theatres "on the folks back home."

As over 5,000 cities and towns have established permanent Smileage sales agencies, the entire country is pretty well covered. This additional method of assisting each local Smileage fund should enable the local chairman who has direct charge of the sales in his city to keep all "his boys" supplied with Smileage coupons.

Smileage coupons are based on the theory that people back home enjoying a show would be glad to take their khaki clad friends to the show with them if said friends were around town. As their friends are in camp, Smileage provides the acceptable substitute.

Peck Succeeds Horsfall At Montreal Mutual

Raymond S. Peck has been appointed manager of the Mutual branch at Montreal, succeeding Basil Horsfall. Mr. Peck comes to Mutual from the Canadian Moving Picture Digest, of which paper he has been editor.

Previous to entering the motion picture business Mr. Peck was associated with daily papers in the United States and Canada. His first experience in the picture business was with the Universal Film Company as director of publicity in Canada.

Bronx Exhibitors to Hold Sixth Annual Ball

The Cinema Exhibitors' Association of Bronx County, Bronx Local N. A. M. P. I. Exhibitors' Branch, will hold its sixth annual movie entertainment and ball on Monday evening, November 4 (election eve), at 8 p. m., at Hunt's Point Palace, 163d street and Southern boulevard, Bronx.

A handsome souvenir program will be issued.

DON'T BUY NEW SIGNS

Until the Fuel Conservation Rules Are Definitely Settled

ARE you contemplating the purchase of a dandy new electric sign for the exterior of your theatre?

One of those dazzling, zig-zag affairs that attracts attention a mile away?

Don't do it—

Until the Fuel Conservation Committee has definitely decided its policy regarding theatre lighting during the coming year.

The present outlook is for a ruling that will limit the exterior lighting of theatres to such lights as are necessary for public safety and barely enough to keep your house from looking like a cigar store.

It will most likely be essential that savings such as this be effected if we are to get enough coal to operate. And we must operate lights or no lights.

And, by the way, give a silent vote of thanks right now to Harry Crandall, the Washington exhibitor, who is doing yeoman work in the Capital on behalf of exhibitors with the Fuel and other bureaus.

Chester Tours for Ship Film

C. L. Chester has left New York on a trip that will carry him as far westward as the Pacific Coast, in the interests of a multiple reel shipbuilding picture which he is to make under the supervision of the Division of Films, Committee on Public Information.

This picture, it is announced, will attempt to catch the urge and proportions of the mighty ship undertaking, and will be a study of men as well as of materials. Mr. Chester finds that a considerable naval experience is standing him in good stead in his work.

Our Red Cross Entertains Italians with Films

Portable moving picture outfits provided by the American Red Cross now enable the Italian soldiers at all the rest houses and canteens to enjoy film dramas and comedies within range of the enemy's guns. The idea has made the biggest kind of a hit with the fighting men, who do not permit the shellfire and booming of cannon to disturb their enjoyment of the performance.

One of the Red Cross canteens has had its own moving picture show for some time past. The machine was loaned to this canteen by the Italian military authorities.

Vitagraph Presents Joyce in "Lion and Mouse"

Alice Joyce, Vitagraph star, soon will be presented in a new de luxe production of "The Lion and the Mouse," most famous and successful of the plays written by the late Charles Klein. It will be released as the third Alice Joyce production on the Blue Ribbon feature program during the present season, and it is promised by Vitagraph that the production will be the most important, from all angles, in which the beautiful star has been presented since her memorable appearance in "Within the Law."

"The Lion and the Mouse" was done in pictures once before about five or six years ago, but it will come forth now as a modern production, because the advancement in motion picture photography and composition make it possible for a superior production over the offerings of a few years back. The Vitagraph announcement of its plan for producing "The Lion and the Mouse" declares that it will strive to make it one of the memorable productions of motion picture history. Miss Joyce, it is said, will be surrounded by a cast of extraordinary strength, and the production will be directed by Tom Terriss under the personal supervision of Albert E. Smith, president of the Vitagraph Company.

Peach Stone Matinee

PHILADELPHIA, PA.—The Palm theatre, largest moving picture house in northeast Philadelphia, located at Frankford and Norris streets, with a seating capacity of 1,500, will conduct a peach stone matinee Wednesday, October 9, for the purpose of collecting peach stones for the Government, to be used in the manufacturing of gas masks.

A special attraction, one of Elsie Ferguson's latest productions, "Hearts of the Wild," has been booked for this day only.

Regular matinee price at this theatre is ten cents, but as an inducement to procure the fruit stones the price of admission at this matinee will be five cents and not less than five fruit stones. The Emergency Aid will furnish the barrels for collection of the fruit stones.

Industry Unit in Liberty Loan Drive

(*Continued from page* 2341)

A letter from Mr. Guy Emerson, Director of Publicity, Second Federal Reserve District, outlining the plans of the Treasury Department was read. Resolutions were passed endorsing the Fourth Liberty Loan and lines were laid down in which an intensive campaign of bond selling will be waged throughout the motion picture theatres of the State of New York.

President Cohan appointed fifty-one representatives, one in each Senatorial District comprising the State, in order that the proper statistics could be compiled of what the theatre owners have accomplished in the selling of Liberty Bonds. A representative was designated in each of the three assembly districts comprising each Senatorial District of the State.

American Producers Must Specialize

Sidney Garrett Declares This Is the Only Way in Which to Hold the World Market—Needs of Different Countries Must Be Studied

Editors' Note: Sidney Garrett, president of J. Frank Brockliss, Inc., one of the largest film exporters in this country, is a recognized authority upon picture conditions in the world market.

A partner in the house of J. Frank Brockliss, Ltd., of London, and one of the principal executives of the Mundus Film Company, of Paris, Mr. Garrett, through his close affiliations abroad, and his specialized study of international problems, both political and trade, has gained a reputation for his predictions of the developments in the foreign field.

It was Mr. Garrett, who, foreseeing the priorities' rulings, urged upon American manufacturers, many months before the restrictions actually went into effect, the necessity of permitting duping of their product abroad owing to lack of space on ships.

Incidentally, Mr. Garrett's record of achievement in the foreign field reflects in no small degree his apt discernment of foreign business conditions. Beginning a little more than a year ago to build a worldwide distributing system which would eliminate the burden of the middle man, and would provide American manufacturers with a direct source of distribution, Mr. Garrett, in the short time which has elapsed, has succeeded in extending his organization to more than seventy-five per cent. of the territory of the world, and, within a short time, expects to achieve a full hundred per cent. distribution.

In this comment Mr. Garrett can outline to the manufacturers of this country the possibilities of dominating the world market if they will give this business the consideration its value justifies, and can make some interesting and novel suggestions as to how they should proceed to increase their present hold on this trade.

THE war has shown American moving picture manufacturers the possibilities of the foreign market for their product. Today they are realizing from 25 to 40 per cent. of the negative cost of their pictures from this field.

Will they develop this important avenue of revenue? Will they retain it after the war is over? Or, will they do, as they did before the war, accept it as a matter of course—or more or less "a gift from heaven," and let it slip between their fingers?

It is up to them.

If they "watch their step"—if they give it real, sincere, intelligent consideration, American film may dominate the world. The outlook for the enduring supremacy of American pictures abroad was never better nor brighter. If the running start which the producers of this country have been given by reason of the war is taken advantage of—is appreciated and recognized for what it is—America can gain such headway that it will be impossible to catch her.

Note that I say the "running start which the producers of this country *have been given,*" for it must be admitted that, as a whole, the producers of this country have in no sense been self-starters in the foreign field. They were pushed into the heart of its reservoirs through circumstances. Prior to the war American film was not a vital factor in the world market. England, France, Italy, and even Germany, all superseded the American product in popularity and extent of distribution.

Whatever the American producer gained from the market was regarded as so much extra "velvet." If these returns were large it was put down to luck. If they weren't large no concern was expressed over the fact. It was a matter of hit or miss—"ship the stuff over and trust to God that something may come back for it." To all appearances, the foreign field was to the American producer what many people regard the lemonade and peanut stand as being to the big show.

This may have been due to the fact that London at that time was the shipping and export centre of the world, or to the fact that films were harvesting so much money in this country that the producers became calloused to profits and business opportunities.

Whatever the cause, the fact remains that just prior to and immediately after the beginning of the war it was brought home to American manufacturers that the returns they had been getting from the foreign field were not to be laughed at.

With the increase of competition in this country many of the firms awakened to find, as Barnum once did, that the little lemonade and peanut stand was the only factor which made a profit column on the ledger possible. But this discovery came too late, for while America had, unconsciously, perhaps, belittled the foreign field, London and Paris had been working like beavers to corral it.

And they had succeeded, too, until the war forced the diversion of their interests completely. The trade which they had intensively cultivated fell into the lap of America. American films, in spite of the past indifference of their sponsors, received greater distribution than ever before. Foreign peoples, who had seen comparatively few American pictures, have now come to favor them in preference to all others, because of their vim and dash, and thus it is that America today, moving picturely speaking, is "on the map" as never before.

Argentina and Brazil, for instance, which as recently as eighteen months ago were wedded to European film, now show only 10 per cent. of the pictures of the countries across the Atlantic and 90 per cent. of the American product.

The Far East territory, regarded from time immemorial as buyers of only second-hand copies of American film, and few of these, is now using five and six prints of new copies.

Australia has used 2,000,000 feet more of American film during the first seven months of this year than during the corresponding period of last year, and 4,000,000 more feet than during 1916.

Shipping restrictions at present are necessarily curtailing the complete exodus of our product that the foreign demand would make possible, but advices from abroad are of the character that indicate, even more convincingly than statistics, the extent of the market that is awaiting this product.

In the face of such promising conditions, however, I have no hesitancy in predicting that the American distribution of film abroad will be small in comparison with that of other countries after the war unless the manufacturers of the United States give the attention to this field which it deserves, and which it must receive if it is to be retained and expanded.

England and France are not going to let this trade go neglected. They know of its vast possibilities, and when the war is over they are going to be experienced and determined contenders for its principal prizes.

In justice to themselves and to the American exhibitor, who has always been forced to bear a larger percentage of the cost of a negative than is necessary if this foreign trade were properly exploited, American manufacturers should see to it now that they do not lose this valuable possession.

The process of clinching their present hold on the field is simple, albeit necessary of conscientious and earnest effort. It consists simply of giving thought to the type of story that is produced—in other words, of making the product more saleable for the man who buys it, and, incidentally, for the producer himself.

Producers, seeking to gain the most from the foreign field, should consult constantly with their export representative to make certain that their contemplated productions contain nothing that will lessen their value abroad or limit the market for them.

They should see to it that their stories are *universal* in appeal; that they do not offend any race or creed; that they are adaptable to the introduction of special scenes to meet special requirements.

These scenes, if this thought is borne in mind during the production of a picture, may often be taken for a nominal sum, while they will add thousands of dollars to the value of the picture.

Lastly, and what is of most importance, American manufacturers must get out of their heads that any old thing is good enough for foreign audiences. They must understand that even in countries such as India the moving picture patrons are demanding artistic, up-to-date productions. Today the people of practically every country in which pictures are shown are exacting the same grade of film that is being shown in this country.

Countries which two years ago never dreamed of sending their buyers outside of a fifty-mile limit to find film, are coming to America once or twice a year for the purpose of personally picking the pictures for their patrons.

Perhaps the factor which has been most alert to the possibilities of the foreign field is the Committee of Public Information of the United States Government. It is co-operating in a most able and efficient manner toward the enlargement of the field for American film. If producers will manifest equally as much enterprise as the Government is showing in the exploitation of American films abroad, they will not go far wrong.

Licenses and Shipping Space

By ROBERT A. FOSTER

Export and License Manager, Inter-Ocean Film Corp.

I KNOW that the words expressed in the heading of this article have given many a film exporter a headache, still, investigation of the shipping situation shows that we have reason to be optimistic rather than gloomy.



Robert A. Foster, of Inter-Ocean Film Corporation

There is little complaint that a careful investigator can make with the attention and co-operation given American film interests by the various Government Departments that have to do with the licensing situation in the U. S. Of course, the whole condition is new and lots of unnecessary routine had to be eliminated by the officials. Much credit for this eliminatory work must go to John Tuerk, of the Committee on Public Information, who has developed a system in connection with the approving of American films for export that works so simply and with such even results that I wish I had the space to describe it minutely.

Dealing with this question at the Custom House in New York is Percy M. Reynolds, who seems to tackle the most intricate export problems with real delight, in the realization, as he has expressed himself to me, that he is performing a good American task in facilitating the sending to foreign lands of films depicting genuine American life and aspirations.

Of course, the War Department also exercises supervision over American film export and this third Governmental branch that the intending exporter must deal with is in charge of E. J. Albertson, of the War Trade Board. Mr. Albertson, like his associates in this work, is a very "rushed" man, who is also distinguished by his uniform courtesy to representatives of film industry on licenses bent.

The result is, that all in all, the securing of licenses has been made a not unpleasant process; but the securing of shipping space is still a problem and source of trouble to the whole industry. It will, no doubt, surprise the average reader to know that it is even difficult to get our films into so closely related a nation as France, to which there has not been a direct American film shipment for more than a year.

Foreign officialdom now knows that many pictures can be shipped in very little space. The people of France, who love everything American, are literally crying for our films. That is just one instance. It is the hope and prayer of the film exporter that the shipping space situation will rapidly clear, eventually presenting no greater problem to the shipper than the matter of licenses does today, thanks to the systematic endeavors of our Government's representatives.

Pathe Freres Builds New Offices in Bombay

MOTION PICTURE NEWS is in receipt of a letter from Pathe Freres, 90 Esplanade Road, Bombay, India, telling of the construction by that organization of a new building in Bombay to house its local offices.

The letter follows:

"We have pleasure in enclosing a drawing of our new building which is being erected in Bombay and which will be ready shortly.

"The building will consist of three floors, the ground floor being devoted to film vaults, machine stores, projecting rooms and a despatching department. The first floor will contain the hire department, counting house and general offices. The second floor, manager's offices, and the third floor will have a studio for making Indian dramas. The area of each floor being about 625 square yards.

"The entire structure will be of stone and reinforced concrete and thoroughly fireproof. A special passenger's lift will also be provided.

"It will perhaps be of interest to you to know that our firm has been established in this country since 1907, and that we were the first to open a branch out here and were in fact the only direct importers until a couple of years ago. We have a large branch office in Calcutta, and hope to open shortly one in Rangoon (Burma). Mr. J. F. Madan, of Calcutta, who has the largest circuit in the country, takes all Pathe films and has exclusive rights of our productions in all his picture palaces.

"The picture business itself is quite prosperous in this country and is thoroughly up to date, and nothing but absolutely first-class films are needed out here, there being no room for 'junk' or so-called exclusive films.

"Thanking you in advance, we remain.

"Yours faithfully,
"P. P. Compagnie Générale,
"Etablissements Pathé Frères,
"Phonographe and Cinematographe."

Ono Tells of Our Film in Japan

UONO of the Times building, New York, and who for some time has been interested in exports of film abroad, principally Japan, has prepared a brief article for this issue which will no doubt prove of interest to all readers. It has been but a short time since Mr. Uno made a trip to Japan, and he is well qualified to speak of conditions there, and how the Japanese people receive our films in their theatres.

Mr. Uno, to a representative of Motion Picture News, said: "I made the trip to Japan just at the time of the beautiful cherry blossom season, in April of this year. And I really enjoyed the spring atmosphere, travelling nearly all over Japan. It is a long time since I left there, and Japan has been changed in the last six years. The most remarkable thing I noticed is the Japanese general atmosphere that the people, especially the younger generation, are so enthusiastic to learn the Western idea in a business way and living way also; that is, the people are more democratic than the old Japanese way. And if anybody ever travelled that country he soon notices that every place there are many English speaking persons. Once I was told by one of the English ladies who travelled Japan some time ago that Japan is far more convenient for travelling than the European continent, and I have witnessed the fact in Japan today that all high schools teach the English language.

The enterprise of the moving picture throughout Japan has however developed remarkably in the last six years. More than 400 threatres have been built in Japan and you can see in every theatre all American picture and Japanese made films. And the program is divided to half of each of these two productions, to draw both audiences: one for the Japanese who are only able to understand native pictures alone and the other for Japanese and foreigner.

I always thought to the present time that only the people in the United States are able to produce good film, and I myself never thought that the Japanese cannot produce good pictures in comparison with the American production, yet when I saw those I really took my hat off for such wonderful improvement in last few years in every way, photograph, staging, acting and the coloring, and even at the title marks. And I do not hesitate to raise their effort to come to this point.

According to the number of the population in our country, seventy per cent. of the audience is wanted to see only Japanese picture without any care for foreign made film, so that naturally we do the business mostly with Japanese made pictures, and to fill this program they are making big numbers of dramas and comedies and scenics.

Exporters' Special Section on Page 2396

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"Johanna Enlists" (Pickford-Artcraft)—"It pleased, box office was pleased."

"On The Quiet" (John Barrymore-Paramount)—"Good cast, fair story, good business."

"The First Law" (Castle-Pathe)—"Good picture."

"Her Body In Bond" (Murray-Universal)—"Extra big."

"Cecilia Of The Pink Roses" (Select)—"Pretty picture but did not get business."

"The Kid Is Clever" (Fox)—"Big business but, Oh George, a few more like this and you're a dead one."

"Hearts Of The Wild" (Ferguson-Paramount)—"Education Film should have bought it for a scenic. Throwing away this star's talent."

"Ghost of Rosy Taylor" (Minter-Mutual)—"Minter well liked, second night better."

"Mr. Logan, U. S. A." (Mix-Fox)—"Very good picture, extra big business."

"Street Of The Seven Stars" (Sherry-Parex)—"More expressions of admiration from patrons than any picture for months."

Editor's Note: The Box Office Report chart includes all pictures released since July 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Average picture." "Good picture." "Fair."
ANNEXING BILL (Astra—Pathe)....July	Poor	"Not bad; rather tame; got by, that's all." All out door; rather thin story, but well produced." "Good picture." "Picture only fair; poor ending." "Mabel don't draw." "Average."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BEYOND THE SHADOWS (Desmond—Triangle)..July	Average	"Average picture."
BIRD OF PREY, THE (Brockwell—Fox).....Aug	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that American stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direction poor, star well liked." "Big."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet." "Good picture." "Fair."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Extra Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back." "Star liked; play liked." "Big for week." "Biggest thing he ever made." "Very good."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw." "Great acting; story slightly muddled." "Ferguson" best." "One of Miss Ferguson's best pictures; patrons well pleased." "Average for week." "Star big favorite." "Good." "Good picture." "Very good." "Average."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good."
DECIDING KISS, THE (Roberts—Bluebird).....July	Average	"Just ordinary." "Ordinary program picture; no star."
DEMON, THE (Storey—Metro).....July	Average	"Did not draw; Storey fails as a star." "Poor vehicle for Edith Storey."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
DREAM LADY, THE (Myers—Bluebird).....July	Average	"Average picture." "Fair." "Good." "Average program picture." "Great."
EMPTY CAB, THE (Percy—Bluebird).....July	Average	"Average picture."
FALLEN ANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw." "Average."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRST LAW, THE (Castle—Pathe).....July	Average	"Average Castle picture." "Big to average."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average."
GENTLEMAN'S AGREEMENT, A (Shipman-Vitagraph).....July	Average	"Good picture; no drawing card."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good." "Average." "Big." "Star better liked each picture."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Average	"Pleasing; a few weak spots." "Fair picture."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average." "Average." "Marsh's poorest picture, did not please." "Star doesn't draw." "Very fine." "Good program picture, but can't seem to interest them in Mae Marsh."
GOLDEN FLEECE (Triangle).....July	Average	"Good entertainment; no drawing power."
GOLDEN WALL, THE (Blackwell—World) .....July	Average	"Good picture.
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture." "A 100% picture; timely, well balanced, splendid cast, great all around." "Extra big." "Regular riot, pleased all." "Extra big." "Not a Birth of a Nation by any means; drags slow until last reel or two." "Big business to average." "Many said better than Hearts of the World and not so sad." "Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount) .Sept.	Big	"Picture and business big." "This story did not fit the star." "Average picture."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days."
HELL BENT (Carey—Universal Special).....July	Average	"Good lively Western play. This star should be pushed ahead."
HELL'S END (Desmond—Triangle).....July	Poor	"Poor picture.'
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big."
HEREDITY (Castleton—World).....Aug	Average	"Very good picture, but weather against it." "Poor." "Well liked."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through." "Average." "Ordinary picture." "A very creditable picture." Good."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	'Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture.
		"An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken."
JOAN OF THE WOODS (Elvidge—World).....July	Average	
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made."
KAISER'S SHADOW, THE (Dalton—Paramount)..July	Average	"Poor title, but good business for two days."
KAISER, THE BEAST OF BERLIN (Jewel).....	xtra Big	"The best drawing card." "Big."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons."
LESS THAN KIN (Reid—Paramount).....July	Big	"Very good." "Extra big." "Big to average." "Good." "Average."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day."
MAID OF THE STORM (Barriscale—Paralta).....July	Average	"Poor business." "Good; pleased them all.
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MISS INNOCENCE (Caprice—Fox).....July	Average	"June Caprice gets no business." "Average." "Fair story." "Fox only average here." "Splendid production; June Caprice's best vehicle since 'Miss U. S. A.'" "Fair."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NEIGHBORS (Evans—World).....July	Average	
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big."
NO MAN'S LAND (Lyttel—Metro).....July	Big	"Very good." "Average." "Big." "Fair."
ONE THOUSAND DOLLARS (Earle—Vitagraph) .July	Average	"Not drawing card for Saturday."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good." "Big." "Average." "Average picture." "Star liked best in this kind." "Poor picture; Metro pictures are getting poorer and poorer."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture." "Very good program offering." "Not a very wholesome story." "Fair picture; absolutely no draw whatever."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select).....	Big	"Star becoming more popular with each release." 'Big."
PAIR OF CUPIDS, A (Bushman-Bayne—Metro)...July	Average	"Picture went over fairly good." "Excellent comedy drama." "Best picture these Cupid killers have ever done." "Handled cleverly." "Why the producers continue making comedies I can't see. The public don't want them." "Best Bushman-Bayne in some time."
PERSHING'S CRUSADERS (Com. Pub. Inf —First National).....	Extra Big	"Average. Three days." "Suggestive of animated weeklies. Patrons said, 'Not enough action and romantic interest for a long feature." "Wonderful show." "Big" "Pleased." "Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing."
PRUSSIAN CUR, THE (Fox).....Sept	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture" "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather." "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days." "Big three days, average four days." "Very pleasing."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." Satisfied everybody." "Good story." "Too bad Jack leaves us." "Fair." "Big." "Went big." "Big." "Jack Pickford well liked in this." "Only a fair day."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug	Poor	"Went poor" "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Average	"Good picture, poor business." "Average."
SOURCE, THE (Reid—Paramount).....Sept.	Average	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage."
SUCCESSFUL ADVENTURE, A (Allison—Metro) July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent." "Not a good drawing card. Picture well liked." "Fair."
STILL ALARM, THE (Pioneer—Star Rights) .. July	Big	"Went extra big solid week amid hottest weather in history of city."
TANGLED LIVES (Morey, Blythe—Vitagraph)....July	Average	"Good picture."
TARZAN OF THE APES (First National	Extra Big	'At advance prices extra big." "Made big bit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
TILL I COME BACK TO YOU (De Milles--Artcraft) Aug.	Extra Big	'A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great."
TINSEL (Gordon—World) ..... July	Average	Poor title did average business for two days." "Four days. Many good comments." "One of the best Worlds" "Average." "Average seven days."
TO HELL WITH THE KAISER (Screen Classics,.	Extra Big	"Broke house records Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
TO THE HIGHEST BIDDER (Joyce—Vitagraph) July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her. Business rotten." "Poor picture." "Good show and good acting." "Poor picture, took off second day." "Good."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses."
UNBELIEVER, THE (Kleine—Edison).....	Extra	'Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw." "The best Clark picture in many months." "Poor." "Nice picture; Clark good." "Fair." "Hackneyed production very dull."
VAMP, THE (Bennett—Paramount).....July	Average	"Fine picture, but name against it." "Very interesting picture; good star." "Good" "Clever little picture."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WE CAN'T HAVE EVERYTHING (DeMille—Artcraft).....July	Average	"All star cast; great play; not satisfactory; too intricate for all to absorb it; too jumbled up." "Excellent." "From big to average in week's run." "Average picture."
WEDLOCK (Glaum—Paralta).....July	Poor	"Poor picture."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Average	"Picture went big; good picture." "Average."
WINNER TAKES ALL (Salisbury—Bluebird).....July	Big	"Went big; Salisbury good card." "Picture pleased." "Better than average Bluebird; Salisbury coming along good.'
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."

Exhibitor Service Bureau

Unbrotherly in Philadelphia

Chart Plan Shows One Slight Evidence of Cooperation, but Motion Pictures Get Slight Attention

THERE'S not much brotherely love evidenced in the co-operation of Philadelphia newspapers and motion picture theatres. The combination there of syndicate ownership and age on the part of the newspapers has not resulted in the recognition of the photoplay that one would hope to find in a city where there are 188 motion picture houses.

Of course of the things that is the matter is that Philadelphia is the third city of the country in population and the largest cities are generally poor so far as giving the motion picture a square deal. The other thing that is the matter is that the Philadelphia newspapers are on a purely commercial basis. Evidently the most of the newspapers don't look upon motion picture matter as anything in which the public is interested, and when such a viewpoint is taken there is little hope.

One is struck by the amount of matter that the Philadelphia papers give to matter concerning women and to the children's pages. Some years ago when the writer was the general working boss on a daily in a smaller city and accumulated the most of the general matter with scissors, he always went through the Philadelphia papers when he wanted matter to fill in the "society" column or get out the Sunday woman's page, and he did about the same thing when he wanted juvenile stuff.

But we wonder whether the same newspaper editors who would figuratively throw a fit if you suggested limiting this matter ever thought that most of these women and practically all of the children are deeply interested in motion picture matter and that the paper which prints the news of the photoplay and which carries the advertising of a large number of the theatres is regarded as a necessity in the home. How many copies of certain Sunday papers do you suppose are sold purely for the reason that the children like those particular comic supplements and because they persuade their fathers to buy that paper?

As a matter of fact a newspaper may start a circulation and double its circulation, but if it fails to hold that circulation it loses money. Circulation pays because it is a basis of advertising. The advertiser does not care to fool with the paper that has a circulation jumping around like a Mexican bean. The big advertisers make contracts to cover a considerable time for a large amount of advertising; they want an assured, normal circulation. And that is the main reason for the woman's page, for the serial story and for most of the other so-called features of newspapers—they are maintained as circulation holders.

Now we cannot imagine anything that would hold circulation better than matter that will interest the women and the children of the household as well as many of the men. And we cannot imagine better value to the advertiser than circulation that goes into the home and stays in the home. The average advertiser doesn't care much about the papers that are bought on the street, glanced over at lunch and then thrown away, as is the case in considerable afternoon circulation of the average paper. And neither does the advertiser care much for the circulation of the morning paper that goes to the men who simply read it on their way to work and then chuck it in the ashcan. But they do want circulation in the afternoon paper that is delivered to the home or that the man of the house TAKES home—and he is going to take it if the women and the children in his household clamor for it. And the same applies to the morning circulation that STAYS at home.

Therefore we believe that the regular use of real motion picture matter in newspapers is not only a circulation asset to the newspaper, but that it is a general asset to the regular advertiser. One of the excuses for the "amusement rate" is that it is not fair to the general advertiser to grant the theatres the same rate and then to print reading matter about it. The newspaper that takes that point of view will often admit that the photoplay matter is of real interest and that he does not consider it pure advertising, but that he must be "fair" to the general advertisers.

Now which do you think is the fairer? To publish the sort of a newspaper that will be really read by every member of the family? Or the sort that will be read for a few moments at the baseball park or in the bar-room or at the prize fight and then thrown away?

Don't you think that the general advertiser would rather see the motion picture houses getting the regular commercial rate and then news matter on the side if they knew that this matter was resulting in the newspaper, and consequently their own advertising being read by more people—and by people in the purchasing class?

There can be but one answer to that, and we have always failed to see why any newspaper can fail to get that argument—except for custom. It began to be the fashion in the early days of amusements to give the theatres reading matter and they came to be looked upon as a more or less legitimate grounds for hold-up and consequently the rate went up. If the newspaper is really co-operating with the motion picture houses the fair thing to do would be to charge the houses that get reading notices certain times a week the amusement rate up to a certain amount of advertising and then the commercial rate for further advertising. The result of that would be to encourage business instead of to handicap it.

Now this comment is drawn forth by one fact that we find in the Philadelphia system, and that is that the *Public Ledger* and the *Evening Ledger,* the only papers to use the chart system charge the theatres fifteen cents a line for representation in that chart. And if we are not wrong the chart system originated in Philadelphia.

It seems to us that the theory of the chart is that it is a great convenience to the public. We would say that the great majority of the people in any city would buy the paper that once a week gave the attractions for each day at all the houses. Of course that is merely ideal, for no one would expect the newspapers to print this matter for theatres that refused to advertise—and there will always be some who cannot see value of advertising—but comparatively few besides the Stanley houses take advantage of it.

Even in the insistence that we make that advertising pays we realize that there are many of the neighborhood theatres that cannot afford to spend big amounts for advertising. Their appeal is to a certain extent limited and we believe that the fair thing for the newspaper is to grant them a low rate, as near the commercial as possible, for representation in this chart.

Lord and Thomas newspaper directory gives the circulation of the Philadelphia papers as follows:

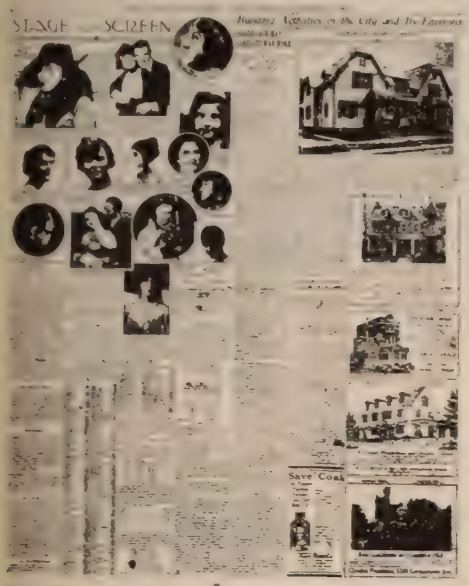
Bulletin—Afternoon, 363,115.
Inquirer—Morning 156,612; Sunday, 310,966.
North American—Morning, 137,015; Sunday, 187,156.
Press—Morning, 35,470; Sunday, 102,100.
Public Ledger—Morning, 96,593; Sunday, 152,069.
Evening Ledger—98,418.
Record—Morning, 122,504; Sunday, 127,512.
Star—Evening (circulation not given, but small).
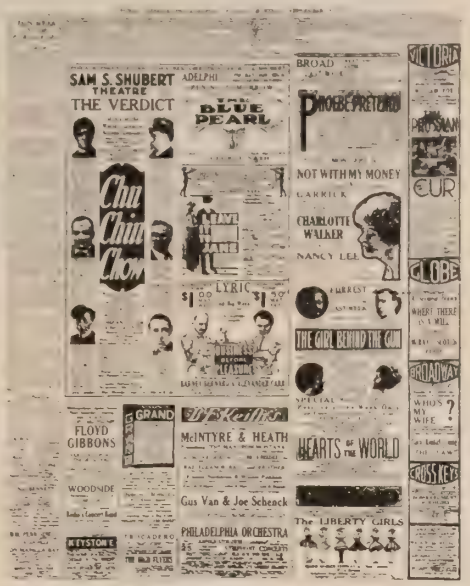
There are 159 theatres in Philadelphia proper and twenty-nine in the outskirts of the city. There are ten downtown houses and 178 neighborhood houses, and a total of twenty first-run theatres. There are ninety of these houses in the Stanley syndicate, the largest of which are the Stanley, Palace, Arcadia, Victoria, Regent, Great Northern and Imperial. The United Exhibitors' Association has fifteen houses, including the Locust, Strand, Belmont,

(*Continued on page* 2362)

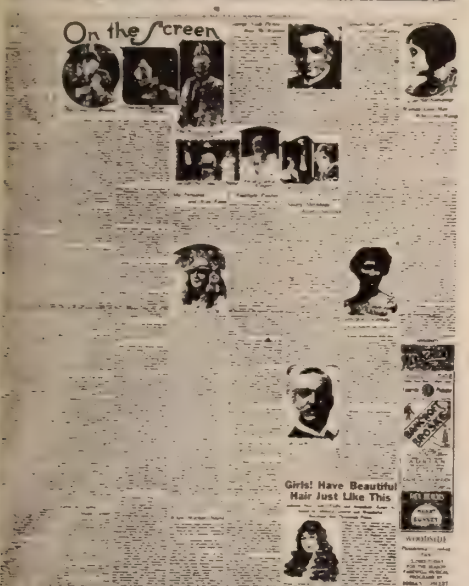
Philadelphia Newspapers Give the Photoplay Little Show
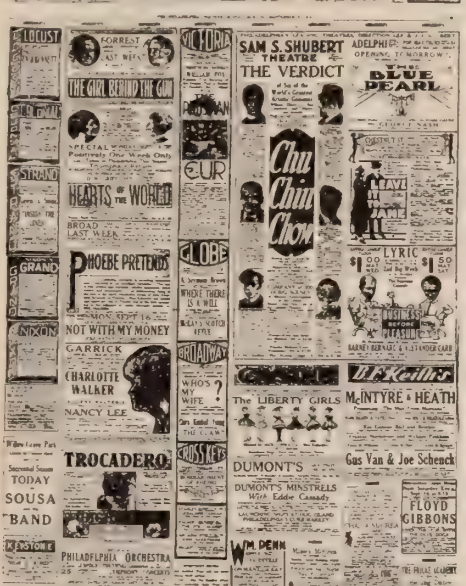
At the top are three pages from the Sunday Ledger, then a page from the Saturday Bulletin, one from the Sunday Inquirer and at right from the Press. The lower row shows at the left a page from the Sunday North American, the Tuesday page of the same paper and the Saturday Evening Ledger.



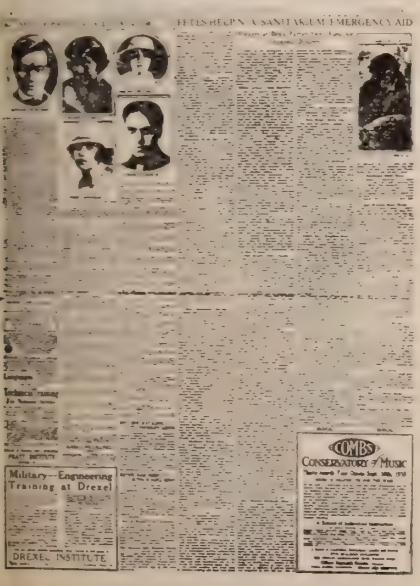


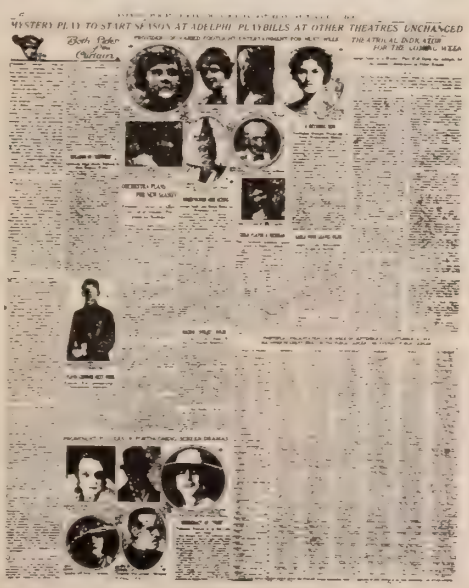














Vitagraph Issues Large Campaign Book on "The Iron Test"

FORTY-EIGHT pages, 9 by 12, are devoted by Vitagraph to a complete plan book on "The Iron Test," the new serial in which Antonio Moreno and Carol Holloway are starred. The book assembles in one volume a mass of matter that the exhibitors will use in putting over the picture and offers a complete campaign.

Vitagraph first talks to the exhibitor about the way to handle the serial and advises him to know it first. That is good advice because no one can exploit a single-reel picture, much the less fifteen episodes of two reels each unless he himself first knows what he is talking about. Then follows a page giving a few ideas of what exhibitors have actually done with other Vitagraph serials.

There is a series of four, two and single-column advertisements which may be used in advance of the first episode or any time during its showing. These are in line drawing, portraying some striking action and then a very small amount of reading matter, with a space left for the name of the theatre. It is suggested to the exhibitor that he can use the cuts which illustrate the specimens in preparing his own, and different advertisements to suit his purposes.

Vitagraph itself is conducting a bill posting campaign through the country with striking 24-sheets and in addition offers to furnish free as many of these as the exhibitor himself will post. There is a one-sheet, three-sheet and six-sheet on each of the fifteen episodes. Lobby displays and scene cuts on each episode are also offered and there are double column, single and thumb nail cuts of Moreno and Miss Holloway for use either in the advertising or in newspaper stories.

Additional aides include a banner, ten feet long by three feet, a slide and two matrices for the herald, on one of which the name of the theatre may be filled in and the other giving room for the brief synopsis of the various episodes. The story has also been novelized for newspaper use and the exhibitors are urged to get their newspapers to print this through a co-operative plan. There is also a set of press notices on each episode.

In short, except for the original things planned by the exhibitor himself, he will find a full set of material here, conveniently listed.



Twenty-four sheet with which Vitagraph is making a national campaign on its latest serial

Theatre Arranges Its Own Liberty Loan Parade

With Oregon conducting its Fourth Liberty Loan Drive ahead of the nation, Carl Marquard, the hustling manager of the Globe theatre, Portland, opened his screening of the Geraldine Farrar spectacle, "Joan the Woman," with a Liberty Loan parade that attracted much attention and resulted in capacity houses for his theatre.

At 3 o'clock on Saturday afternoon the parade wended its way through the streets of Portland, the musicians' band in the van. One hundred and fifty members of the Junior Marine Corps marched; the theatre ushers, garbed in fleur de lis costumes, paraded in an automobile, and a huge float followed.

The float was constructed with a high embankment in the center, with a figure of Joan of Arc on top. On one side of the bank were three marines, with bayonets labelled to represent the First, Second and Third Liberty Loans. On the other side were two marines and Uncle Sam, with the latter handing the soldiers rifles bearing the label "Fourth Liberty Loan" and giving instructions for them to go "over the top."

At the theatre a patriotic stage tableau was presented afternoon and evening, Miss Lucille Traglio, ingenue of the Alcazar stock company, appearing as Joan of Arc. A color bearer and two sergeants of marines conducted a bayonet charge drill, with Joan, the spirit of France, furnishing inspiration for their efforts.

Theatre Circuit to Spend $35,000 in Paper

In one mail come two items that are mighty closely connected.

First of these is that Jensen and Von Herberg, who operate the Coliseum, Liberty, Strand and Mission theatres in Seattle, Wash., have just signed a contract with the Seattle *Times* by which they agree to use $35,000 worth of space in that newspaper during the next year.

A second announcement is that the Seattle *Post-Intelligencer* has just launched a special photoplay department. Heretofore the motion picture matter has been carried in the regular theatrical columns, having been made secondary. For some time the *Times* has been featuring the motion picture and has been devoting not less than four pages each Sunday to this. Incidentally the *Times* has been carrying the bulk of the photoplay advertising.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
Chas. G. Branham, Strand theatre, Minneapolis.
Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
W. S. McLaren, Majestic and Colonial Theatres, Jackson, Mich.
Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
E. V. Richards, Jr., General Manager, Saenger Amusement Co., New Orleans.
Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

New Orleans Papers Cause Public Appeal

MOTION PICTURE NEWS belongs to the people and the people have a right to expect the newspaper to print this matter as well as any other news matter. It has been a hard fight in some cities to convince the newspaper owners of this, and instead of making an attempt to show the public interest the exhibitors, in most instances, have been content to take things as they come and let them go at that.

In the articles on co-operation between the newspapers and theatre owners that have appeared in these pages from time to time we have always placed great emphasis on public interest. We have gone so far as to say to you that the *newspaper owes it as a duty to supply the motion picture news to the public and that the paper that fails to satisfy the demands of this immense element is not a real newspaper.*

And if these premises are true the proper forum before which the theatres of any community should try their case is the public. Of course you are not going to get the thousands that are interested in motion picture matter to write letters of protest to the papers, but you certainly are going to bring your theatre closer to the public.

AENGER AMUSEMENT COMPANY, New Orleans, owning the splendid Strand theatre in that city and controlling some fifty others in four states in the New Orleans territory, has just supplied an example of the way to do this. There are three daily newspapers in that city and they have a very close organization known as the New Orleans Newspaper Publishers Association. About the first of September it sends out a notice to all of the advertising theatres that there will be no daily motion picture matter carried and that the notices will be confined to the Sunday issue.

The reason for this given is that the War Industries Board has given notice of conserving white paper. This is true. But the Government has simply said to save white paper, and it is not attempting to say what may be printed on that paper. Naturally the War Industries Board expects that the newspapers will use the limited amount of white space to the matter that will interest the greater portion of the public and to *print MATTER THAT WILL HELP WIN THE WAR.*

NEW ORLEANS newspapers were at one time liberal with motion picture matter. All of the recent copies of those papers that we have seen have shown that they are still liberal to sporting matter.

The Government has declared that baseball is non-essential, and it has been adjourned until after the war. The Southern League, of which New Orleans was a member, "adjourned for the war" in mid-summer.

There is practically no football.

Instead of prize fighting the American people are expecting those gentlemen who are fistically inclined to use their prowess on the Germans.

Certainly horse racing and the drove of bookmakers who invade the city with each racing system and who do not violate the law because they take "individual wagers" isn't supposed to help very much toward the sale of Liberty Bonds.

Every official of the Government from the President down is on record as to the part that the motion picture is playing.

There are non-essentials. There are non-essentials in "news" as well as anything else.

WHEN the notice of this order from the New Orleans Newspaper Publishers' Association was received E. V. Richards, Jr., made a simple request that the papers do not shut off the theatres that change their bills no less than twice a week from a mid-week notice and he requested permission to appear before the Publishers Association. So far he hasn't been invited.

It is interesting in connection with the New Orleans situation to note that some ten days before this conclusion of the association was reached the Saenger Amusement Company submitted a proposition to at least one of the New Orleans papers to use increased advertising at the commercial rate and to expect no favors based on this expenditure. This letter said that "as at present conducted" these readers were practically valueless—and that it is largely true if the motion picture matter during the week consists merely of laudatory, adjectived matter instead of real news and real reviews of pictures. All that was asked was a mid-week review and, if necessary, to make up for this by cutting down the Sunday space.

One is purely commercial—the other is interesting to the public.

We are not informed whether the New Orleans publishers, in saving white paper and in denying matter during the week, is also offsetting this by granting the commercial rate.

AND so the Saenger Amusement Company has taken the question up with the public. Heralds have been distributed among the audiences at its theatres asking whether they resent motion picture matter being excluded from the newspapers during the week. It is reproduced here and its reading is well worth while.

The patron is invited to write to the local newspapers and tell them that this matter is desired and it tells them that if they and thousands of others tell the publishers that they want this matter they will get it. And that is right principle.

We hope that the people will respond and convince the newspapers.

But it's a sad state of affairs when the theatre has to go to the public to make the newspapers realize that interest and to make them know that the motion picture is today fighting shoulder and shoulder with Pershing in France.

It is also sadder to relate that this ruling of the publishers of New Orleans comes at the very moment that the theatres and the motion picture industry as a whole is giving every effort to the Liberty Loan—and that this is the very moment that the newspapers owe their most loyal co-operation.

Do You Resent?

DO you resent the ELIMINATION from the daily newspapers of the news of pictures being shown at the photoplay theatres? If you do, write the editor of your newspaper that you have missed this news and wish it to be included in his columns.

The Government of the United States of America, through the Committee on Public Information of which George Creel is chairman, says:

"THE SCREEN IS THE MEDIUM BY WHICH THE REAL NEWS, ALIVE AND IN THE MAKING, IS CONVEYED TO THE FAMILIES IN AMERICA—THEY ARE ALL WAITING FOR IT."

These words are significant. The Government views the screen as its most potent advisory agent to the populace at large and has enlisted its services on every occasion in which it has wished to enlighten its citizenry on matters tending to the one large end of WINNING THE WAR.

The screen speaks a UNIVERSAL LANGUAGE with UNMISTAKABLE FORCE. That is why the United States Government has listed the Motion Picture industry as ESSENTIAL—a classification, by the war, in contrast to that in which sports are listed.

It would seem, therefore, that the Government, in requesting the newspapers to limit the sizes of their editions, could not have intended an elimination of motion picture news items from the columns of newspapers—which construction has been placed upon the request by the press of New Orleans—when it did not intend or suggest a similar elimination of other dramatic news, which is also classed essential; or of sports, which are NOT classed as essential.

YOU are a motion picture patron. May we ask how many SPORTS you are interested in? Or how much interest you may take in MATTERS OF INTEREST SIXTY-THREE YEARS AGO? or other space-consuming articles which stare you in the face, but interest you NOT A WHIT?

The press of New Orleans has made the error of eliminating reviews and comments of current film productions. These, we sincerely believe, were of interest to YOU. The motion picture is the world's great recreation. You have a right to expect your newspaper to tell you a little of what's going on in the photoplay theatres. You CAN get this news. At your earliest convenience—RIGHT NOW, if possible, sit down and write a letter to the editor of your favorite newspaper and tell him that you miss the news of the photoplays and that you want him to print it. If you are not interested in the sporting page, tell him so. When he finds out that you and THOUSANDS OF OTHERS WHO WILL WRITE want the photoplay news, YOU WILL GET IT.

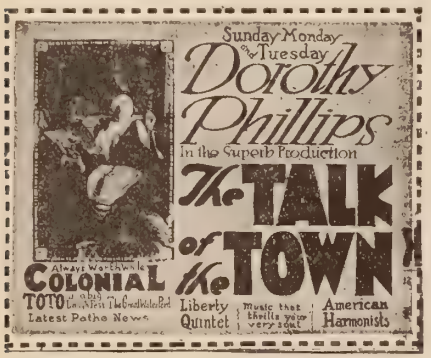
There are big things coming, things that you will not want to miss—some of them are GOVERNMENT FILMS—and you will know about them if you write the editor of your paper TO-DAY, RIGHT NOW.

Strand Theatre, New Orleans, Appeals to Public in Circulars

Your Idea and Ours

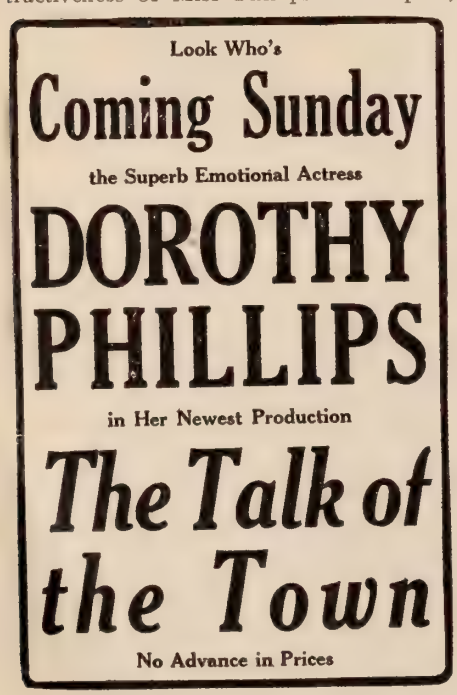
COLONIAL theatre, Indianapolis, missed its opportunity in advertising "The Talk of the Town." It did one thing right, and that was to play the name of the production strong and to feature the name of the star to a certain extent.

Now the Colonial has recently shown a desire to be a good advertiser, and though



the space user, 5¼ inches across three columns, is comparatively small, it is large as far as most of the Indianapolis theatres are concerned. The designer has gone to the expense of having a specially drawn advertisement and has paid engraver charges. He has picked out one of the most attractive stills, but still, with all of that his work did not show up. Let's see what he could have done with the same material.

Suppose he had used 7¼ inches double column and had used the same figure of Miss Phillips with the background painted out, and then alongside this the name of the production in large letters, following with the name of the star. Then suppose he had followed up with one of the selling talks of the picture that we suggested last week in the Special Service Section. Then he would have brought out the attractiveness of Miss Phillips in her pose,



he would have attracted more attention to the title, and he would have given a REASON why the person wanted to see this picture. And just a hint: Ben Day work is all right, but you have to use care with it if you want a half tone to stand out. In this display the half tone suffers badly.

Simple use of name and title are all right when you use them in advance. This is the way that the Superba theatre, Los Angeles, advertised the production four days in advance of its showing, and, too, 6½ inches double column to do it. And after this the theatre began to talk about the production itself. There's a whole lot of difference in a mere announcement such as this and in a selling argument that the Colonial should have tried to achieve.

To have ambition the "am" must be there.

THIS was evidently large space for the Colonial theatre, Toledo, O., to use. As the result the first thing that the designer of this display proceeded to do was to "fill her up." The first thing that strikes you is that the cuts were first



placed and then the writer proceeded to fill up the holes.

In the first place there are too many illustrations. We would have used the center one and would have made it larger. The selling point of this picture is on the feats that are performed by Tom Mix. The other two cuts mean nothing. Now directly under the name of the theatre we have the lines: "The Secret Service sent 'Mr. Logan' to smash an enemy plot. His sweetheart was led to believe he was a traitor. He daringly rescues the girl from worse than death." All very good, but then the writer adds the unnecessary "Was he a slacker?" There is nothing in the display telling of the stunts that Mix does. In fact, to pardon the pun, it is a very mixed up affair with no one thing standing out.

We fail to understand why the designer found it necessary to say in the two boxes at the top of the display "Commencing Sunday (tomorrow)".



HERE is a real use for a program—to get your intimate selling talk ove to the public.

Now in a newspaper display you canno go to the extent that you do in your hous organ. In the daily paper you are alway having to take into consideration the tran sient and the possible new patron. In th case of the program you base your sellin talk on the theory that you are talking t one of your friends. That doesn't mea that you have to be flippant.

Now take this from the Auditorium Coatesville, Pa., a theatre which is oper ated by the Y. M. C. A. This house i an institution. And therefore it says onl "Introducing Lila Lee." Then there is picture of her and a statement that thi is her first time in any picture.

Now let's say first that several month ago we printed the program of this theatr as a model. It's because the theatre ha advertised itself and when it puts its en dorsement behind a picture. And righ here it has done this in a clever way. I has simply said: "Here's Lila Lee. We'v booked her pictures because we like her Come on and see them, they're good."

And we'll bet that nine-tenths of th people that got this program received th same impression—and that they went t the theatre. You don't have to bay at th moon.

Let's all make this the Zero Hour—and GO OVER.

IN this quarter of a page display th Criterion theatre, Atlanta, Ga., show what can be accomplished for a novelty by using various pictures of an attractive star. The main display is a scene from the picture, "Sauce for the Goose," and then we have in each corner a photograph of Miss Talmadge. These pictures with the pleasant expressions at once give the reader that this is a happy picture. The frame of mind is already there when one begins to read the small amount of matter that the advertisement does contain.

The general meat is in the announce-

What Live Wires are Doing



ment "Clever, Captivating, Capricious Constance Talmadge in a nifty comedy from the play, 'Sauce for the Goose,'" and then we have at top and bottom of the display two little phrases about the picture. And yet there is not a thing revealed about the story. In our opinion this advertisement embraces all the necessary selling matter and in addition has the quality of keeping up the suspense and appealing to the curiosity of the patrons, there being just enough said to let the public know that this is one of the sort of pictures in which Miss Talmadge is always at her best.

How much better this strong display on the personality of the star than devoting the corners to box effects about the picture or the rest of the program, a practice so common, but, thank Heaven, slowly dying out.

Advertising is the short way around the corners to true progressiveness.

WHETHER it is because they can't get them, or whether they won't abandon that Gothic type and heavy black borders to permit the proper use of cuts we confess that we do not know, but we do know that it is mighty seldom that one of the Duluth, Minn., theatres shows a tendency to use timely cuts. Now this advertisement could have been improved a hundred per cent. by doubling the space and using one of the striking cuts supplied by Jewel



and illustrated in the special service section of the NEWS for September 28.

Yet the theatre has put the selling argument over in fair shape in spite of the handicap that he has given himself. The Rex theatre has used six inches across three columns and has done well in playing up the title and then in calling attention to what the patron will see, making each one of these sentences impress upon the reader that this is an actual picture of the war, but we would have brought out stronger the lines that he has at the bottom of the display: "Not a Love Sick Story, Not a Fiction Tale—the Whole Colossal Drama of the War." He has also coupled the appearance of the field with the fact that "Foch Unleashes the Americans," etc., a very timely reference.

If you are merely "showing a picture" your patrons will soon cut the emphasis on the "show" part.

CHARLES H. RYAN, manager of the Garfield theatre, Chicago, is always doing things a little differently from the other fellow. Now community singing is not an especially new thing, for it is being tried in various sections of the country, but Mr. Ryan has made just a "little different" appeal to the public to get the people to his theatre, which is a popular neighborhood house.

A SONG IS WORTH A MILLION SIGHS.

Community Singing

Is both the cause and the result of good feeling. The Army and Navy have taken it up because they have found that song gives inspiration. When we sing we are happy and a happy nation is a Patriotic Nation. During these depressing times people need the good cheer of music. Bring grandpa and grandma as we will have some of those old Gems so dear to the hearts of us all.

ANY-ONE

Who is not tongue-tied can join in the singing. Don't be bashful, we will keep the lights out.

NOW

This part of our Program is turned over to our patrons for Amusement and Relaxation.

ALSO A GOOD PICTURE PROGRAM

Doors Open 6.30 p. m.
First Show 6.45 p. m.

THURSDAY, SEPTEMBER 26th

GARFIELD THEATRE

Geraghty & Co. 3035-37 W. Lake St. (OVER)

He has issued a special card which he encloses with his weekly program. On one side it is captioned "Can You Sing?" and then he gives the Thursday (the day he has community singing) program of pictures. The other side we have reproduced here. It is catchy and will get attention and bring results.



YOU almost find yourself laughing before you start to the theatre. That is the effect that this two column, ten inch advertisement of the Standard theatre, Cleveland, O., gives you. And it is all done because of the title of the picture and the cut that is used with it. A person "dressed" in a barrel suggests only one thing, and we know immediately that there's all sorts of almost slap-stick fun in this picture even if the Standard hadn't told us that she was to be seen in this picture as an irrepressible daughter of Paw Peck.

Now in a larger advertisement from Levy's Coliseum, Seattle, this same cut is used and the designer has seen fit to draw in a larger figure of Mabel riding a velocipede. The only effect it has is to weaken the half tone of the girl in the barrel. Then we have the lines: "Mabel is up to her old tricks again. She would just as soon break up a prayer meeting in Yankstown as a crap game, and spilling the beans on the plans of a gang of crooks—it was just as easy as shooting fish."

The difference between the two advertisements is that one invites you to come and laugh and the other tries to be funny in itself. And there's quite a difference.

A few sledge hammer blows of true exploitation will silence all the knockers in your midst.

Seeing Rialto and Rivoli with Rothapfel

HOW to put the Liberty Loan punches fully into your Animated magazines is being shown at both the Rialto and the Rivoli theatres this week. You have probably read the articles about the use of pictures for patriotic propaganda that Mr. Rothapfel has written for this department, but here you have the demonstration of how the wildest enthusiasm can be aroused. And so it is no wonder that at the evening performances the various speakers who appear are getting the greatest results.

Every theatre in the country is expected to do its part in this drive that will edge the retreating Hun further on his way. It does not mean that you have to provide elaborate stage settings, that you have to hunt up special acts or anything of that sort. *If you get the right sort of spirit in almost the simplest thing, you get the appeal over, and we know of no way to do it more convincingly than in the use of news reels—a specialty in which Rothapfel has set a high mark.*

During this campaign you want to get the Liberty Loan punch in your presentation, but if you try to build the whole thing around this plea to buy bonds, if you make that the obvious and the one purpose, you are not going to achieve your purpose and you may keep patrons away from our theatre. But if you get that appeal over and that appeal is made in the midst of a presentation that is delighting you, the appeal will be all the more convincing and all the more fruitful. And that is one of the reasons the performances at both theatres this week are arranged to have the "pleasant" run all the way through them. *Given the frame of mind, the heart will quickly respond.*

"Il Guarany," played with the lights all in gold, is the brilliant overture at the Rialto this week, and it is followed by one of the new Robert Bruce-Educational scenics, "Tales of the Tall Timbers," a picture made in the forests of Northeastern California and Idaho. The music adds a great deal to the enjoyment of the picture, starting with "La Source" and following through with "Scene Alsatienne," "Mountain Music" No. 1, "In Holland" No. 2, and "Woodland Sketches."

Lights are gold and the Byzantine setting is used for Miss Josephine Forsythe singing "Loch Lomon" and "Comin' Through the Rye," and then we get into the Animated, which brings the Liberty Loan punch right in at the start. It is a Hearst-Pathe picture of sailors in New York "clearing the decks" for the new drive, and there we have a bugle call and then "We'll Wollop the Kaiser," which continues until the Gaumont airship pictures, when the tune turns to "Liberty Lads," continuing to Screen Telegram pictures of flying over Chicago. Now here a clever effect is secured by the music stopping and the only sounds being a reproduction of the sound of the motors.

Screen Telegram shows pictures of Chauncey Depew presenting to Peekskill the statue of himself, and at first the music of "Banquettes," and then as the former Senator begins to talk there's an intimate touch added with "What's the Matter with Father?" Gaumont shows pictures of the visit of Prince Axel of Denmark to Washington and we have "Denmark" played once through, and then with the pilgrimage to Mount Vernon "Carry Me Back to Old Virginy," with the chorus only played twice, and then "Massa's in the Cold, Cold Ground."

Hearst-Pathe then comes in with pictures of the G. A. R. reunion in Portland, and with the piccolo and drum corps effect we have "Memories of the War." King George reviews some of his forces and then the men who are serving behind the fighting men, and during this the music is "Admirals All." Hearst-Pathe pictures show the visit of Secretary Daniels to the tent colony of a naval hospital in New York and "When You Come Back" accompanies these. With the title "Back from Chateau Thierry" the wounded men arise and salute and the music turns into the "Marine Hymn" until the souvenirs from the battle front, and then "When You Come Back" is used again. Letter B of "College Life" is used with pictures of President Wilson voting at Princeton and the audience goes wild with applause.

"When Yankee Doodle Learns to Parley Vous" is used for Hearst-Pathe pictures of the city of Lyons changing the name of a bridge to "Wilson," and then under the caption "All Roads Lead to the Same Goal," we have pictures of preparing for the bombardment of Metz. Then comes the roll of drums, and this dies away and there is no music. We have pictures of the upstanding American boys who took so many Huns and then a flash of the throng of prisoners that they took. The audience is at the height of enthusiasm at this time and fully ready to get the appeal of the Liberty Loan cartoon that ends the weekly. This is "A Total Eclipse," with the Kaiser contemplating his dream of world dominion which is eclipsed by the Fourth Liberty Loan as "Pop Goes the Weazel" is played, and then as the figure of Uncle Sam fades in over that of the Kaiser the piccolos take up the refrain of "Yankee Doodle."

And you can bet that everyone is ready to buy Liberty Bonds—until it hurts.

Martin Brefel sings the aria from "Artha" and then we have the feature, and its patriotic touch adds no little to the appeal that is started in the Animated, for William S. Hart in "Border Wireless" frustrates a German spy plot and finally, after winning the girl, winds up in the army. The audience, when we saw the performance, greeted the title of the picture with great applause and was enthusiastic throughout its presentation. "Dearie" is the theme used for this first of the real love stories in which Hart has appeared, but most of the other music consists of the Rothapfel numbered selections. "Wyoming Days," "Dream Kisses," "Dainty Daffodils" and "Longing" are some of the other selections that are used. Use of the various cavalry calls during the scenes in which the soldiers are shown adds no little to the thrills.

The orchestra then takes up selections from "Alma, Where Do You Live?" and the audience is almost humming and then drifts right into "Happy Hooligan" in "A Bold Bad Man." Certainly everyone goes away from the theatre laughing, but the patriotic thrill has not been forgotten. No. While one leaves the theatre in better humor with most of the world, he has just a little stronger conviction that the Hun must no longer be.

At the Rivoli, too, there is a patriotic thrill in the feature, and a bigger one in the Animated.

"Carmen" selections form the overture there and then comes one of the most beautiful scenics that we have ever seen, "Raindrops," one of the Van Scoy Post-Pathe productions. Here, as in the case of others of the pictures that have been shown, verse is used for the titles. The picture opens with photographs of the falling rain, and then the development goes through night effects of raining, into the dripping trees, to the brook, into the river and finally to the ocean. Music for this is "Scene Poetique," "Spinning Wheel," and "Mountain Music."

THEY GET IT

Liberty Loan Pictures Are Doing Their Work Well

IF you have failed to show the Liberty Loan pictures at your theatre, you haven't been doing your duty for the Government or for yourself.

At the Rothapfel theatres a different one of these pictures has been shown each day this week and will continue to be shown until the campaign comes to an end.

They are getting torrents of applause and they are inspiring the people to buy more bonds, especially in cases like this where where there is a patriotic spirit running through the program.

And the comment that one hears in these theatres is mighty well worth while. People who did not stop to think that the motion picture is doing a great deal to help the winning of the war now realize it and they talk about it. That sort of advertising is mighty good for the motion picture in general and for your theatre in particular.

Be sure you make your theatre an essential during this drive.

One of the most beautiful effects yet achieved at the Rivoli is shown in the first musical number, John Hendricks singing "Asleep in the Deep." Before the curtains part we have the chime effects on the organ and then there is revealed to us a scene at the bottom of the sea where John Wenger has fantastically pictured the deep sea monsters and the tribute that Neptune has claimed. Small transparent balloons in the background create the effect of the bubbling water and the singer attired as a fisherman completes the picture.

Now the Animated at the Rivoli is very short, but the wallop is certainly there. The general title of the Official War Review is "Where the Allies Fight," and the first pictures shown are in the Balkans, where a view of Gen. D'Espere, the Allied commander, gets a great hand from the audience. Then follow pictures of President Poincare reviewing the Czecho-Slovaks and the spectators are again aroused to great heights at the pictures of the sturdy, marching men. We go thence to Italy, where we are shown the tunnels through the snow and the difficulties our Latin allies are overcoming. At the opening of the Animated "Queen of Sheba" is first used, and then there follows through "King of Lahore" until we have the title "And in France," where we are shown some of the second million of Americans to reach the battle line, and the music turns into "Flag of Victory," which is played once through, followed by "There's a Million Heroes."

First we have pictures of the hundreds and hundreds of men marching straight at the camera, and the way that audience shouts its approval you would think that a record for enthusiasm had been made—but wait till you get to the end. We are shown the Yanks chasing the Crown Prince out of Chateau Thierry and the bridge that they blew up and then the American engineers building a pontoon and the artillery galloping across.

With "Indian Allegro" played we have pictures of the camouflaged men creeping out on scout duty, and the final scene comes with Gen. Haig ordering a battery and there is a bugle call and the orchestra bursts into "Light Horse, Forward." *We see them sweep into a river and the members of the orchestra shout, but one hardly knows that the shouts come from them, for scores in the audience take to the cry and there is the most wonderful display of unrestrained enthusiasm that you have ever known.*

Yes, we are all ready to buy Liberty Bonds after that.

For the second musical feature the house is all dark except for a faint blue in the dome, and as the stage curtains part we are shown Miss Leeta Corder seated and a harpist on the stage. Only curtain effects are used, with a single evergreen at the side.

Then comes the feature, Dorothy Gish in "Battling Jane," and here again we have just enough of the war spirit brought in to make this the sort of a feature that will have a mighty good effect during the loan drive. Here, again, the music adds a great deal to the enjoyment of the picture. First we have "Idylle Sauvage" and then "Any Time Is Kissing Time," the chorus being played twice, and then comes in the theme "Purity." There is a comic touch added by the music with the introduction of the deaf grocer when we have "By Heck." During the scenes where the players are rehearsing "The Vampire's Revenge" we get "Admiration," played grotesque, molto glissando, twice through. After that we have "Tete a Tete" and "Midsummer," and then there is another clever touch added as Dorothy goes to the cradle and the chorus of "After the Ball" is played. Still another one that gets close to the audience comes with the title "You Made Me What I Am Today" and the organ plays "The Curse of an Aching Heart." "The Girl I Left Behind Me" is the music for the final scenes, which show the girl pushing the baby cart in the parade, accompanied by her soldier lover.



Here is the war map of Sid Laurence, manager of the Majestic Gardens, Grand Rapids, of which we told you. He keeps it right up to the minute

Then the Rivoli orchestra almost outdoes itself with the rendition of "In the Clock Store," a novelty which reproduces all the noises that one might expect to hear in a room where there were scores of all sorts of clocks. The applause is great, and the drummers, who are responsible for many of the effects, take a special bow.

And to finish up this perfect bill there is another one of those delightful O. Henry pictures, "Tobin's Palm." These have become a regular thing at the Rivoli and certainly there have been no pictures, regardless of their length, shown at that house which are enjoyed more. And Mr. Rothapfel knows that these are really features, for there is as much attention given to the music as in any of the biggest productions.

"Irish Selections" are used for the introduction as an oboe solo, and then we have the theme "Believe Me If All Those Endearing Young Charms," and following through this is "I'm Hearin' from Erin," with the theme returning as the girl says farewell to her Irish home. The theme returns with the girl's arrival in this country, and then on the release of the youth we have "Mother of Mine," and then we get to Coney Island and "Yah de Dah"; counterpointed with the theme is used "Globe Trotter" as the pair enter the "Virginia Reel," then "Bon Ton," without the introduction, and "Oasis," played burlesque, for the visit to the fortune teller. When the youth encounters the "black man" we get Prior's "Fox Trot," and "Take Me Home" as Tobin meets the man with the crooked nose, and finally the return to the theme at the end when he finds his lost sweetheart.

And, believe us, we have never seen a theme make a greater hit with an audience. The people were humming it all over the house and as it was repeated the humming became louder and louder until at times it almost burst into actual song. The crowds were not only delighted, but they did not try to hide that delight.

They went away with a laugh, but there was also a little sob in their hearts. And there was a feeling that we were all the better for having seen these pictures and that we would go out into this world of ours and do more things that the real portion of the world—that lays outside the grasp of the Hun—shall be better for it.

We almost forgot to say that there is a Liberty Loan picture being shown at the Rialto and the Rivoli each day at all performances. Starting off the drive was Charles Chaplin in "The Bond."

Yes, there's real patriotism in the bills at the two houses this week. There's no blatant appeal, but there's the spirit in the presentations that opens our hearts, stirs our patriotism and makes us willing to give to the utmost.

And this is the sort that Uncle Sam wants you to create in your theatre.

It not only helps your theatre, but it works to make the world safe.



How Noble Used the Front of Columbia Theatre, Portland, and a Clever Piece of Automobile Advertising

"Lightless Nights" Spurring the Exhibitors to Use the Fronts of Their Theatres in Daylight

"LIGHTLESS nights have really helped business." That report has come to the Motion Picture News from a number of sources, the exhibitors reporting that many people who spent a large portion of the evenings studying the shop windows now come directly to the photoplay house.

It is altogether probable that there will be even stricter limits placed on the use of lighting during the winter so far as the fronts of theatres are concerned, and in that case the exhibitor will have to do more daylight advertising. From several showmen comes the advice that exhibitors should do more to use the fronts of their houses, not so much in lobby displays as in daylight signs.

Naturally most of the electric signs are designed for their effect at night and it is very hard to read the greater portion of them in the daytime. It is then that the greater number of people are passing the theatre, but they are not hunting for the theatre's bill which they will do at night when they are theatre bound, and therefore more striking displays have to be used in daytime to get the attention.

Several of the larger theatres have been most successful in using daylight designs in connection with the signs. The one that is illustrated here was used by P. E. Noble at the Columbia theatre, Portland, Ore. When Mr. Noble was manager of the American theatre at Butte, Montana, he made full use of the outside of his house and credits that with no small portion of the business that he did. In this case he simply employed the face of a clock with the hands pointing to nine o'clock and the name of Charles Ray to advertise "The Nine O'Clock Town."

In addition to this he used a design built on the rear portion of a roadster which was something on the same order. It showed the face of a clock and had the face of Ray and of his leading woman and on the pedestal he advertised the name of the picture and the theatre. And this was in addition to the big newspaper advertising that was done, for all the Jensen and von Herberg houses believe in liberal use of newspaper space.

George J. Schade, of Sandusky, O., is another one who believes in using the front of his house for advertising. Over the marquis he uses special display on the bigger pictures and finds out that these cause a great deal of talk and increase the receipts. A considerable portion of these displays are made from the cut outs of the larger paper supplied by the exchanges, but even if an original design is used the expense is not great.

Up until recently the most of the posters that were supplied were worth little because they did not get the big punch of the production, but the tendency now is to use less detail and larger figures so that this can be utilized in front of the house. When these are mounted on board and set directly across the street they are pretty sure to attract general attraction, but the name of the star and the title of the picture should be displayed also so as to be sure to get the punch over.

Cut outs of the stars can also be used to good effect in this way. Several of the companies are now supplying stock paper which includes big heads of the stars and when these are mounted on board and the reading matter painted in they become attractive. In cases where the title of the picture is the selling argument any picture that fits in with the title can be used to get the punch over, so long as they are not really misleading.

But of course the best display of this sort that you can use is the sort that will stop the people to look at your lobby and find out exactly what the display does mean. Take the one used by Noble on the Charles Ray picture: Now the meaning of the clock would not be plain unless one also knew the title of the picture of which it is so suggestive, but a display of that sort does arouse the curiosity and makes the people stop and look into your lobby and if you have, either in the shape of your stills or other attractive display, matter that backs up your "flash" you will get them into the theatre.

Offsetting the handicaps of the lightless nights we have the satisfaction of knowing that this is making all of us think and that we are planning more and more how we can exploit the pictures and put over the selling thing. And when this is the result those lightless nights are not such a bad thing after all.

NOW IS THE TIME

Really Doing Things with Pictures Will Make Up for Past Mistakes

ONE exhibitor writes, asking that his name be not used: "I have increased my receipts ten per cent since I have commenced trying to do things with pictures, and next I expect to change my program only twice a week instead of three times as I am doing now. I find that if I study the possibilities of pictures I can get more out of them, even if I cannot have a big orchestra and elaborate stage settings. The study of pictures has a big effect even on my conversation with the patrons. I find that I can talk the pictures sincerely and with enthusiasm and that what I say now carries weight."

That's mighty true. There's lots of difference in simply putting the picture on and letting it get the business that will come. The MOTION PICTURE NEWS is now giving you full advance information about pictures in the Complete Plan Book, and we want to record here what more and more you are doing to get the most out of productions.

Every time you really try to do something with a picture it helps your business; and every time you tell what you have done here it spurs others along to real accomplishments.



Rialto Theatre, Medford, Ore., Decorated for the Run of "The Unbeliever"

Medford Theatre Sets High Mark for Smaller Cities in Its Exploitation of "Unbeliever"

HERE is another theatre in a small city that is doing things and that is finding that it pays in box-office returns to invest money in newspaper advertising and in lobby displays. It is the Rialto, Medford, Ore., which is owned by A. J. Moran and H. L. Mercy. Though located in a city of 12,490 it is one of the most beautiful theatres in Oregon.

"The Unbeliever" was the attraction on the first anniversary of the theatre, and space which ranged up to seventeen inches across the newspaper was used. Big advertising was employed during and before the three-day run of the picture. The Seattle George Kleine office supplied the Rialto with the mats of the illustrations which were used in G. F. Fullerton's advertising for the Coliseum, Seattle.

In addition there was an attractive lobby display which featured a huge American shield, with the title of the picture across it. American flags and scenes from the production supplied the rest of the decoration. One hundred men in uniform were used on the streets of Medford to help advertise the production, and the net result of all this exploitation was that the theatre "stood 'em up" for the three days.

In the larger advertising that was used the Rialto took occasion to call attention to what it has done during the past year, and this was such a splendid selling talk for the house itself that we are reproducing it here:

"The Rialto theatre concludes today its first anniversary of public entertainment for the people of southern Oregon. It has been a year of triumph for this modern playhouse, notwithstanding the general confusion and uncertainty in the economic and industrial world and the trials necessarily injected into the first year's experience of any new amusement institution. The gratifying measure of success attained and enjoyed by its proprietors presages another year of greater triumph in every way.

"A year ago today the Rialto theatre presented to the local public Rex Beach's most virile and astounding photoplay, 'The Barrier.' Tomorrow, the first day of its second year, it will present the Edison super-feature of romance and action, 'The Unbeliever.' Between these two marvelous productions it has given its patrons the best pictures obtainable during the period of its matriculation. While making for itself a prominent place, not only among the thousands of patrons of the motion picture business, but among the exchanges with whom its contracts are made for film sensations, it has, on occasions, been compelled to yield to the exigencies of the situation in selecting its productions; but, having firmly established its leading place with film exchanges, it now enters upon a program and policy to give the local world the supreme triumphs in production by the big world outside.

"By a clean, candid and persistent desire to give to local amusement patrons the best productions exhibited in the great cities, it has frequently been compelled to ignore the incident of profit, directly; but, indirectly, increased patronage has shown that that policy will ultimately produce the reward it deserves. Therefore, our chief design has been to establish firmly the high character of the Rialto as a theatre conducted for a high-class clientelle.

"The success thus deserved and attained has enabled us to transmit to the war-tax department of the Federal Government large sums of money paid to the Rialto box-office as war tax. In addition to the satisfaction thus enjoyed, our patrons have realized the gratification that comes in 'picture contact' with the great forces that are now re-making the world."

That the Rialto is not afraid to show big pictures right along is proved by the fact that this picture was followed up with "Hearts of the World" and then "Heart of the Sunset." Although the city has been depleted of one-third of its population as the result of the call to the army and the shipyards, the Rialto is doing big business because of the intelligent way that it is exploiting its worth-while attractions.

By-the-way, the Rialto has one of the most attractive name plates that we have seen. It consists of the name of the theatre through which runs an arrow bearing the slogan, "Where Everybody Goes."



This Small City Theatre is Not Afraid to Advertise

Paper Invites Its Readers to Criticize Photoplays

Here is a plan that will create new interest in the newspaper and the motion picture. It is a new instance of co-operation between the newspaper and the photoplay houses and will result in increased business to all concerned wherever it is tried.

The Sunday Detroit *News* on its motion picture pages has invited its readers to review the leading first-run pictures and to send in a 150-word review before Thursday of each week. In the following Sunday's issue the prize winners will appear.

Two pictures will be offered for criticism each week. The first two were both Fox productions which were being shown at local theatres, "Salome" and "The Prussian Cur."

Famous Players Issues Biography Booklet

Famous Players-Lasky has just issued a ninety-six page booklet giving the biographies of the various stars and the officials of that company. Copies of it will be sent to exhibitors and newspapers. The suggestion is made to the showmen that they will find this valuable in preparing special stories about the players and that the newspapers will be able to get all the data about any Famous Players-Lasky star here.



Striking but Simple was the Lobby Display this Week at the Broadway Theatre. M. Kashin Pictures at Either Side James Lackaye and Harold Lockwood and the Big Scene Across the Top Shows Them Shaking Hands, the Title in Large Letters

Liberty Sing is Latest of Community Ideas; Audience Get Lots of Fun Out of Novel Plan

THE American public likes to sing. Community singing proves it. In Chicago and in a number of other cities the singers have been furnished by the ctiy authorities. In Detroit the idea was introduced for the first time in a theatre to a regular theatre audience—an audience that had paid its way in—by Henry Santrey.

Mr. Santrey is the soloist at the Regent and he took it up with the management. A name was suggested, the "Liberty Sing," and this has been followed out in all the advertising and publicity. Santrey introduced it during his third week's engagement, but the week previously, during a song contest, when he had eight singers lined up across the stage, he invited everyone to join them in singing "Keep the Home Fires Burning."

Santrey starts his Liberty Sing without any great amount of striving, but before it is over he has his coat off and is running back and forth all on a platform across the front of the auditorium where the public is seated. Santrey first sings a verse and chorus. Then the words of the chorus are thrown on the screen and he teaches it line by line. At first the audience did not join in very strongly, but by introducing some comedy songs, such as the stuttering "K-K-Katy," and by getting one side of the house to sing against the other, he developed it. Now he will even divide the house into four sections. He has the married women sing one line and the single ladies the next, and so on.

The audience enjoys it quite as much as Santrey, with the result that the Victory Sing is now in its fourth week. It has been found that the new songs are the hardest to "put over." The audience likes the old ballads, and the old war-time songs,



Henry Santrey

"Marching Through Georgia," "Good Bye, Dolly Gray," and others that they know.

McGee Arranges Setting for "America's Answer"

"America's Answer" is to be shown for two weeks in Detroit and Manager M. W. McGee of the Majestic theatre, and a master in the art of presentation of pictures, promises something unusual when they are shown. Mr. McGee has just returned to Detroit from New York and while here he had several conferences with the Division of Films about the pictures after having seen them himself.

Horater Plans Record Campaign on "America's Answer"

H. C. Horater, manager of the Alhambra theatre, Toledo, Ohio, plans his biggest exploitation campaign, and therefore his city's record on "America's Answer," the run of which is to start on October 20. He declares that he is not going to be satisfied unless he sells every seat at every showing, and the preparations that he is making promise that he will accomplish just that result.

Before releasing the picture to the general public, Mr. Horater is going to give a private screening of the picture. To this screening he is going to invite the Toledo Chamber of Commerce members, members of the Red Cross, officials of the Thrift Stamp campaign, leaders of the Liberty Loan Drive, and members of local civic organizations.

"Every dollar taken in at the Alhambra theatre during my run of 'America's Answer' will be invested in Thrift Stamps and Liberty Bonds," Mr. Horater has announced. He also stated that he will issue prizes consisting of Liberty Bonds of the Fourth issue, to teams selling the largest amounts of admission tickets. In addition to newspaper and billboard advertising, Mr. Horater has sent in an order for a tremendous amount of paper from the local exchange. He has ordered 300 one sheets, 100 three sheets, 50 twenty-four sheets, 12 press sheets, stills and lobby displays.

Fox Bulletin Devotes Space to Exhibitor Service

Fox Film Corporation has inaugurated a service department as a feature of the *Exhibitors' Bulletin,* the house organ of that company. In the current issue there are five pages of this matter giving advice on how to exhibit pictures and telling experiences of various exhibitors in handling Fox productions.

The bulletin this month contains forty-four pages. The cover design, done in brown on a heavy buff paper, is a drawing of Gladys Brockwell. Two pages are devoted to "18 to 45," the draft picture produced by Fox; two pages are given to "Why I Would Not Marry," the morality play which Mr. Fox has now in work, and two pages are given to Evelyn Nesbitt and "The Woman Who Gave."

Portrait Paints Attract New Crowds to Theatre

Joseph Grossman, manager of the Standard theatre, Cleveland, Ohio, has some very artistic three-sheets in his lobby. They are hand-painted pictures, done on sanitas by a young Cleveland woman whose specialty is portrait painting. She is Miss Irene Balazs, of 9001 Buckeye Road. Miss Balazs uses a still as a model. This she enlarges and colors in a most attractive manner.

Mr. Grossman is running the Goldwyn program this season and the beautiful Goldwyn stars give her plenty of inspiration for making pictures to attract the eye. Her picture for "The Kingdom of Youth" showed Madge Kennedy, the very spirit of youth, leaning against a blossoming cherry tree. Next to her stood a little Nipponese lady dressed in brilliant colors.



Japanese Stage Setting at Majestic Theatre, Detroit, on "His Birthright"

Singers and Stage Settings Playing a Big Part In Presentation of Pictures at the Majestic, Detroit

ACCORDING to M. W. McGee, managing director of the Majestic theatre in Detroit, the successful presentation of any picture comes from the atmosphere surrounding it, such as the music and the scenic effects. A case in point is his recent offering of Sessue Hayakawa in "His Birthright."

This was a Japanese play, so Mr. McGee had his trio of singers who, locally, are known as the Majestic Trio, select some Japanese numbers. There was a love song in the original tongue, to give it variety and then "Good-By, Cherry Blossom." Jean De Caussin, the scenic artist, arranged a stage setting in harmony with the occasion. And the big orchestra played the overture to "Madame Butterfly."

After a short organ number the overture was offered. This was followed by the topical review, provided by the two Pathe weeklies, and, locally, a Ford Motor Company educational picture and the trio. Immediately after the trio sang, a paraphrase on "Pastorale," arranged for violin, harp, 'cello and organ was played, and when this was well under way the house lights were dimmed, the curtain raised on the stage and "His Birthright" was shown. Through the showing of the feature both orchestra and organist vied with each other in playing music that fitted the picture.

The arrangement of the Majestic on the stage is new this season. The orchestra is seated at the front of the stage in a setting that carries out the decorations of the auditorium, even to the boxes. Above the heads of players and directors and directly at their rear is a second stage with its own curtain. On this stage the singers appear. The screen is lowered and masked in before the curtain to the second stage is raised. This second stage permits of special settings without interfering with the musicians.

One of the features of the showing of "His Birthright" was the introduction of a number of young women, who appeared in costume and danced while the trio sang. They were advertised as "Geisha girls."

Theatre Advertises Greeting to Its New Rival

One of the most unusual events in the history of motion pictures has just been chronicled in Winnipeg with the reopening of the remodelled Province theatre. Just before the opening the Dominion, which is owned by different interests, used newspaper space to say:

"An appreciation. The Dominion theatre extends to the Province theatre its heartiest congratulations on the opening of their splendid new theatre—a theatre that is a monument to the worth of Winnipeg labor and a theatre which is at once a credit to the owners, the city and the entire Northwest.

"The Dominion theatre at this time desires to express its sincere appreciation of the high standing of the Province theatre and its wishes for their continued success.

"THE DOMINION THEATRE."

Naturally that advertisement made a marked impression. And it's good business, for it is always proven that the opening of a new high-class theatre never hurts the established ones of high class, provided the older ones have not gone back.

Are You Taking Advantage of Gasless Sundays in Advertising?

ARE you taking any advantage of the "gasless" Sundays to bring business to your theatre that day?. From present prospects they are likely to continue for the duration of the war, and if you are not using efforts to bring that additional business to your theatre you are overlooking an opportunity.

At least one newspaper in the country is calling attention to these. The Cleveland *Press* each Saturday is running a strip across the top of its motion picture advertising, saying, "Spend autoless Sunday at your favorite photoplay theatre. Programme for Saturday, (autoless) Sunday and the coming week." That is certainly bringing it close home, and if you can get yours newspaper to run a similar heading it will attract much attention.

This was the idea of E. C. Fielder, special representative of Paralta Pictures in Cleveland, Ohio. He followed this plan up with a notice in every announcement that he sent out to exhibitors. In a footnote to his letters, he said: "What are you doing to increase your patronage on gasless Sundays?" It was only by constant hammering, and untiring application that Fielder finally succeeded in securing the



How McCormick brings out the "Gasless Sunday" idea in his newspaper advertising

co-operation of newspapers and exhibitors, both of whom were satisfied to let well enough alone, instead of taking advantage of a golden opportunity to build up a new patronage.

S. Barret McCormick is calling attention to it in his Sunday advertising in what he calls a "Circle-ette." These are run at the bottom of the advertisement in connection with the standard name plate of the theatre, and they will not be missed by any one.

Don't build your advertising directly on the "gasless" day because some may think that you are trying to take advantage of a Government saving measure, but bring it in to your advertisement incidentally. This is likely to pull people to your theatre who have been spending Sundays in their machines and who are practical strangers to the photoplay theatre.

Chart System About Only Ray of Hope Found

(*Continued from page* 2350)

Coliseum, Frankford and Tioga. The Stanley theatre is the largest in the city, with a seating capacity of 1,680, and the Strand and Imperial are next, with 1,300 each. The Victoria has 1,000, the Palace 900, the Arcadia 650, and the Locust 550.

Now when we come to the advertising that is done we find a terrible slump from what we would expect. There are thirty-seven theatres that advertise regularly daily and Sunday in the *Evening Ledger* and the Sunday *Public Ledger*. The *Evening Bulletin* carries the advertising of twenty-nine houses and the other papers get scarcely any advertising.

And what advertising! Look at the page advertisement for the Sunday *Ledger* that we have reproduced and you will find there almost a column of display devoted to nine of the Stanley theatres. In another column we find 3½ inches devoted to four other theatres, which are all under the same management, and then we are done. The legitimate advertising absolutely dominates the page and certainly one gets the impression that the motion picture does not amount to much in Philadelphia. There is a combination layout on stage and screen on another page, but only brief reading notices, and then the "chart," which is repeated from the Saturday *Evening Ledger*, is chucked away on the "want ad" page. Now daily we find the Stanley, Palace, Arcadia, Victoria, Regent, Crosskeys and Broadway theatre using a total of a little more than eight inches in the amusement column, and on another page we have small advertisements of twenty-six Stanley houses, eleven United and four others.

The *Press* devotes a four-column layout to motion pictures and gives the advertising house press notices.

We have reproduced the advertising page of the Sunday *Press* to give you an idea of the conglomeration of advertising. The motion picture advertising is about the same as that of the *Ledger*. The *Record* carried a general amusement page, with the motion pictures occupying the smallest spaces in the layout and getting little representation on the page.

The *North American* gives a separate layout to motion pictures and actually prints nearly a column of screen gossip—certainly a welcome thing to see after hunting through the Philadelphia papers for something that looks like real motion picture news.

The *Evening Ledger* on Saturday gives a three-column layout on screen players at the bottom of the amusement page, used the chart there and gives brief paragraphs about the attractions for the week. The *Bulletin* has a fair Saturday page. The *Star* prints no motion picture matter, neither does it carry any advertising. It is only a four-page sheet.

All of the papers give reviews of the pictures on Tuesday, the *North American* devoting separate heads to the advertising theatres. The *Press* gives four columns to the reviews, and one motion picture, Geraldine Farrar in "Turn of the Wheel," gets a two-head. It carries some of the Stanley theatre advertising, the same as the *Daily Ledger* and two others. The *Record* gives a column to photoplay reviews, the *Bulletin* a column and a half to amusements in general, the *Inquirer* three columns to amusements, and the *Public Ledger* one and the *Evening Ledger* one.

In short, on advertising Philadelphia is about as bad as it could be. We thought that we were justified in holding New York back as the worst of the specimens, but we were mistaken, for at least a few of the houses here have learned to advertise properly and there are some real displays in the papers, and a few of the dailies are showing a trace of a desire to co-operate.

But for the few instances that we have noted we cannot find any evidence of that in Philadelphia. We know that it is hard work in the biggest cities to expect the smaller theatres to advertise, but certainly there can be no excuse for the papers as a whole remaining practically silent on photoplay matter.

It sure is commercial in the city of brotherly love so far as motion picture co-operation is concerned.



Empire theatre, New York City, used this attractive lobby decoration on "For Husbands Only." The hole, with its suggestion "Look," did the work, and hundreds who did read the illuminated sign inside the house, which read "Bring your wife and whole family to see, etc." The "house" stood eight feet high and cost $3

Wounded Soldiers Draw Crowds to Theatre

During the showing of "To Hell With the Kaiser" at the Park theatre, Boston, Manager Thomas D. Soriero attracted much attention to his house by inviting some fifty American soldier wounded who had just returned from France to be his guests. The soldiers were conveyed from the Boston hospital to the theatre in Red Cross ambulances, and the result was that the streets were crowded with cheering throngs.

The man who gets there first not only gets the edge but what's inside of it.



Liberty Loan Spectacle Arranged by Miss Flossie A. Jones at Waukesha, Wis.

Theatre Puts Over Big Liberty Loan Spectacle and Citizens Join in to Make It Great Success

THAT a theatre manager may use "home talent" to put over a big patriotic spectacle and that such efforts will increase the popularity of the theatre and gain the heartiest co-operation, has just been proven by a Liberty Loan appeal that has been put over by Miss Flossie Jones at Waukesha, Wis.

Waukesha followed a different method from most communities to "go over the top." There was an advance campaign of Four-Minute speakers in the theatres, and then one day was set aside for all to register in their wards, stating how many Liberty Bonds they had bought or why they had bought none. This was to be the smashing wind-up for the campaign. So Miss Jones arranged her appeal on the evening preceding the registration day.

Members of the state guard and some of the most prominent people in the city took part in the tableaux, and the reception that it was given broke records for enthusiasm. Preceding the tableaux two girls sang "Your Boy and My Boy," and then there was a patriotic speech by a woman speaker, and almost at the end of her speech the curtain was raised and there appeared the illustration of "Why we must buy bonds."

There was a daring combination used in the setting, one portion of it showing a home scene with all serene, and at the left a battlefield strung with wire and American boys in khaki going over the top. A sailor and a soldier at either side gave added meaning to the pleas that we have to support the boys over there if we are to keep our homes safe.

Just before the curtain came down a young lady stepped forward and sang "When the Boys Come Marching Home," which gave a striking finish.

No small part of the success of the presentation was due to the lighting plan that was followed. These were so arranged that there would be a heavy shadow separating the exterior and interior scenes. Blue lights were used in the border and foots in front of the trench scenes and white in the foots in front of the home scene, with an old-rose shaded lamp supplying the rest of the lighting. The entire auditorium was in darkness during the presentation and the entire effect gave one the impression that it was all a dream.

Not only from the point of view of patriotism it pays to do things like this, because of the stronger standing that it is sure to give your theatre in every community. And though Miss Jones controls all of the theatres, the very things that she does provides the reason. There is no need for other theatres when one manages his own, so that it is really the institution.

And to show the appreciation of the community, Miss Jones was presented with a certificate as Theatre Member of the Four-Minute Men of the Committee on Public Informtion, and in addition to this the local board of the Four-Minute workers adopted the following resolution:

"In view of the masterful manner in which all matters pertaining to the prosecution of the war have been presented to the people of Waukesha through the medium of the moving picture shows, therefore be it

"Resolved, That we accord to Miss Flossie A. Jones the honor due her from her superb management and wonderful success in the work."

WORK OR FIGHT?

What Are You Doing For Your Fellow Exhibitors Day by Day?

WE are all of us mighty familiar with the "Work or Fight" order that has gone out from the Government. It means that we have to make our business useful or get over into the trenches and spear a few Huns—the more the merrier.

Now let's carry the comparison a little further and suppose that the motion picture industry as a whole ordered you to work or fight on behalf of that industry. What are you doing for it? Are you in Lawrence, N. C., thinking anything about the success of the exhibitor out in Beattie, Kansas?

If the other fellow in the other town doesn't make money and pay his film rental that selfsame film rental is going to cost you more. It's a business proposition to put your good ideas forward so that they will do others good, if for a selfish reason—because it benefits you. Every hint that is given in exploitation, in business getting results in better pictures for you and more opportunities to make money.

Consider that when we ask you to make this the forum for the good ideas that you have. YOU'RE HELPING YOURSELF.

Live News from the Producers

Pathe Salesmen at War Dinner

Vice-President Paul Brunet Delivers a "Save and Serve" Speech at Pathe Convention Dinner

THE following is the speech of Mr. Paul Brunet, Vice-President and General Manager of Pathe, delivered at the War Dinner of the Pathe Save and Serve Convention at Delmonico's Thursday, September 26th:

"This Council of War with our Sales Force was held for discussion of the ways and means of effecting a maximum of serving and saving of the kind by which the Cinema Corps, as a unit, can help win the war. We have told one another how we have served and what we have saved up to now, and we have given one another helpful suggestions for serving still further and for saving still more. That's our job, gentlemen—the job of War-saving and War-serving. And that's how we got the name for this convention of our thirty Field Marshals from thirty picture Battle Fronts, namely—the Pathe Serve and Save Convention.

"Our Sales Force is our Field Army. The men who distribute our war reels are the men who keep the war wheels turning on the Firing Line of the Cinema Unit. The war over there will be won by force of sales—sales of our film of patriotism—sales of our features of propaganda. For these war pictures inspire the nation to Serve and Save in money and materials and man-power over here, in order to save lives over there.

"Every time you, of the Sales Force, place a patriotic reel of celluloid in front of the public eye, you help to slay the Hunnish dragon of Bloodlust, Landlust and World Destruction. Helpful propaganda of World construction is our ammunition. Celluloid reels are our cannon. And the men of the Sales Force are the gunners that fire the shells of Patriotic Service into the ranks of Slackerism and help to spur the nation to carry on and on to Victory.

"'Keep the Home Wheels Turning'—that's our slogan. The wheels of the Chariot of Victory turn slowly—but turn exceedingly sure. You, of the Sales Force, have hitched yourselves to the Chariot of Victory in the harness of Service and Saving. And you are keeping the Chariot wheels turning by keeping our patriotic reels turning in the twenty thousand projection rooms of the nation.

"We must not 'kid' ourselves, gentlemen, that this matter of Serving and Saving in the motion picture field is a matter optional with us. Nor is it a matter of volunteering such service and such serving, according to our convenience. We've got to do this Serving and Saving stuff at our greatest inconvenience and do it cheerfully, even if inconveniently. We've got to Serve and Save in our industry, gentlemen—or we've got to goose-step.

"The goose-step is the shackle of Kaiserism on the legs of an enslaved Nation. The Goose-step is the Hun-step devised for his uniformed slaves by the Imperial Goose that laid the rotten egg of Kultur. By serving and saving in the motion picture industry, and through Serve and Save Unionism in all industries, we will ham-string the enslaved Teutonic legs that walk the goose-step. And, with the Civilized Sword of Culture, we will cleave and smash the Germanized monster of Kultur.

"And now—just a brief review, gentlemen, of our own campaign against the kultur of barbarism. Serve and Save! What exactly do we in the motion picture field save? And how exactly do we serve? Serve and Save! I will mention saving first. Because the very act of saving in itself constitutes an act of service. And he serves best who also saves.

"The slogan 'Business as usual' is a 'busted' theory. We're not doing business as usual. We're doing business in an absolutely unusual way and under unusual conditions. We're doing business the best we can do it consistently with war serving and war saving.

"We have effected a saving in the three larger ways in which saving is most needed for war purposes. We have saved: First, in money needed for the country's war chest—for the expenses of the war and for loans to our Allies. Second, in materials needed for the conduct of the war. Third, in man-power needed for winning the war.



Leah Baird, Featured in "Wolves of Kultur," Western Photoplay Serial Distributed by Pathe

And this saving of money, materials and man-power over here means saving human lives over there.

"The first consideration in war saving is the saving in the form of the dollar. Every dollar saved in the purchase of unessential material is an added dollar available for Liberty Bonds, Red Cross, War Savings Stamps and the myriad other forms in which a dollar can contribute to winning the war for freedom.

"The Government asks us to save money. Why? The Government estimated for war expenses and loans to our Allies a minimum total of Forty Billions. The raising of forty billions need not scare us. The nation's total annual income is about that figure—Forty Billions! And our total national wealth is 250 billions. To devote enough of our forty billion annual income to war expenses and loans to our Allies is our national task. A national task is merely the sum of the performance of that task by the individuals that compose that nation. So we are each of us individually responsible for saving the money for the forthcoming Fourth Loan—and for Fifth, Sixth, Seventh and Eighth loans—if these further loans become necessary to the completion of our task.

"We have saved material needed for the war by cutting down the extent of our product and by shortening our program. We have achieved this reduction in output and this abbreviating of program by producing quality rather than quantity.

"In considering the kinds of saved material that will help win the war—take the matter of coal—of fuel. Countless thousands of tons of coal will be saved this winter by the transfer of moving picture companies from the east coast to the sunshine and warmth of Southern California—Pathe companies being among the first to be thus transferred. We have already sent to California all our companies excepting one. And our lightless Eastern studios bear testimony of the coal we have saved for greater use in keeping ever in motion the bridge of ships across the Atlantic.

"By cutting down our production to quality only we have effected a tremendous saving in the use of chemicals that can be used in the conduct of the war. We are saving, also, gasoline—as requested by the Government—by cutting down to the minimum the use of motor cars in making pictures and by refraining from making pictures that call for use of airplanes. For the army needs gasoline more than we do.

"And then—the elimination of waste. In our home office and in every one of our thirty branch offices we have declared war—declared war on leakage of money—on waste of materials and on over-production. We're on the job of fighting

(Continued on page 2373)

Earle Rodney for Leads in Christie Comedies

Earle Rodney has been engaged to play juvenile leads in Christie Comedies and will work with Ethel Lynn at the Christie studio. Mr. Rodney played opposite Enid Bennett in recent Ince features.

Marvel Rae, one of the Mack Sennett bathing girls, has been added to the Christie Company and Russ Dudley, a juvenile lead, has also been engaged. All the released Christie Comedies featuring Bobby Vernon have been given first run showings at the Strand theatre in New York. Al Christie has completed the direction of Ethel Lynn and "Smiling" Billy Mason in the final Christie comedy in which Billy Mason will appear. It is entitled "Why Husbands Flirt."

A bronze tablet decorates the lobby of the Christie studio office. It reads: "We are proud of the men from this organization who are defending the cause of God, Humanity and America."

Charles H. Christie went to San Francisco this week on business for the Christie Film Company. He managed to get away between the Monday and Friday night meetings of the Fourth Liberty Loan Committee, of which he is the chairman for the motion picture industry.

General Claims Success for Charley Fang

Since the initial releases of two Charley Fang comedy productions several weeks ago, the venture of presenting a Chinese player in a humorous role turns out to have been well justified.

Comments from General Film exchanges indicate that the Oriental star in his quaint characterizations is pleasing audiences. Each of the Charley Fang subjects consists of a one-reel human interest story in which the principal roles are of straight comedy type. In fact the stories incline to the comedy-drama disc of the line at times. Such well known players as Jules Cowles and Paul Pantzer are in the casts.

The two favorite Charley Fang comedies appear to be "Fang's Fate and Fortune" and "Parson Pepp."

"Over the Rhine" to Be Released November 1

Work on Fred J. Balshofer's production, "Over the Rhine," continues at the company studios in Hollywood, California, and it is expected the picture will be ready for release by November 1st.

No method of distribution has as yet been decided upon, although two large distributing organizations are said to have made overtures towards securing the picture.



Select Pictures Has Produced What It Has Announced As a Great Special Production, Called "The One Woman," from the Story by Thomas Dixon. Reginald Barker Directed

Refilming Pictures Is Claimed Innovation

The Famous Players-Lasky Corporation has started a movement that bids fair to establish a new field in the world of motion pictures. It is the refilming of former screen productions. Just as on the stage there are frequently given revivals of plays that have been unusually successful with new appointments and improved facilities in stagecraft, so, it is declared, will be the trend of the big motion picture producers.

Within a month the Famous Players-Lasky Corporation has announced the refilming of two productions that several years ago were staged before the camera, i. e., "The Squaw Man" and "Arizona." The new version of "The Squaw Man" is now being staged by Cecil B. De Mille, who incidentally filmed this well-known play for the first time, some four years ago.

"Arizona," now being produced by Douglas Fairbanks as his latest starring vehicle for Artcraft, was pictured several years ago by Augustus Thomas, author of the famous play.

In connection with this idea of retaking pictures already screened, Jesse L. Lasky, Vice-President of the Famous Players-Lasky Corporation in charge of productions, said: "With the improved facilities for motion picture production, subjects that were filmed years ago can now be put on in such a way that the two photoplays will be about as different as night and day."

New Rainbow Comedies in Many Lively Topics

Rainbow Comedies, the new single-reel comedy brand for General Film release, has started off at a fast gait, the subjects being of an especially spirited nature.

"My Lady's Slipper," the current Rainbow Comedy, deals with a widow and a widower, neighbors, one owning a cat and the other a dog, and when the animals quarrel, the owners follow suit.

Joseph Richmond directed this picture for the United States Motion Picture Corporation, Lillian Vera and Eddie Boulden being the featured players.

Select Acquires "One Woman"

Will Distribute Thomas Dixon's "The One Woman" With Special Exploitation—Special Campaign Started

SELECT PICTURES CORPORATION announces that it has acquired for distribution through its exchanges the great special attraction, "The One Woman," the latest photoplay by Thomas Dixon, author of "The Birth of a Nation."

"The One Woman" is based on Mr. Dixon's famous novel of the same name, which, when published a few years ago, is reported to have attained one of the most sensational successes ever scored by a work of fiction in this country, its edition running into the hundred thousands.

Weight is given to this announcement by Select Pictures Corporation, who unhesitatingly present "The One Woman" as one of the most momentous special attractions of recent years.

The Select company will bring to the distribution of "The One Woman" a special campaign of advertising and publicity commensurate with the value of the production. Not only will the picture consistently be kept to the front in the trade journals, but other channels of advertising will be utilized. A striking twenty-four sheet, printed in six colors, is now coming from the press and will soon make its appearance on well selected stands in prominent locations.

Other posters are being prepared with great care and at extra expense, all the paper for this subject being printed in six colors. It is the purpose of the Select organization to put its entire force at the command of wide-awake exhibitors in order that the full box office possibilities of this big special attraction may be fully realized.

In selecting a man to direct "The One Woman," the producers were guided by the desire to secure a person who would combine technical genius with a complete intellectual grasp of the material contained in Thomas Dixon's remarkable book. Such a man was finally discovered in the person of Reginald Barker. Prior to his connection with this production, Barker directed "Carmen of the Klondyke."

The players who appear in the Thomas Dixon special make up a cast that may be adequately described as "all star." Lawson Butt takes the part of Frank Gordon, the radical minister. Clara Williams, who played the title role in "Carmen of the Klondyke," adds an even deeper note to her delineation of the character of Kate Ransom.

The part of Mark Overman, financial power, friend and later rival of Gordon for the mercurial affections of Kate Ransom, is portrayed by Herschel Mayall, and Adda Gleason, whose acting of the title part in "Ramona," endeared her to film fans, appears as Ruth Gordon.

Coldwey Joins L-Ko

Anthony W. Coldwey, well known for his scenario work with the Sennet comedies and formerly with the American, is now in charge of the scenario department of the L-Ko Company.

Realizing the necessity of a well-knit story, the L-Ko has adopted the policy of producing comedies with funny situations and "gags," but all built around the main theme of the story, as, even in comedies, "the story is the thing."



Madlaine Traverse Has Signed to Star for William Fox



Edward Dillon and James Kirkwood, Who Have Signed to Direct Features Under the William Fox Banner

Fox Reviews Standard Pictures

William Fox Promises Bigger and Better Productions Under His Standard Brand for Ensuing Second Season

ONE year ago William Fox started Standard Pictures with the announcement that they were to be the very best that money and brains could produce. That this promise has been kept to the letter is declared to be attested by the universal popularity which these pictures now enjoy, as well as by the tremendous number of bookings with which they open the new season.

A resume of the first year of Standard Pictures made recently in the Fox offices brought to light some interesting statistics. Four directors have produced the majority of the twenty-six Standard Picture releases of the first year—J. Gordon Edwards, Frank Lloyd, R. A. Walsh and Richard Stanton.

Mr. Edwards has six Standard Pictures to his credit in the first year. They are "Camille," "Rose of Blood," "Dubarry," "The Forbidden Path," "The Soul of Buddha," "Under the Yoke."

Mr. Lloyd's score was four, three starring William Farnum, and one, "The Blindness of Divorce," enacted by an all-star cast. The Farnum pictures are "When a Man Sees Red," "Heart of a Lion" and "True Blue."

"The Honor System," asserted to be one of the greatest money-makers ever released in the history of the films, was directed by R. A. Walsh. Mr. Walsh directed two of last year's Standard pictures, the other being "Woman and the Law," another picture which is said to have achieved a signal success.

The other director who has a large share in the production of Standard Pictures is Richard Stanton. Mr. Stanton's first Standard Picture was "The Spy," which set a mark for itself as the first as well as one of the best pictures that have been brought forth by the war. "Cheating the Public" was another Stanton picture, and he also directed William Farnum in "Rough and Ready."

Notwithstanding the artistic and financial success which Standard Pictures have made in their first year, William Fox is not content to rest on his laurels. For the season of 1918-19 he plans to strengthen Standard Pictures with new stars, better stories and with an even more elaborate scale of production.

To this end he has already added another star to the group, Evelyn Nesbit, one of the most advertised women in the world and an actress of ability.

Miss Nesbit has just signed a contract to produce a number of Standard Pictures. She this week completed her first in the series, "The Woman Who Gave," described as a startling story of an artist's model who hated her own beauty. In the supporting cast is Miss Nesbit's son, Russell Thaw.

In her next release, "Keep Smiling," Elinor Field, star of Mutual-Strand comedies, applies female strategy to get out of a situation which is not entirely pleasing to her.

Three Hundred Actors at World Studios

October is a busy month at the studio of World Pictures at Fort Lee. Over three hundred actors are employed in the picturizing of four photoplays that will be completed this month.

Tefft Johnson begins his second picture for the company by directing June Elvidge, Frank Mayo and Madge Evans heading a large cast in "The Love Defender." The story is by Maravene Thompson, scenarioized by George DuBois Proctor.

"The Hand Invisible," an original story by Wallace Clifton with the continuity fabricated by Clara S. Berenger, will serve as a vehicle for Montagu Love. Travers Vale will superintend the making of it into a photoplay. Mr. Love will be supported by Muriel Ostriche, Virginia Hammond, George Le Guere, Marguerite Gale, William Sorrelle, Martha Mansfield, Kate Lester and others.

Louise Huff will devote her talents to the making of "The Little Intruder." Oscar Apfel will direct. Forrest Halsey, a well known magazine contributor, is responsible for the story. Miss Huff will be supported by George MacQuarrie, Johnnie Hines, Christine Mayo, Stuart Holmes and Albert Hart.

Carlyle Blackwell and Evelyn Greeley will spend the month of October at work on "Hit or Miss." Harry O. Hoyt and Hamilton Smith are credited with the authorship. Dell Anderson will oversee the making of the picture. Prominent in the supporting company are Jack Drumier, Robert Walker, George Sutton and Escamillio Fernandez.

Gillstrom Goes to Coast

Arvid E. Gillstrom, who recently joined the William Fox forces as a director and completed his first pictures, will leave for the Pacific Coast in the next ten days as the vanguard of the Fox producing forces, who in the near future will leave for Hollywood to make Fox films.

This migration is in compliance with the request of the Fuel Administration that all film companies move to the Pacific coast in order to conserve fuel.



Emmy Wehlen and Olive Tell, Among Metro's Most Popular Stars

William Desmond Joins Jesse D. Hampton

A new and concrete evidence that the Robertson-Cole Company proposes actively to enter the domestic field of film distribution is shown by the fact that this exporting film has contracted to handle in this country as well as in the foreign field the eight-feature films that Jesse D. Hampton will make with his new star, William Desmond.

Heretofore the activities of the Robertson-Cole organization have been chiefly confined to foreign countries.

William Desmond for some years has been an Ince and Triangle star. When Mr. Ince was at the producing head of the New York motion picture company he engaged Desmond as leading actor, and with the advent of the Triangle Corporation Desmond was advanced to stellar distinction.

Cast Selected for Next Russell Feature

Henry King has selected the supporting cast of his next William Russell feature for the American Film Company, "Where the West Begins," and started actual production on the picture this week.

It is another comedy-drama, just the type that Russell is proving so popular in, and King expects it to turn out even better than his previous Russell successes.

Eileen Percy, "Doug" Fairbanks' former leading lady, is playing the feminine lead.

Allison Finishes One

May Allison has finished her work before the camera in "Kate, of Kentucky," the production following "The Return of Mary" and "The Testing of Mildred Vane" at Metro's West Coast studios in Hollywood. The star was directed by Robert Thornby and the camera man was William E. Fildew.



Margarita Fisher, in "The Mantle of Charity," American Production



Twenty-four-sheet Used by Pathe for "Wolves of Kultur," Starring Leah Baird

"Wolves of Kultur" Wins Praise

Trade Showing of New Pathe Serial Well Received—Patriotic Organizations Expected to Assist Exhibitors Promote

WHEN "Wolves of Kultur" is released by Pathe on October 20 it will have thousands of patriotic persons throughout the land interested to witness its unfolding, through the hearty co-operation of the Committee of National Defense in various States, according to report, and this fifteen-episode serial, produced by Western Photoplays, Inc., while containing all the elements of popular entertainment is said to be an effective revelation of the operations of the secret enemies still at work at plot and propaganda in this country.

The exhibitors' showing of the first episodes of the serial on the New York Theatre Roof on Tuesday last was attended by representatives of all of the patriotic societies in New York, and they were said to be warm in praise of the story and what it promises.

Paul Brunet, vice president and general manager of Pathe, has been in correspondence for some time with the heads of the State branches of the Council of National Defense and is gratified by the ready and hearty manner in which they have promised to bring the power and influence of their organizations in recommending that "Wolves of Kultur" should be seen by every person who loyally stands behind the pushing of the war to ultimate victory.

The most characteristic letter promising co-operation is from Lafayette Young, former United States Senator and chairman of the Iowa Council:

"I wish to thank you for the work being done by your organization in the promotion of the patriotic picture play," he writes. "I think these plays have done great good. They reach everybody. I shall be glad to see 'Wolves of Kultur' when it makes its appearance.

"While I am chairman of the Iowa Council of National Defense I am also publisher of the Des Moines *Capital*, a daily newspaper, and have given some attention to the motion picture.

"I appreciate the 'Official War Review,' which you are sending out, also. It is a splendid piece of work. I wish you every success."

Lloyd M. Hopper, chairman of the Alabama Council, at Montgomery, heartily indorses the project and promises statewide co-operation.

Wyoming promises, through Maurice Goshen, acting chairman, to give active publicity aids and to tell the patriotic purpose of "Wolves of Kultur."

Joseph Hauser, secretary of the Idaho organization, promises: "Our publicity man will give it the widest possible advertisement through sources at our disposal."

Kerrigan Makes Drama of Alaska

At the Jesse D. Hampton studios, at Los Angeles, J. Warren Kerrigan is actively engaged upon his next screen effort, another Kenneth B. Clarke story, and a story quite out of the ordinary. It is a tale that has Alaska for its locale. It has to do with three men who live together in a one-room cabin throughout the long northern winter, and is titled "The Unfinished Story." Following this he will be presented in "Come Again, Smith," a comedy.



Ora Carew, New Leading Woman With Wallace Reid in Paramount Pictures



A Hint of the Stupendous Nature of the Settings for "Salome," William Fox Production, Is Gained by the "Still" at the Left. In the Center Is Tom Mix, in "Treat 'Em Rough." At the Right Is a Moment in "The Woman Who Gave," With Evelyn Nesbit

Farnum Scores Heavily in Latest Fox Film

AS an instance of the success which "Riders of the Purple Sage" is meeting, the Fox Film Corporation in a statement this week cites a letter received from a Fox representative in Los Angeles, who saw the Farnum play both at the Kenema theatre in Los Angeles and also at the Rialto theatre in San Francisco.

"Every house record at the Rialto," states the writer, "was broken the first day, Sunday, and on Monday afternoon the Rialto did two and a half times more business than it ever did on a Monday afternoon. Monday night, when Mr. Farnum made two personal appearances, the sidewalk was black with people. At 9 o'clock I heard one woman say she had been there since 7 o'clock and was going home because she could not get in. Probably two thousand persons were turned away.

"I saw the 'Riders' again Saturday night at the Kenema in Los Angeles, and when I arrived there at 8 o'clock only a few gallery seats were empty, and there was a line waiting for those, and besides there were two other lines waiting for orchestra and the better balcony seats.

"Up in San Francisco at the Rialto Mr. Lurie told me his telephone was busy with the question, 'When are you going to show "The Rainbow Trail?"' 'Riders of the Purple Sage' certainly is a winner."



Earle Williams, Vitagrapher Star, Being Shown the Intricacies of a New Camera by Lieut. Evans, the Los Angeles Photographer

Petrova's Fifth Reaches Printing Stage

The negative of the fifth special Petrova production, "The Panther Woman," has been finally cut and edited, and is now in the hands of the Rothacker Film Manufacturing Company, for the purpose of printing the necessary copies for distribution. The utmost care and attention have been given to the editing of this negative, inasmuch as the production is considered by all concerned as the most important in which Madame Petrova has appeared up to date. It marks the fifth presentation of the star under her own banner.

The First National Exhibitors' Circuit, which has distributed the four previous Petrova vehicles, namely, "Daughter of Destiny," "The Light Within," "The Life Mask" and "Tempered Steel," will also handle the marketing arrangements for "The Panther Woman."

World Has Success in Post Card Campaign

At the suggestion of the Division of Films of the Committee on Public Information, World Pictures, which has been awarded the distribution of "America's Answer"—the second official government war picture—is conducting a post card campaign to determine what theatres in the United States desire to show this patriotic production.

Though the campaign has been in progress only a few days, the responses already received are simply enormous, according to report. It looks as though every theatre in the country wants to give its patrons the opportunity of seeing this attraction. This, by the way, is said to be the first mail sales campaign of the sort ever undertaken in the picture industry.

"Anti-Yellow Dog Club" Publishes Appeal

A half column story, sent out broadcast and published in daily and weekly papers throughout the country, came from the headquarters of the "Anti-Yellow Dog Club" and will excite great interest in the forthcoming Jewel production, which is titled "The Yellow Dog," and is brimfull of the propaganda advocated so strenuously by the "Anti-Yellow Dog Clubs." The newspaper story runs as follows:

THE GENUINE "YELLOW PERIL"

NEW BRANDS DESCRIBED BY FOUNDER OF YELLOW DOG DRIVE

Disrespectors of Government Security Salesmen Are Yellow Dogs

New York, September 28

The only real "yellow peril" that confronts America at the present time is from that type of citizen that has a Charlotte Russe for a backbone, and that the peril is very real and very yellow and very varied in species is indicated by the fact that the headquarters of the Anti-Yellow Dog Clubs, with branches in every city in the United States, has found it necessary to add to the original definitions of yellow dogism.

Henry Irving Dodge, founder of the Nation-wide movement to suppress verbally distributed enemy propaganda and who personally made arrangements for the entire finances of the drive, has found that there are other types of mongrel patriots beside those he originally described, and word has been sent to the two million members of the Anti-Yellow Dog Clubs to be on the look-out for the newest crop of "yellow dogs."

In an interview given to the press, Mr. Dodge says that when he founded the national Anti-Yellow Dog Clubs and pointed the way to combat the activities of the secret agents of the Kaiser, he believed he had covered every form of conscious and sub-conscious disloyalty in the ten definitions describing yellow dogism but, he says, that phases of yellow dogism develop so rapidly that one must be constantly on the look-out in order to be one hundred per cent American.

Mr. Dodge's definition describing the newest species of Yellow Dogs, brings the nation-wide campaign against them right up to the minute. The eight new types are:—

Anyone who shows disrespect to a Liberty Bond or Thrift Stamp salesman is a Yellow Dog.

Anyone who unnecessarily uses gasoline on gasless day is a Yellow Dog.

Anyone who dishonestly claims exemption from the draft is a Yellow Dog.

Anyone who growls about war taxes is a Yellow Dog.

The rent pirate is a Yellow Dog.

Anyone who adds to the burden by trying to make big profits out of the war is a Yellow Dog.

Anyone who over-eats is a stupid Yellow Dog—he's cheating himself.

All Yellow Dogs are contemptible, but the worst are those that hoard food.

Blackton Engages Count Pompeo Pieri

It was at Mr. Blackton's suggestion that Count Pieri became interested in motion pictures, and his engagement for work on "The Battle Cry of Liberty" is the result. This feature, which is to be produced by Commodore Blackton from a story written by Charles T. Dazey and himself, will be the successor of the producer's earlier success, "The Battle Cry of Peace." "The Common Cause," the current Blackton special under the auspices of the British-Canadian Recruiting Mission, is rapidly nearing completion, and date of distribution by Vitagraph will shortly be announced.

Vangie Valentine's First Picture in Work

A massive production, a large cast and an army of extras combine to make Harold J. Binney a busy man, for he is presenting as well as directing Vangie Valentine's first production, which was written especiallly for her by George Edwardes-Hall.

The story, which is said to be exceptionally powerful, is constructed upon unconventional lines, and is expected to create much discussion. It will be released through W. L. Sherry Service some time in November.

Big Cast Complete for "Sylvia on a Spree"

The cast has been completed for Emmy Wehlen's next Metro production, "Sylvia on a Spree," now in preparation at the Metro studio under the direction of Harry L. Franklin. The star, of course, is cast in the leading role of Sylvia Fairponts, and W. I. Percival will be seen as Jack Bradley, the fiance whom she requires to take her on the spree in question.



Geraldine Farrar, With Secretary and Mrs. Wm. McAdoo, at the Opening of the Fourth Liberty Loan Bond Campaign in Washington

Cast for "Wilson or the Kaiser?"

Screen Classics Chooses Popular Players for the Coming Super-Feature —Henry Kolker Gets a Chief Part

"EVERY member a star" is the slogan of Director Charles Miller in regard to the big multiple-reel Screen Classics, Inc., patriotic production, "Wilson or the Kaiser?" now in process of production, under the personal supervision of Maxwell Karger, its author. One of the two name-parts has already been chosen, as Henry Kolker will play the Kaiser, and an actor of attainments and ability to play the part of President Wilson is now being sought.

Henry Kolker has recently been associated with Albert Capellani in the direction of productions starring Mme. Nazimova, and has obtained a leave of absence from the Nazimova organization in order to appear in "Wilson or the Kaiser?" Mr. Kolker has recently appeared in leading roles in such Metro pictures as "Social Hypocrites," with May Allison; "The House of Mirth," with an all-star cast, including Katharine Harris Barrymore; and "The Shell Game," with Emmy Wehlen.

The engagement of Creighton Hale as the young Alsatian hero, Conrad Le Brett, has already been announced. Earl Schenck, who appeared as the German Crown Prince in the Screen Classics super-feature, "To Hell With the Kaiser," has been selected to play Lieut. Ober, the arch-villain of "Wilson or the Kaiser?"

Florence Short is one of the important players chosen by Director Miller for "Wilson or the Kaiser?" Miss Short will play Elaine, a Belgian woman, a role of powerful dramatic opportunities.

Joseph Kilgour will play the part of the hated von Bissing, who will go down in history not as a great general, but as the murderer of Nurse Edith Cavell.

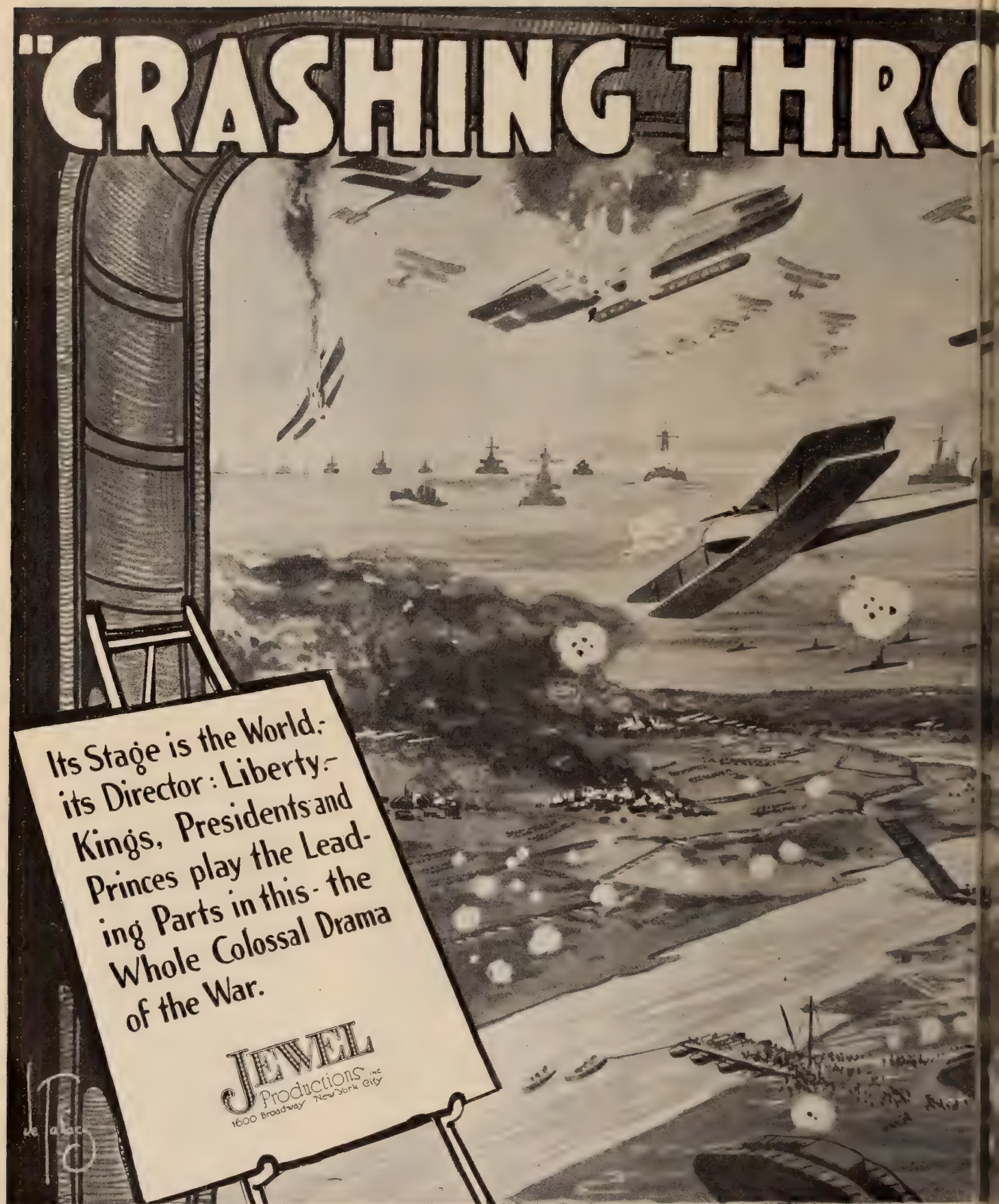
E. J. Connelly was the star of Metro's picture version of George Ade's "Marse Covington"; he was Dr. Zulph in the serial, "The Great Secret"; and he played Griswold in "Toys of Fate," with Mme. Nazimova. In "Wilson or the Kaiser?" he has the part of old Le Brett, grandfather of the hero.

Baby Ivy Ward will be seen as a tiny Belgian, the little daughter of Elaine. The part calls for strong emotional ability on the part of the child, a power she displayed fully in "Draft 258." Margaret Aston, a grandniece of the original Margaret Aston, who was a nurse associated with Florence Nightingale at the time of the Crimean War, will play Edith Cavell.



"How She Hated Men" Is the Title of the Current Rainbow Comedy Which Is Being Distributed by General Film

Program News on Page 2384



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Pathe Salesmen at War Dinner

(*Continued from page 2364*)

extravagance and halting the profiteer. We're on the job of serving and saving one hundred per cent.

"The first thing we did was to eliminate the cash waste. A wasted dollar, like an idle dollar, is a slacker dollar. We have converted our slacker dollars into patriotic dollars through reduction in the amount of purchase of material that can be used in the conduct of the war. We, of Pathe, have cut out the fuss, feathers, furbelows, trimmings and vanities of our business. We have eliminated the merely ornamental stuff—and are down to the rock bed of utility. Every dollar wasted on unessential material seems one dollar's worth less of bullets and shells for shattering Kultur.

"On the other hand, every reel of patriotic film that turns in the projection rooms of the country is a war wheel turning for the victorious armies of Liberty. And now—a word as to how we serve.

"In every war drive we play our part not only as couriers spreading the news; not only as a nation-wide Bureau of Intelligence for twenty millions of the public every day and night, but also as heavy contributors to the drives, in the form of cash and personal service. Thus we have helped the drives for War Savings Stamps; the drives for the Red Cross and the Y. M. C. A.; the drives for Liberty Loans. And in every one of these drives each reel of ours turning in a projection room is a driving wheel in the great engine of war.

"We assist the drives, too, in supplying slides and space in our weekly topical films and other films—space devoted to information and inspiration relating to the drive of the hour. We serve by inspiring the service of others. We serve by issuing films that are in themselves an inspiration to the public to jump in and do something.

"We serve—by helping to sustain the national morale. Our News Weekly is a booster. All the war films we issue are boosters. Our advertising and publicity boosts. And when you boost morale, you boost victory. It is often said that we are behind our sublime Allies in their determination to win the war—meaning that we are backing them up. We must make the propaganda in our films show that we are not behind our Allies in this great work—not merely backing them up—but are shoulder to shoulder with them—crying not only 'Carry on'—but crying 'Come on.'

"We serve—even in our advertising and publicity, in much of which there is a patriotic note. When we issued 'The Fourth of July in France' we put out an artistic Liberty boosting poster that was, and still is, to thousands a reminder that doing one's bit is not enough, but that each one must do his most. We serve—because every time one of the sales force puts into motion in a projection room a patriotic war reel he reels the Huns back another step toward Berlin.

"Our battle-cry here at home is Economy. Our password—Efficiency. It is because of our efficiency in saving and serving that our industry was declared an essential industry by the President of the United States.

"To save and serve is every man's job, gentlemen, and it's a man's size job. It's our job—the entire nation's job—to serve and save. And you are here tonight—all of you—because you are all on the job. And because you are on this job, gentlemen of the sales force, you are helping the whole world to keep the flags of free peoples flying at the mastheads of Liberty.

"Our save and serve convention is nearly over. Tonight we adjourn. And the thirty field marshals of our sales force will return to the first line trenches of the moving picture battlefields, heartened in serving and encouraged in saving as the result of this Serve and Save Convention. Gentlemen of the sales force, in your service and your saving may you, each and all, win a place in the Cinema's Legion of Honor.

"And now, gentlemen, here are many colors—yet those who serve under them serve but one cause—These are the colors that have never run. And as long as you and I are properly on the great big job of serving and saving, each in our own way, and each to his limit of self-denial and sacrifice, none of these colors will ever run.

"Gentlemen, I give you our colors and the colors of our valiant Allies, and the Commander-in-Chief of our own Army and Navy, President Wilson!"

Picturesqueness Uppermost

Picturesqueness is said to be the strongest note in "The Hell Cat," Geraldine Farrar's next Goldwyn picture—picturesqueness and a powerful elemental appeal. Free and untrammeled by the conventions of society, Geraldine Farrar, as Pancha O'Brien, lives and loves and hates with magnificent abandon.



George Larkin Is Flirting With Death Via the Rope Necktie in "The Border Raiders," a Pathe Feature

First National Makes Statement

J. D. Williams Makes Statement Anent the Intermittent Releases of Chaplin Comedies and Attributes It to Desire of Comedian to Produce Limit of Capability

MANAGER WILLIAMS is quoted as follows regarding the Chaplin story published last week:

"We are issuing from our offices this week a statement explaining the policy which has been responsible for the intermittent release of Chaplin comedies under his contract with the First National Exhibitors' Circuit.

"Summarized, that policy, which is of Mr. Chaplin's own conception, means that he will not sanction the release of one of his comedies until he is absolutely satisfied that it represents the very best effort of which he is capable, and that all rumors and reports to the contrary, he is allowing nothing, of any character, to interfere with his fixed and unalterable decision to give to exhibitors and the public the full value in Chaplin productions for which they pay, which they expect, and to which they are entitled by every precept of fair business and war time conservation.

"And in connection with war time conservation we wonder whether Mr. Chaplin has not revealed with unmistakable clarity the proper interpretation to that paragraph in your editorial of Sept. 21, headed 'On Probation,' which quotes from the ruling of the Priorities Committee of the War Industries Board to the effect that:

"Each member of the industry will pledge himself to discontinue all non-essential production and eliminate wasteful methods.

"This paragraph is fathered by the one you wrote preceding it, in which you say:

"You know that you, willingly or unwillingly, are engaged in a feverish competition to produce, produce, produce—and distribute in the simple multiple fashion."

"Would not a broad interpretation of the ruling of the Priorities Committee on the question of conservation in the film industry mean first the production of non-profitable, non-entertaining pictures simply to 'produce, produce, produce.'

"Again we wonder whether Mr. Chaplin's decision of last January, when his contract with us for eight pictures was signed, to withhold each of his releases until it has been endowed with the utmost effort and ability at his command, and until the time when he could honestly and conscientiously say 'I can do no better,' was not a prophecy of the form of conservation which is so earnestly and sincerely recommended by outsiders as the saving grace of a situation which you most aptly and properly characterize as 'dangerous,'" concluded Mr. Williams.

"Romance of Tarzan" to Be Released Soon

Announcement of the release soon by the First National Exhibitors' Circuit of "The Romance of Tarzan," as the sequel to the big novelty feature, "Tarzan of the Apes" and "The Romance of Tarzan," tions for bookings to the various First National Exchanges, according to reports made to the home office during the past week.

Isadore Bernstein, supervising director for the National Film Corporation of America, producers of both "Tarzan of the Apes" and "The Romance of Tarzan," who arrived in New York recently from the Los Angeles studios, has declared his opinion that the sequel production, from the standpoint of originality of story, novelty of situations, scope of plot and real dramatic action, will, in the estimation of every exhibitor who books it and every patron who sees it, outrank the parent feature.

"Belle of New York" Marion Davies' Next

THE fact that Marion Davies is to appear in a production the title of which is so familiar to the amusement-seeking population of three continents, is declared to be a guaranty of an assured box office value in her third Select Picture, "The Belle of New York."

It was first produced on September 28, 1897, at the Casino Theatre, New York, where it ran for two solid years. Following this engagement the original cast was taken to the Shaftesbury theatre, London, where it ran for another year. "The Belle of New York" has been subject to more revivals than any other known musical comedy. At one time there have been as many as nine stock companies playing it in different cities throughout Europe and America, and it was chief favorite of Pollard's Lilliputians.

The film version of "The Belle of New York," in which Select Pictures will star beautiful Marion Davies in the rôle made famous by the inimitable Edna May, will follow Marion Davies' current Select Picture, "The Burden of Proof." Julius Steger will have complete charge of the production. Every line and situation that it is possible to adapt for the screen from the original book by Hugo Morton will be used.

"The Belle of New York" was famous for its bright and catchy music and the entirely novel and original situations which were woven into the plot of the play. In the film version of this famous production, which will easily surpass anything Miss Davies has ever attempted, nothing will be lost. It will be possible for orchestras to reproduce every line of the original music, while for the story itself much will be gained in modern direction and settings.

"The Burden of Proof" Shows Washington

MARION DAVIES' latest Select Picture, "The Burden of Proof," which is now being shown in first-run theatres throughout the United States, is declared to be one of the best "Washington-in-a-nutshell" souvenirs ever distributed.

Although "The Burden of Proof" is hardly in the picture post card class, it is said to provide the distant citizen with a better conception of his national capital than any postal card album or souvenir picture book ever published.

Among the most remarkable scenes are exteriors and interiors of the Army and Navy Building. This building provides one of the greatest difficulties in Washington to visitors. Even in times of peace visitors to this important office are discouraged, while in time of war it is practically impossible to obtain admission except on official business. Mr. Steger successfully overcame this obstacle, however, and the result is a series of extremely interesting scenes, which have never before appeared on the screen.

Equally interesting views show the Department of Justice Building, the new Union Station, White House, Capitol and numerous others. Miss Davies' second Select Picture makes a strong appeal to those who have never personally enjoyed a trip to the nation's principal city.

Many Paramount Productions in the Making

MARGUERITE CLARK has started work on her next Paramount picture, which is an adaptation by Adrian Gil-Spear of Maria Thompson Daviess' story, "The Golden Bird," which appeared serially in the *Delineator* a few months ago. John S. Robertson is directing Miss Clark.

Enrico Caruso and his fellow players in "Prince Cosimo," his second Artcraft picture, went up to Greenwich, Conn., last week, where for two days exterior scenes were taken under the direction of Edward Jose at the beautiful Flagler estate. In "Prince Cosimo" Charlotte Ives for the first time in her photoplay career is cast in what might be termed a vampire role.

The second John Emerson-Anita Loos production for Paramount, "Gosh Darn the Kaiser," in which Shirley Mason and Ernest Truex are again co-starred, is nearly finished. Joseph Burke and J. Herbert Frank are members of the cast.

Billie Burke has completed her Paramount picture, "The Make-Believe Wife," in which she was directed by John S. Robertson.

"Under the Greenwood Tree," the new Artcraft picture, on which Elsie Ferguson has been engaged under Emile Chautard's direction, is also finished and ready for release.



Ethel Clayton, in the Paramount Picture, "The Girl Who Came Back"

COMPLETE PLAN BOOK ON PAGE 2443

Select Serves Service

Capt. Sumner E. W. Kittelle, U. S. Navy commanding the U. S. S. Georgia, has written to Mr. V. P. Whitaker, Select's Washington branch manager, thanking Select Pictures for the service it renders the boys in the service of Uncle Sam's navy. Capt. Kittelle has the following to say:

I wish to express my appreciation and thanks for the cordial and patriotic way in which your company has co-operated with the officer in charge of amusements in supplying to the GEORGIA the latest and highest grade of films for the entertainment of the officers and men at such moderate cost. By reason of your willing and ready co-operation we have been able to exhibit a grade of pictures that have been a source of the greatest satisfaction to all hands.

With best wishes,

Sincerely yours,

SUMNER E. W. KITTELLE,
Captain, U. S. Navy.

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," published weekly at New York, N. Y., for October 1, 1918.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who having been duly sworn according to law, deposes and says that he is the Business Manager of the Motion Picture News, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in section 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welsh, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....

(This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.
Notary Public.

My commission expires March 30, 1920.

Sworn to and subscribed before me this 23d day of September, 1918.

[SEAL] JAMES S. JUDD,

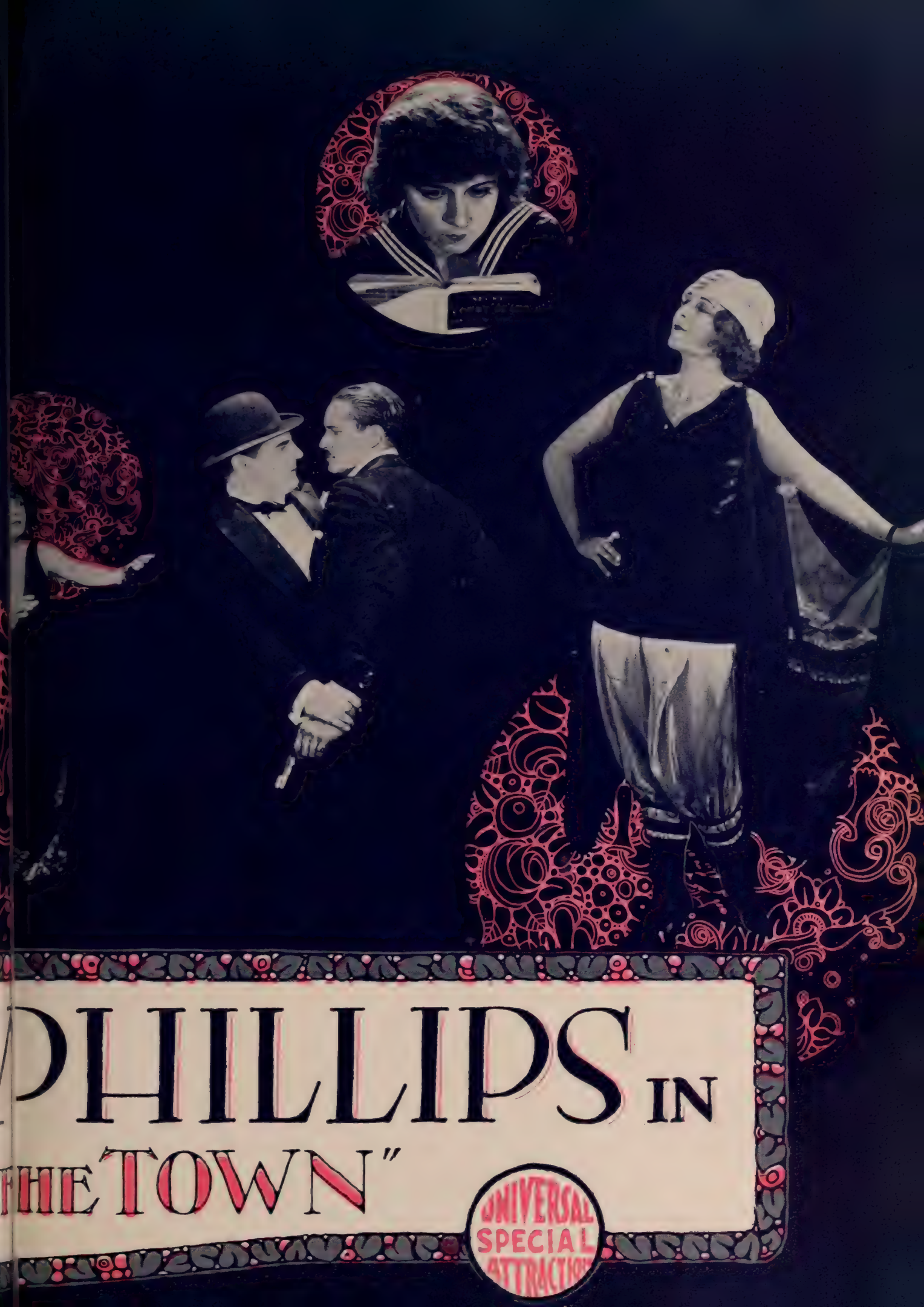

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MAE MURRAY



MARY MAC LAREN



PRISCILLA DEAN



HARRY CAREY



HERBERT RAWLINSON

Mae Murray
"The Bride's Awakening." "Her Body in Bond."

Mary Mac Laren
"The Model's Confession." "Bread." "Vanity Pool." (coming)

Priscilla Dean
"The Two-Soul Woman."

Harry Carey
"Three Mounted Men." "Hell-Bent."

Herbert Rawlinson
"Smashing Through."

See them—book them at your nearest Universal Exchange or UNIVERSAL FILM MFG. COMPANY 1600 Broadway, New York.
Carl Laemmle President.

Additional Live News from the Producers

(Continued from page 2374)



Alice Joyce, Vitagraph Blue Ribbon Star, Whose Latest Picture Is "Everybody's Girl"

New "Around the Clock" Universal

So great was the popularity of "Around the Clock with a Rookie," said to be, that Universal has arranged to release a similar subject in behalf of Uncle Sam's Navy. The newest picture is "Around the Clock with a Sailor," which will be issued the week of October 6. This film is a two-reeler, where as the rookie subject was only in one reel.

Two well-known players take the leading roles. They are Otto Kruger and Helen MacKeller. Mr. Kruger was in training for an officer's commission, but gladly made arrangements to serve in the film. He will be recalled as a player on the legitimate stage, having starred in "Young America" and "Seven Chances."

Miss MacKeller was the star of "The Tailor Made Man," and this year is appearing in "The Unknown Purple." The war service of the Y. M. C. A. is strongly treated in the picture. It was produced by H. E. Hancock and photographed by George Coudert.

"The Daredevil," October 15, Gail Kane-Mutual

The release date of "The Daredevil," the second in the series of productions starring Gail Kane, which are being made by her own company, Gail Kane Productions, for Mutual, has been set for October 13. "The Daredevil" was taken from the story written by Maria Thompson Daviess and directed by Francis Grandon.

Norman Trevor is in the leading male role. Mildred Marsh, sister of Mae Marsh, is seen in the part of Sue Tomlinson. Duncan McRae plays the role of Armand de Lascelles, a French army officer; Roy Applegate does Colonel Robert Carruthers.

About New Pictures

"Our Four Days in Germany" is the title of one of the latest of Capt. Bud Fisher's Mutt and Jeff Animated Cartoons, as announced by the Fox Film Corporation. Although Mutt and Jeff spend only four days in Hunland, their stay is crowded with thrilling events.

A raid scene which contains both thrill and comedy will be a feature of Emmy Wehlen's forthcoming Metro picture, "Sylvia on a Spree," now in process of production at Metro's Eastern studio under the personal supervision of Maxwell Karger. Harry L. Franklin is directing "Sylvia on a Spree," assisted by Fred Warren.

In Dorothy Gish's first Paramount picture, to be released October 6, Hornetsville, a little town in the great big land of Uncle Sam, is said to play a role that is real, humorous, pathetic and most of all so human that you know each character, each action and each photographic "shot" made within the narrow walls of its existence.

That the Hun is not the only enemy in the Italian Alps is vividly shown in No. 15 of the Official War Review, released by Pathe the week beginning October 6. White death in the shape of avalanches comes with sudden sweep upon the passing troops; and these pictures give a view showing how such a disaster has engulfed the intrepid fighters and other soldiers struggling desperately to rescue them.

"The Temple of Dusk," the second of the Haworth Pictures Corporation series of productions starring Sessue Hayakawa, is set for release by Mutual October 20. It will be prereleased October 13.

In "The Law of the North," produced for Paramount by Thomas H. Ince, and directed by Irwin V. Willat, Charles Ray appears clad in furs and the usual attire of the dweller in far Northern wilds. He is known as "The Eaglet," and the romance and mystery of the snowbound lands enter into the story with all their majesty and splendor.

The eighth episode of "Hands Up," the Pathe serial, featuring Ruth Roland, is called "The Fatal Jewels," and will be released the week beginning October 6. Echo, the heroine, is rescued from death at the hands of the Inca Regent by the Phantom Rider.

Maurice Tourneur's second independent production, now in course of filming, is unique in many ways. For one thing the photo-offering is said to be remarkable in the number of beautiful women utilized in telling the story and the few men necessary to the unfolding of the plot.

"Love's Law," the first in the series of Gail Kane productions, released September 15 on Mutual's schedule, is booked strong in the South, is the statement of S. T. Stephens, general supervisor of Mutual exchanges.

Wallace Reid is in the midst of his new picture which James Cruse is directing, and which as yet is supplied only with a working title. It will be largely comedy. Edgar Franklin wrote the magazine story from which the picture has been scenariozied by Will M. Ritchey.

Priscilla Dean is soon to be seen as a beautiful crook. That is the role she essays in "Miss Dorris, Safe Cracker," a play of the underworld now being made for the Bluebird brand under Jack Dillon's direction. Fred Myton prepared the continuity from an original story by Jack Boyle.

Norma Talmadge, her director, Sidney A. Franklin, Assistant Director Ward Lascelle, Thomas Meighan, Gladden James and A. E. Warren, of her company, have left for Los Angeles to do the exteriors for Miss Talmadge's next picture, "The Heart of Wetona."

George Larkin, the strenuous rough rider, and Betty Compson, who can manage a broncho as well as most of the cowboys, are said to have an excellent subject for their talents in "The Border Raiders," a Western serial, produced by Diando, and released on October 6 as the first of the Pathe Program Features.

The many new and varied uses to which a camping trailer outfit may be put are comically depicted in "Society-in-Tents," a Century comedy featuring Alice Howell and Hughie Mack.



Clara Kimball Young is Now Making the First of Her Second Series of Select Pictures

Fox Secures Dillon to Direct Walsh

William Fox, because of the success attained by George Walsh in the light, wholesome, young-American type of comedies in which he has appeared recently, has just engaged for this popular star one of the best-known light comedy directors, Edward Dillon, who will begin work at once with Mr. Walsh in a new play which, it is believed, will prove one of the best the athlete-actor has ever enacted.

Mr. Dillon is one of the veterans of the screen art and he directed De Wolf Hopper in "Sunshine Dad," "Don Quixote" and "Mr. Good, the Samaritan." He also directed Bessie Barriscale in several productions. Other stars whom he has directed are Ann Pennington and Madge Kennedy. It was while directing Miss Kennedy in "The Danger Game" that Mr. Dillon broke his ankle. Laid up for fourteen weeks, he only recently recovered.

Demonstrations Planned for "The Yellow Dog"

The latest cities to take up the Yellow Dog Drive are Cleveland, Ohio and Pittsburgh, where the most elaborate preparations for the organization have been perfected and the formation of clubs is now under way.

In Cleveland, the Jewel production will find waiting for its presentation an organization headed by the Mayor, with branches in each ward in charge of political workers attached to the Mayor's staff. A big parade is being planned which will be headed by the city officials and be participated in by Boy Scout Troops, Red Cross workers and other regularly organized organizations that have joined in the campaign.

Jewel Film Gets Big Publicity

"The Yellow Dog" Receives Unprecedented Advance Newspaper Publicity Valued by Jewel As Worth Half Million Dollars

BACKED up by figures and the evidence of newspaper clippings, the Universal Film Company officially states that the Jewel Production, "The Yellow Dog," has already had five hundred thousand dollars' worth of advance newspaper publicity and it is estimated that half that much more will be given before the production is released on November 3.

Universal declares no other picture ever produced has had this volume of advance publicity, and Chas. J. Giegerich, national organizer of the Anti-Yellow Dog Clubs and publicity manager for the campaign, says that it exceeds the combined advance publicity of any ten productions released to date.

Practically every newspaper from the Atlantic to the Pacific coast has given space to "The Yellow Dog," and many of them have published series of articles on the general news pages, as well as giving space in the editorial columns for comment on the practical side of "The Yellow Dog" story.

To have the theme of a modern picture drama receive such wide editorial discussion is unique in the history of motion pictures, but having first attracted the official attention of State and City Officials and then inspired a nation-wide movement to curb the dangerous habit of incontinent rumor mongering "The Yellow Dog" acquired local interest everywhere and commanded editorial recognition.

Special magazine articles and trade paper publicity have not been taken into consideration by the company in its summary of advance notices. Only newspaper space was considered and the estimate of its value is made on a low basis of the rates charged by daily papers for reading notice advertisements.

The number of persons that have read of "The Yellow Dog," either through the columns of their local newspapers or through the two million circulation of the *Saturday Evening Post* when the story was published, cannot be fairly estimated and to this must be added the distribution of three million pieces of Anti-Yellow Dog Club literature, a further amount of Yellow Dog Clubbers' Club literature and the tremendous word-of-mouth publicity given the subject by the ubiquitous American boy.

Mr. Giegerich, who has handled many national publicity campaigns, including Sergt. Arthur Guy Empey of "Over the Top" fame and Lieut. Pat. O'Brien, the aviator who spent seventy-two days in Germany, making his escape, states that in the entire list of amusements nothing approaches this record, with the exception of the advance space that is accorded the Barnum Circus and in that exception the aggregate of space is spread over the entire country, while in the case of "The Yellow Dog" the publicity has been given in the space of three months and has covered the entire country at one time.

Metro Stars Shuttle Twixt Stage and Screen

METRO players are constantly weaving the shuttle between stage and screen, adding to their efficiency and value in one line by means of experience in the sister art. The stage has done no greater favor to the screen than to yield to it that great Russian star herself, who has discovered her real abilities in the screen world—Nazimova. Under the Metro banner she has already made "Revelation" and "Toys of Fate," with "Eye for Eye," "'Ception Shoals" and "The Red Lantern" to follow these successes.

The stage also gave Viola Dana to the screen, the little star of "Blue Jeans," "Flower of the Dusk," "Opportunity" and countless other screen productions. Hale Hamilton, Metro's newest star, proceeded from the stage to the screen; also May Allison, who arrived in front of the camera by way of the Savage production, "Everywoman." But Emmy Wehlen, who long ago forsook the musical comedy stage for the silver sheet, lends her voice occasionally to worthy causes, such as the Liberty Loan campaigns.

Ethel Barrymore, whose screen work has been exclusively for Metro, will devote the next few months to work in her original field of the spoken drama, as will Emily Stevens, another Metro star. "Lady Frederick," a picture version of the W. Somerset Maugham play.

Mr. and Mrs. Sidney Drew, laughmakers and creators of the Metro-Drew comedies of domestic life, are delighting theater-goers with their charming offering, "Keep Her Smiling," on the dramatic stage.

So the "fair exchange," which is truly "no robbery," goes on, and the shuttle, which moves between the two worlds of spoken and pantomimic action, weaves a fabric of greater strength and beauty for the use of both.

World Benefits by Its Group Insurance

Recently World Pictures insured all of its employees with the Aetna Life Insurance Company, under a group policy inaugurated by that concern, and this week the first claim, due to the death of one of those insured, was paid by the company. This claim ($600) was paid to Mrs. Natalie Ostland, widow of Louis Ostland, the veteran World cameraman, who died a week ago. The claim was paid in record time after the death of Mr. Ostland.

Under this group policy all World employes are insured for amounts varying from $500 to $1,000 without cost to themselves, the World paying the premiums for the entire group.



Sessue Hayakawa, Haworth Star in "The Temple of Dusk," Released by Mutual

October Brings New Vitagraph Publicity

The nation-wide billboard campaign wi which Vitagraph will introduce "The Iro Test," its new serial featuring Anton Moreno and Carol Holloway, will be ina gurated early in October. Posting will sta within a few days, and it will be comple all over the United States by October 1 Posting in Canada will follow a little aft the start of the campaign on this side of t border.

The twenty-four sheet which Vitagrap will use to put "The Iron Test" befo the public is declared to be the finest ar most striking which the company has y put on a serial. The sketch was made b the artist, Madan, who also turned out th company's great twenty-four on "Over th Top."

"The Iron Test," like its predecessors, to be released in fifteen episodes, the fir of which will be shown on October 21. Th advance notices have declared it the equa of anything Vitagraph has ever put out, an Antonio Moreno and Carol Holloway ar declared to be an ideal serial combinatio

"'Ception Shoals" Scene to Show Thrills

In "'Ception Shoals," Mme. Nazimova' forthcoming special production, which wil be presented by Richard A. Rowland an Maxwell Karger, respectively Metro' president and production manager "close up" views of great waves were necessar and every male member of the Nazimov organization donned oilskins and forme a living chain, at the end of which, fa out in the water, was cameraman Eugen Gaudio, determined to get as close as pos sible to the biggest waves the camera woul register.

Press Club Compliments Jewel Production

The Press Club, of San Francisco, sev eral days ago paid a compliment to Jewel's production, "The Sinking of the Lusitania," by selecting it as the chief entertainment feature of a club party.

It proved to be a knockout, and Al C Joy, president of the club, went on record to that effect with a tetlegram of appreciation to Jewel.



Some of the Reasons Why Famous Players-Lasky Releases Are Popular. These Stellar Lights Are Ethel Clayton, Enid Bennett, Enrico Caruso, Lila Lee and Billie Burke

Auxiliary Studio Built by Goldwyn

With all the Goldwyn stars in the midst of productions the Fort Lee studio has become too limited to accommodate Geraldine Farrar, Madge Kennedy, Mae Marsh, Tom Moore and Mabel Normand and maintain the schedule of releases expected by Goldwyn's exhibitor customers.

To overcome this difficulty what is practically a new and separate studio has been built on the "lot." Where once stood the Alexandran street and temple created for Mary Garden's "Thais" there is now a structure of another kind.

It is a frame building, 100 feet square. and is in no sense an open air studio. Roofed and equipped with a full complement of lights, it offers every facility for production found in the studio proper.

Critics at Los Angeles Praise "Salome"

The critics on the Los Angeles newspapers apparently had to dig up all their best and most enthusiastic adjectives properly to express their admiration for the Theda Bara super-production of "Salome," on the occasion of this play's opening at Clune's Auditorium in that city.

Every critic in the city hailed the great William Fox production, which will have its new York premiere October 6th, at the 44th Street theatre, as the acme of motion picture art, and declared that Theda Bara had made the greatest success of her career.

Madlaine Traverse Joins William Fox

When at the beginning of this season William Fox announced the inauguration of a policy whereby he would produce a group of productions under the brand of Excel Pictures, he declared that the stars in this group would be Peggy Hyland, Virgina Pearson, Jane and Katherine Lee and other well known players of recognized ability and drawing power.

The announcement now comes from the Fox offices that another player has been engaged. She is Madlaine Traverse, one of the feminine stars now playing before the camera and noted for her ability in strong dramatic roles.

West Coast Active, Says Lasky

First Vice-President of Famous Players-Lasky Corporation Reviews Great Activities of West Coast Studios

PRIOR to leaving for New York on a periodical business trip, Jesse L. Lasky, First Vice-President of the Famous Players-Lasky Corporation, at the head of all production, in an interview, gave several facts of interest to the trade, embracing the statement that the West Coast Studios would be more busily engaged than ever in the months to come.

Discussing the arrival of stars on the coast, Mr. Lasky said: "Among others, Shirley Mason will arrive in the very near future to work at our Western studio. Bryant Washburn leaves to make the exterior scenes for his third Paramount picture—the Saturday Evening Post story, 'Venus in the East'—in New York," continued Mr. Lasky. "He is accompanied by his director, Donald Crisp, a cameraman, and the leading woman.

"An interesting change in the West Coast scenario department results from the promotion of Miss Mary O'Connor, former assistant to Frank E. Woods, to the position of scenario and film editor, while Gardner Hunting has been appointed assistant supervising director. Both will work under Frank E. Woods, supervising director.

"At this time, on the eve of my departure for the East, I note that Douglas Fairbanks is busily engaged upon a new screen version of 'Arizona,' Augustus Thomas' famous stage drama. Lila Lee is at work on a picture by Monte M. Katterjohn, called 'Puppy Love,' under the direction of R. Wm. Neill. She has also completed 'Such a Little Pirate' and 'The Secret Garden.'

"Wallace Reid is finishing 'The Dub,' a new comedy by Edgar Franklin, with scenario by Will M. Ritchie; Ethel Clayton is under Chester Withey's direction in a screen version of Charles Klein's famous play, 'Maggie Pepper'; Vivian Martin has completed 'Jane Goes a Wooing' under George Melford, and is to do a new comedy, 'You Never Saw Such a Girl,' from a novel by George Weston, entitled 'The Kingdom of Heart's Desire,' to be directed by Robert Vignola.

"George Melford is going East to direct for a time, while William C. de Mille is engaged in writing a photoplay for Miss Lee. Cecil B. de Mille has finished and is now engaged in cutting and assembling his modern version for Artcraft of 'The Squaw Man,' by Edwin Milton Royle, which is to be released under a new name."

"Borrowed Clothes" Has Big Fire Scenes

After much heralding from the Coast, the latest production by Lois Weber and Phillip Smalley, originally entitled "Orange Blossoms," is announced as ready for release by Jewel November 4 under a new title. The picture now is called "Borrowed Clothes."

Its sponsors declare that aside from the other attributes it possesses, "Borrowed Clothes" will prove a thriller by reason of the fire scenes which are depicted in it for several hundred feet. Miss Weber adapted the film from a story by Marion Orth. Mildred Harris, one of the screen's daintiest stars, takes the leading role as Mary Kirk.

Franklin Renews Contract with Norma Talmadge

Sidney A. Franklin, who has directed Miss Norma Talmadge's last three pictures, "The Safety Curtain," "Her Only Way" and "The Forbidden City," has just signed a year's contract with the Norma Talmadge Film Corporation to direct eight pictures for the star.

Mr. Franklin is in all probability the youngest director in the business, as he has just passed his twenty-fourth birthday and has to his credit many of the successful productions of the screen.

Francis Paget with Ince

Francis Paget, former writer for Paralta, and who wrote "A Law Unto Herself" for Louise Glaum, has been engaged by Thomas H. Ince, it was announced this week. He will be associated with C. Gardner Sullivan in preparing some new screen stories for Louise Glaum, who is again with the Ince forces.

Five More Hits Says Goldwyn

Goldwyn Declares That Its "Year of Successes" Is Inaugurated with Ten Hits in Unbroken Succession

A FURTHER strengthening of exhibitor interest and support has been reported by Goldwyn in every section of the United States following the release of five big productions.

As in no other business, successful productions have a way of making themselves immediately felt, and Goldwyn reports great benefits from national approval of Geraldine Farrar in "The Turn of the Wheel," Mabel Normand in "Peck's Bad Girl," Tom Moore in "Just for Tonight," Madge Kennedy in "The Kingdom of Youth," and Rex Beach's "Laughing Bill Hyde," with Will Rogers.

The next five Goldwyn productions in point of release are Mae Marsh in "Hidden Fires," on October 7; Mabel Normand in "A Perfect 36," on October 14; Tom Moore in "Thirty a Week," on October 28; Madge Kennedy in "A Perfect Lady," by Channing Pollock, and Rennold Wolf, on November 4, and Geraldine Farrar in "The Hell Cat," on November 11.

Miss Marsh's picture, the current release, has the flavor and production beauties of "The Cinderella Man."

Following "Peck's Bad Girl," Mabel Normand has in "A Perfect 36" another broad comedy.

Tom Moore is a romantic and adventurous chauffeur in "Thirty a Week," written by Thompson Buchanan and directed by Harry Beaumont, who last year made the "Skinner" pictures.

Madge Kennedy's finest picture, the one with the most assured screen values it is said, turns out to be Messrs. Pollock's and Wolf's stage success, "A Perfect Lady," which served as a vehicle in the theatre for Rose Stahl.

In midsummer she had the timely story, "The Service Star," and this was followed by "Friend Husband." Then came her first Star Series picture, "The Kingdom of Youth," which is the current release at the Strand, New York.

Geraldine Farrar has found her most colorful and powerful cinema role in "The Hell Cat," which Goldwyn predicts will exceed in box-office popularity even her first vehicle, "The Turn of the Wheel."

"The Hell Cat" gives the star an opportunity to be a woman of elemental passions in an environment new and striking for her—the heart of the great West in the Rocky Mountains of Wyoming. Miss Farrar herself regards "The Hell Cat" as her greatest screen triumph.

Kirkwood and Brabin New Fox Directors

JAMES KIRKWOOD, who has directed many of the leading actors and actresses of the American stage, has joined the William Fox organization. He will supervise the making of the next Evelyn Nesbit picture and is already at work on the scenario.

Mr. Kirkwood has been prominent in the producing end of the film business for the past decade, having begun his career when the old single-reelers were in vogue. Among his early successes were "Classmates" and "Strong Heart," picture versions of two Robert Edeson successes.

He also directed Mary Pickford, Billie Burke, Mary Miles Minter and John Barrymore. It is understood the next Nesbit picture, the second in the series of productions to be made by her for William Fox, is a story of a frivolous woman who is purified in the fires of war.

Charles J. Brabin, who has directed numerous leading actors and actresses in the film profession, has also been engaged by William Fox and will direct Virginia Pearson, one of the stars in the Fox group of Excel Pictures.

Mr. Brabin will begin work at once. His first picture with Miss Pearson will be a dramatization of "Buchanan's Wife," one of the most popular novels written by the late Justus Miles Forman, who lost his life on the Lusitania.

Mr. Brabin has had wide experience and training as a director, having guided several big productions to success. He has directed Francis X. Bushman and Beverly Bayne, Marc MacDermott, Naomi Childers, Peggy Hyland, Viola Dana and other players.

Universal Serial Profits Go to England

IN arranging for the distribution of the seven-episode serial, "Fighting for Freedom," composed of Official War Pictures, the Universal has undertaken to turn over all profits to the British Government. The contract provides only a moderate percentage to the film company for service and cost of handling the picture.

"Fighting For Freedom," as judged by its reception at the opening in New York, is certain to take its place as one of the masterpieces of patriotic films. It is an authentic revelation of the British war forces on the ground, in the air and on the sea in action. The production will be released in regular weekly installments, with all the elements of a dramtaic serial. The first release is set for October 1.

Following are the titles of the episodes, each conveying an idea of the character of unusual scenes depicted: "Admiral Beatty's Fleet in Action"; "Bomp Dropping from Aerial Submarine Destroyers"; "The Sensational Capture of Bagdad"; "Thrilling Feats of the Royal Flying Corps"; "Repairing War's Ravages"; "Chinese and African Workers Trailing the Hun"; and Britain's Battling Bull Dog—The Navy."



Will Rogers, Who Has Made a Hit A "Laughing Bill Hyde," a Goldwyn Pictur

Italian Clubs Boost Filr "Italy's Flaming Front"

Reports from exhibitors throughout t country who have shown the First N tional Exhibitors' Circuit release, "Ital Flaming Front," tell of remarkable au ences attracted by this pictorial history Italy's part in the world war.

Italian American clubs in many sta have undertaken extensive voluntary pro ganda work in behalf of the picture, goi so far, in a number of instances, as send broadcast special letters to all me bers their attendance at theaters showi it, and requesting their utmost co-ope tion in popularizing the subject in eve conceivable way.

An interchange of correspondence t tween the many Italian American clu relating to "Italy's Flaming Front," h been directly responsible for a great r tional interest in the production, it is c clared.

One interesting feature of the repo sent to the First National Exhibitors' C cuit is the scores of references made exhibitors to exclamations from their au ences at the showings of the Italian w picture in recognition of soldiers se marching or fighting in the Italian unifor either far up in the Alps or along t banks of the Piave, who, a few mont ago, were residents of the American citi and towns where their pictures are nc being exhibited.

Outing-Chester Pictures Reported Popular

S. T. Stephens, general supervisor Mutual exchanges, reports to Assista General Manager Kirkpatrick that t Outing-Chester Pictures are well liked the South, and the bookings have tak a big jump within the past few weeks.

The Circle Theater, of Indianapolis, now showing the Outing-Chester Pictur with Screen Telegram.

"The trade throughout the South is d lighted with the Outing-Chester Pictures said Mr. Stephens.

Many Tributes Paid to "My Four Years in Germany"

Half-page advertising space, purchased by the Industrial Securities Company, of Harrisburg, Ind., and donated to the exhibitor without his knowledge, a record run of 168 performances to a gross of $23,401.75 at the Grand Opera House in Cincinnati, showing to 4,000 people of a total of 12,000 population in Grand Forks, N. D., and leading editorials in newspapers in scores of cities commending exhibitors who showed it and demanding that every reader patronize it, are some of the recent tributes to the First National Exhibitors' Circuit release, "My Four Years in Germany."

More than 100,000 residents of Cincinnati saw "My Four Years in Germany" during its four weeks' run. It is believed that this is a greater number of local theatre-goers than had ever previously patronized any one picture.

The editor of one of the daily newspapers in Gallipolis, Ohio, published a two-column, half-page editorial on Ambassador Gerard's production, commending Mr. Kaufman, the exhibitor, for booking it, and urging every resident of the town to see it. The subject matter of the production, with its wealth of facts and dramatic picturization of actual conditions that existed in Germany and Belgium, was commented on at length.

Five Fox Plays Move to Completion

Five plays are now in work for William Fox in the east and west studios. The only star working in the West at present is Tom Mix, who is engaged on his third Charles Belden Seltzer story, which bears the temporary title "The Coming of the Law." In the east Evelyn Nesbit has just completed "The Woman Who Gave," the first of a series of five pictures.

Richard Stanton is nearing the finish of "Why I Would Not Marry," a Fox big, timely picture. Peggy Hyland has just begun on a new play under the direction of Harry Millarde, "A Stitch in Time," written by Fred Jackson, and Virginia Pearson is at work on "Buchanan's Wife," the picturization of Justus Miles Forman's novel. The Jane and Katherine Lee, who have just completed "Swat the Spy," under the direction of Arvid E. Gillstrom, are working on another picture under Mr. Gillstrom.

Melford Arrives to Direct Billie Burke

After ten years of absence from Broadway George Melford came back. He has been directing Famous Players-Lasky productions in Hollywood for the last five years and journeyed all the way from California to New York to direct Billy Burke's next picture, "Good Gracious Annabel," to be made at the Fort Lee studios.

Mr. Melford has been directing little Mae Lee, the new Lasky star, who, he declared promises to be one of the great-stars in motion picture productions the very near future.



William L. Sherry and His Official Family: Norman J. Sennott, G. M. Anderson, Dan Savage, A. M. Rowenstern, Harold J. Binney, Frederick Burlingham, Theo. C. Deitrich, Doris Kenyon, Mr. Sherry and Vangie Valentine

Wm. Sherry Seeks Another Star

Aims to Secure One to Rank with Calvert, Kenyon, Valentine and Anderson — Bookings Doing Well

THERE are qualifying conditions laid down for applicants to the Sherry program, which needs a couple of stars to make up its full complement. They must be stars that can rank with Catherine Calvert, Doris Kenyon, Vangie Valentine and Gilbert M. Anderson ("Broncho Billy"), who comprise the present list of Sherry stars.

Doris Kenyon's pictures, "The Street of Seven Stars" and "The Inn of the Blue Moon," have been booked solid over the Loew circuit, the Ascher Brothers and Lubliner-Trinz circuits and over various other circuits too numerous to mention. At the present time she is at work on her third De Luxe production on the Sherry program. It is called "Wild Honey" and is an adaptation by Louis Joseph Vance and Mrs. Vingie E. Roe from her story in the Pictorial Review.

Catherine Calvert, the Frank A. Keeney star, is also at work on her third production for the Wm. L. Sherry Service. This production will be called "Marriage," which was the title of the same story in fiction by Guy Bolton.

Miss Calvert's first two releases on the Sherry program were "Out of the Night" and "A Romance of the Underworld."

G. M. Anderson's return to the screen has met with response in the way of booking contracts. The first Anderson release on the Sherry program is said to be a gripping, masculine play called "Red Blood and Yellow." This will be followed by another feature entitled "Son-of-a-Gun."

Frederick Burlingham's series of travel pictures round out the Sherry program nicely. At the present time the entire series of thirty is booked solid at the Strand theatre, New York, and is giving great satisfaction.

Haworth Pictures After Two Women Stars

THE success with which the first two Hayakawa pictures have been produced and sold under the Haworth plan, brought the announcement today that Haworth Pictures Corporation is in negotiation with two important women stars for the production and release of pictures under the same arrangement.

When the Haworth Pictures Corporation was quietly organized on the Pacific Coast it was assumed that it was formed for the sole purpose of producing and exploiting the pictures of Sessue Hayakawa, and it has been generally accepted within the trade that Haworth was an exclusive Hayakawa producing company.

The Haworth Corporation has, up to this time, made no announcement of its plans further than those which pertained to the making and selling of Hayakawa pictures. It has been investigating the conditions of the market, however, and building an efficient and capable organization in anticipation of materially increasing its activities.

The extent to which the Haworth Corporation was to enter the motion picture field was to depend upon the success of the initial Hayakawa releases. The capital invested in the company insisted before going further upon assuring itself of the soundness of the Haworth plan.

Flagg-Paramount Comedy Showed to Marines

"Tell That to the Marines," the Paramount-James Montgomery Flagg comedy, scheduled for release October 13, was given a special showing at the U. S. Marine barracks at Washington.

In the audience were Major General Barnett, commander-in-chief of the U. S. Marine Corps, and his staff; Joseph P. Tumulty, secretary to President Wilson; Cabinet officials and 1,500 Marines.

Coming Program Offerings

Seven Fox Pictures In October

Widely Different Forms of Dramatic Stories in October Output and Four Leading Fox Brands Represented

SEVEN big pictures, representing the four brands of dramatic productions issued by William Fox, will be released during October by the Fox Film Corporation. These seven pictures, it is stated by the Fox offices, not only represent four brands, but they also typify seven widely different forms of dramatic stories, each considered the best in its field.

One of the October releases will be George Walsh in "On the Jump," in which the athletic Fox star is said to appear at his best. This picture was directed by R. A. Walsh, who staged "The Honor System," "Woman and the Law," "The Prussian Cur" and other big Fox productions. It will be the first George Walsh picture released under the new Fox Victory Pictures brand.

Another picture in October will feature Evelyn Nesbit in "The Woman Who Gave," a drama of an artist's model who hated her own beauty. In this picture Miss Nesbit appears as a woman who is duped into becoming the wife of a brutal Bulgarian nobleman. One of the principals in "The Woman Who Gave" is Evelyn Nesbit' son, Russell Thaw, and the picture was directed by Kenean Buel.

Peggy Hyland's second Excel picture, "Marriages Are Made," described as a production in which Cupid traps a spy and wins a maid, is also on the October schedule. The story was written by E. Lloyd Sheldon and staged by Carl Harbaugh.

Another of the William Fox big timely pictures for October, "Why I Would Not Marry," is a morality picture which treats of married life and problems. This picture has just been completed under the supervision of Richard Stanton, director of "Why America Will Win."



Theda Bara, William Fox Siren, in "Salome"

William Farnum in "The Rainbow Trail" will be another October Standard release, and is an adaptation of a novel of the same name by Zane Grey and a sequel to "Riders of the Purple Sage."

One of the most interesting October releases will be the production featuring Tom Mix in "Treat 'Em Rough," an adaptation of a novel by Charles Alden Seltzer. This picture, staged by Lynn Reynolds, is said to be even faster than "Mr. Logan, U. S. A.," which is declared to have won the most enthusiastic praise from every exhibitor who has shown it.

Under the direction of Arvid E. Gillstrom, who staged the great comedy success "Swat the Spy," Jane and Katherine Lee have just completed a fast comedy-drama which will be released the latter part of October.

Hodkinson Distributes Six Powell Pictures

THE W. W. Hodkinson Corporation announces that it will distribute a series of six Frank Powell pictures produced for the Sunset Pictures Corporation, of San Antonio, Texas. A filmization of Ridgewell Cullom's book, "The Forfeit," co-starring House Peters and Jane Miller, the initial Powell production, will be released November 11.

Mr. Powell will produce his pictures in San Antonio, having chosen this section of the country because it is his intention to produce only outdoor stories of American life in the Southwest. A feature of these pictures is said to be, that, rather than staging and acting pictures, Mr. Powell is picturing the adventure and romance of life as it really happens.

An open air stage, 80x100, provides floor space that permits interior sets to remain up until the picture is completed, permitting interior scenes to be photographed in some semblance of continuity. The Harlandale Sulphur Baths have been leased for a studio site, the buildings being used for dressing rooms and executive offices.

The Frank Powell productions are not a star series—the play, not the star, is to be the thing. House Peters and Jane Miller were chosen for "The Forfeit," because of their suitability for the role. "Good Indian," the second Powell picture adapted from B. M. Bower's book, features Jane Miller and Robert Elliott.

"Tony America" Arrives

"Tony America" is Triangle's release for the week of October 6 and presents Francis McDonald as the featured player. He will be recalled for his work with Alma Rubens in "The Painted Lily."

Pathe Announces Program Week October 6

The Pathe program for the week beginning October 6 is headed by "The Border Raiders," a Western drama with George Larkin and Betty Compson, produced by Diando, written by Frank Beresford and Jack Cunningham, and directed by Stuart Payton. It is the first of the Pathe Program Features.

The 8th episode of "Hands Up," featuring Ruth Roland, is called "The Fatal Jewels" and revolves around the theft of the gem-encrusted headpiece of the Indian Regent. Stan Laurel, the English comedian, is before the American public for the first time on the screen, in "No Place Like Jail."

"The Triumph of Transportation" reveals how we are aiding in the war by an enormous production of powerful motor trucks. The Post Travel Series shows Antigua, British West Indies, typically English. The Official War Review gives diversified glimpses of the entire conflict and is called "Where the Allies Fight."

The Far Flung Battle Line series, six issue, deals with the "French Colonial Troops in the War."

"Private Peat" Film Has Patriotic Appeal

To produce a war picture, thereby evolving a thrilling spectacle for the screen with realistic battle scenes, exploits, of heroism and views of war's desecration, is something which has been attempted many times during the past two years.

In the production of "Private Peat," the Paramount Artcraft Special, which is to be released October 13th, the Famous Players-Lasky Corporation asserts that it has made the first war picture of feature length in which is incorporated in every scene, in every subtitle, in practically every foot of film, a tremendous patriotic appeal.

Christie's October List

The Christie Comedy Company announces a diversified and interesting schedule of releases for October:

October 7th, "Why Get Divorced?" featuring Ethel Lynn and "Smiling" Billy Mason.

October 14th, "Three Hours Late," with Bobby Vernon and Dorothy Dane.

October 21st, "Why Husbands Flirt," with Ethel Lynn and "Smiling" Billy Mason.

October 28th, "Two's Company," with Bobby Vernon and Clare Seymour.

"Far Flung Battle Line," by Pathe October 6

The Far Flung Battle Line, Official War Pictures, issued by the British Government and distributed by Pathe in the week beginning October 6 will give a view of an unfamiliar side of the war.

From far away French Indo-China come these pictures, showing France's long line of man supply, from Senegal in Africa—colonies of the French motherland.



Marion Siegler, Who Has Come East from the West Coast Colony, to Play Straights and Characters

Hodkinson Distributes New Cabanne Film

The first independent production of W. Christy Cabanne, "The American Spirit," will be distributed throughout the United States by the W. W. Hodkinson Corporation for release on November 4.

It is said the near future will bring about the announcement of other high quality product on the same equitable basis.

Mr. Cabanne, a director of long experience, directed Douglas Fairbanks in his first screen productions and directed such patriotic features as "Draft 258" and "The Slacker" for Metro. "The American Spirit" is also a patriotic special written by Mr. Cabanne himself and starring E. K. Lincoln.

Vitagraph Releases "The Mating," October 7

The Vitagraph program of releases has been scheduled for the week of October 7 as follows:

Blue Ribbon Feature—five parts—"The Mating," featuring Gladys Leslie. Written by Millicent Evison. Directed by Frederic Thompson. Serial—two parts—William Duncan in "The Engine of Terror," episode No. 13 of "A Fight for Millions." Supported by an all-star cast, including Edith Johnson and Joe Ryan. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by William Duncan. Big V Special Comedy—two parts—"Bears and Bad Men." Featuring Lawrence Semon.

Jere Austin in Support of Madge Kennedy

A cast, every member of which is declared to have won laurels on the stage and screen, supports Madge Kennedy in Goldwyn's picturization of "A Perfect Lady," the Rosa Stahl stage success by Channing Pollock and Rennold Wolf.

Chief in the Goldwyn star's support is Jere Austin, who was Mae Marsh's leading man in here recent Goldwyn picture, "All Woman,"

Program Glances

Thurston Hall has replaced M. Rodolpho de Valentiana as Carmel Myers' leading man, for her next picture at least. In "The Beautiful Mongrel" which is now being made under Paul Powell's direction, others supporting the little star, of "My Unmarried Wife," and a dozen other successes are Kingsley Benedict, Betty Schade and William Dyer.

Roscoe "Fatty" Arbuckle has been a busy man during the past few weeks, for in addition to making the picture, "Scraps of Paper," which is his contribution to the National Association's Liberty Loan Committee, he is now nearing the completion of "The Sheriff," his newest comedy for Paramount release.

A story of exceptional human interest and dramatic tensity is said to be told in "Her Family's Honor," the picture which is being produced by the Frank A. Keeney Pictures Corporation, with Catherine Calvert as star, under the direction of Sidney Olcott. It was written especially for Miss Calvert by E. Lloyd Shelron.

In Madame Lina Cavalieri's new Paramount picture, "A Woman of Impulse," which was directed by Edward Jose and released September 29, the operatic star is seen first as the daughter of a poor lacemaker living in Italy.

Jesse D. Hampton has purchased, through Edgar Selden, the rights to Richard Harding Davis' most popular and successful play, "Soldiers of Fortune." The price is said to be the largest of any recently sold play or story. Mr. Hampton wants "Soldiers of Fortune" for J. Warren Kerrigan.

Fritzi Brunette, whose two Bluebird features, "Playthings" and "The Velvet Hand," are now said to be breaking box-office records from Maine to Minnesota, will have as her next starring vehicle, "Sealed Orders," a play based on an original story by Andrew Soutar and George Hull, from which Harvey Gates has prepared a script.

"Two-Gun Betty" is the name of the first Bessie Barriscale picture, to be distributed by the W. W. Hodkinson Corporation, under its new releasing arrangement with that star, who will make a series of productions at the Robert Brunton studios in Los Angeles. "The Heart of Rachel" completed Miss Barriscale's previous contract with Hodkinson for the distribution of eight pictures.

"Diana Ardway," which has been chosen as Viola Dana's next Metro feature production, w[illegible] be the last picture made by this star before she leaves for the Pacific Coast for the winter. Miss Dana's further 1918-1919 releases will be made at the firm's Hollywood (Cal.) plant.

Can one imagine Ann Little as a cabaret girl? That is what she plays in "The Man from Funeral Range," the new Paramount picture in which Wallace Reid is starred, and which will be released October 5. This picture is from the play, "Broken Threads," by W. E. Wilkes, and the scenario was written by Monte M. Katterjohn.

Mae Marsh is given noteworthy support in her newest Goldwyn Picture, "Hidden Fires," the star's first production of Goldwyn's second year's output. She is surrounded by several players who have already made their mark in Goldwyn Pictures.

Reports from the West, where a recent review of "When Do We Eat?" Enid Bennett's newest Paramount picture, to be released October 13, was held at the Thomas H. Ince Studio, prove it to be a winner, according to a statement just issued by Paramount.

Though Capitol Comedies are limited to two reels, "Smiling Bill" Parsons, star and creator of them, always introduces some novelty in each of his productions—mechanical devices and tricks of photography that would do credit to a feature picture. A visualization of alibis is a novel touch in his newest production, "Bill Camps Out," distributed by Goldwyn.

The entire first floor of a city mansion is visible at one time in the production of "Five Thousand An Hour," the photodrama in which Metro will first present Hale Hamilton as an individual screen star.

The crowning achievement of Norma Talmadge's long list of screen successes, "The Forbidden City," the latest of Miss Talmadge's Select Pictures, in which she is presented by Joseph M. Schenck, will be shown at the Rivoli theatre in New York for the entire week of October 6 to 12. This is the first of Miss Talmadge's second Series of Select Pictures.



Alice Brady, Select Star, Who is Equally as Popular on the Legitimate Stage

Universal Finishes Most Expensive Feature

The finishing touches are being put on Dorothy Phillips' big war spectacle now being made at Universal City under the working title of "Until We Meet Again." It will be Universal's first big war effort since the universally successful "The Kaiser, the Beast of Berlin." "Until We Meet Again" will be in ten reels and will be the most expensive production ever turned out by Universal. It is described as a drama, vibrant with the heart throbs of the titanic struggle, and one that will add even new laurels to the reputation borne by Dorothy Phillips.

"A Ramble in Aphasia," O. Henry-General

Perhaps the most humorously subtle of O. Henry's stories has been interpreted for the screen as the current offering on the Broadway Star Features program released by General Film, "A Ramble in Aphasia."

Edward Earle plays the frolicksome hero and Agnes Ayres his puzzled wife, and the direction is by Kenneth Webb, who has handled all the recent O. Henry pictures made by Vitagraph Company for Broadway Star Features. "A Ramble in Aphasia" will be followed by a Wolfville Tale, by Alfred Henry Lewis.

"The Temple of Dusk" Has Pre-showing

"The Temple of Dusk," the second production of the Haworth Pictures Corporation, released through Mutual exchanges October 20, through the courtesy of President James M. Sheldon, of Mutual, had a pre-showing at the Hamilton Club, Chicago.

The members of the club were said to be lavish in their praise of the production, and declared that it is without doubt the best picture in which the Japanese star has ever appeared.

In and Out of West Coast Studios

By J. C. Jessen

Paramount-Artcraft

Charles Murray, exponent of slapstick comedy, who was last week loaned to the Famous Players-Lasky Company by Mack Sennett to play the part of an Irish father in Lila Lee's new picture, had made quite a hit with Director Roy Neill this week in his new role. The new play is of the light comedy type, and Murray, according to all reports, is getting away with his part in fine shape. The story was written by Monte Katterjohn, and its theme is that of young love. Director Neill formerly handled the megaphone in Dorothy Dalton subjects.

Vivian Martin this week began work on a new picture at the Morosco studios. The nature of the story and the remainder of the cast were not announced.

Ethel Clayton has reached the middle of her new screen vehicle, "Maggie Pepper," in which Rose Stahl once starred. The story was written for the stage by the late Charles Klein.

Cecil B. DeMille this week celebrated the completion of his modern version of "The Squaw Man." Those who viewed the first showing of the picture at the studios pronounced it one of the best screen interpretations produced under the guidance of Mr. DeMille. Some of the principal people appearing in the cast are Elliot Dexter, Thurston Hall, Jack Holt, Theodore Roberts, Ann Little, Katherine McDonald and Tully Marshall.

The last lap on Dorothy Gish's new screen effort, "The Hope Chest," was reached this week. It is being produced under the direction of Elmer Clifton. Dick Barthelmess, former leading man for Marguerite Clark, is playing the male lead.

Fox Studio Doings

Gladys Brockwell has begun the filming of a new picture. Its tentative title is "Quicksands." It was written by Julia Burnham, and Edward LeSaint will be the director. Friend F. Baker will do the photographing. In the story Miss Brockwell takes the part of a nurse, although it is not a war picture.

Frank Lloyd, who has directed all William Farnum de luxe productions for William Fox, left for New York this week to meet William Farnum, whose next picture will be made at the Fort Lee studios. The subject will be based on an original story by E. Lloyd Sheldon, called "Freedom," and has to do with war and profiteering. Accompanying Mr. Lloyd were Scotty Dunlap, his assistant; Billy Foster, his cameraman; Mare Robbins, who acts in an advistory capacity, and W. E. Shepard, his technical director. Mr. Lloyd expects to return to Los Angeles within about six weeks. Mr. Farnum's return to the West will depend on the condition of Mrs. Farnum, who has been ill in New York.

Theda Bara left Los Angeles last Saturday for New York after being delayed one week on account of illness. According to information given out at the studios, Miss Bara is expected to make one picture in New York, when she will soon return to Los Angeles. Her director, J. Gordon Edwards, preceded Miss Bara to the Eastern metropolis. It is believed that when he returns to the Western studios that she will begin making a picture that will be as big, or even more elaborate, than "Cleopatra" or "Salome."

Henry Lehrman this week announced the engagement of Fred Fishback as a new director of Sunshine comedies. Mack Swain, George White and Ethel Tiers will be the principal players in a new comedy to be produced under Mr. Fishback's direction.

Universal Newsettes

Dorothy Phillips, who has just begun a new drama at the Universal studios entitled "Destiny," is to again have the distinction of having two leading men. They are Harry Hilliard and William Stowell. In "The Talk of the Town" she was supported by William Stowell and Norman Kerry. Hilliard made his debut in Universal productions with Edith Roberts in "A Romance for Home."

Al Ray, a cousin of Charles Ray, has been engaged as Ruth Clifford's leading man. He will appear with her in her newest Bluebird photoplay, "Home James," now being produced under the direction of Elsie Jane Wilson. It is a comedy drama.

"Riders of Vengeance" is the title of Harry Carey's next Universal Western. It was written by Carey and Jack Ford. The continuity is being prepared by Eugene B. Lewis.

Edith Robert's next photoplay will be called "The Royal Four Flush." It is being prepared for the screen by Rex Taylor.

"The Gutter Rose" is the name of the next play in which Priscilla Dean will be starred. It is based on "The Moth," a story by Evelyn Campbell. The continuity is being prepared by Harvey Gates. Ted Browning will be the director.

Robert Anderson, who played Monsieur Cuckoo in D. W. Griffith's "Hearts of the World," has been engaged by Universal. He will take an important part in Dorothy Phillip's picture, "Until We Meet Again," directed by Allen Holubar.

Juanita Hensen's new picture is called "The Wrong Side of Paradise." Many of the scenes are laid in the South Sea. Miss Hansen enacts the part of a white girl reared in the tropics by a beachcomber whom she supposes to be her father. The monotony of her existence is broken when a United States Revenue Service cutter appears in the offing, and she later meets her Prince Charming.

About Metro Players

Robert Ellis, well known in stock with Morosco Stock companies, has been engaged to play the male lead with May Allison in her new play, "Thirty Days." This announcement was made Monday from the Metro studios. The picture will be directed by Webster Cullison. The story was written by Luther B. Reed and scenarioized by George D. Baker and Tom J. Geraghty. It is a lively comedy in which a lively girl with her automobile thoroughly arouses a perfectly sedate and inanimate country town. Bull Montana formerly with Douglas Fairbanks, will play one of the principal roles in the picture.

Mary Anderson, a well known leading woman of the engenue type, who has appeared on Vitagraph and Paramount programs, has been engaged to play the feminine lead opposite Bert Lytell in "The Spender," a picture that has been in course of production for about two weeks. Up till this time no scenes were filmed in which the leading lady was compelled to make her appearance.

Live Triangle Items

"Success," the second Taylor Holmes feature for Triangle, was completed this week and is now in the editing department at the Triangle studios. It is a film adaptation from the Western comedy "When the Highbrow Joined the Outfit," by Nina Wilcox Putnam and Norman Jacobsen. It was produced under the direction of Lawrence C. Windom. The final scenes were taken on a big Southern California sheep ranch. Incidentally, Mr. Holmes has left the Beverly Hills Hotel and has taken an attractive home in Hollywood.

Following a short vacation after returning to the Triangle studios from New York, Olive Thomas this week began work on her new picture, "Blood Will Tell."

Joe King is her leading man and Frank Borzage is her director. The cameraman is Jack Mackenzie. The story was adapted for the screen by William Parker and Beatrice Van from Verna Aldrich's original story. Miss Thomas will be seen as a Belgian girl facing the horrors of the German invasion. Joe King will appear in the uniform of an American army officer. Supporting Miss Thomas will be an exceptionally strong cast, including Mrs. Harry Vankirk, mother of Miss Thomas.

Nina Wilcox Putnam and Norman Jacobsen, whose stories in the *Saturday Evening Post* have brought them renown, arrived at the Triangle studios this week. Miss Putnam, it is announced, will remain in Southern California indefinitely, and she will be connected with the Triangle scenario staff.

Roy Aitken, general manager of the Triangle studios, left this week for New York. His stay in the East will be indefinite.

Director William Dowlan, who has been directing Alma Rubens, this week began work on a plan to direct Gloria Swanson in a new production until Miss Rubens recovers from her illness. "Those Unborn" is the temporary title of the Swanson picture. William Christy Cabanne is the author. It is a war story in which Miss Swanson will be seen as a Red Cross nurse. Miss Rubens, who underwent an operation for appendicitis about ten days ago, is reported to be recovering rapidly. She is expected to be at work again within a month.

Vitagraph News Bits

There have been a few transfers in the directorial staff at the Vitagraph Hollywood studio. Robert Bradbury, who played one of the "heavies" in the Hedda Nova-Frank Glendon serial, "The Woman in the Web," is assisting Director Paul Hurst in the concluding episodes of "The Iron Test," the serial in which Antonio Moreno and Carol Holloway are the featured stars. Gilbert Pratt has been given the direction of Earle Montgomery and Joe Rock in the two-reel Big V Special feature comedies. R. H. McCray, who directed these comedians in a two-reel submarine comedy at Catalina, could not be spared by W. S. Smith, manager of the studio, and he has again resumed his place as assistant to Mr. Smith.

Director David Smith, who is making "The Dawn of Understanding," the Blue Ribbon Feature in which Bessie Love will make her bow as a Vitagraph star, was one of those who registered in the 18 and 45 round-up of Uncle Sam. He left his little star and her company at Riverside, came down to Los Angeles to register and returned the same day to his location. The Love picture is nearing completion and during the ten days the company has been on location at Riverside some magnificent scenes were made.

Visitors to the end of the Santa Monica pier recently were thrillingly entertained by the Vitagraph Serial Company, which has Antonio Moreno and Carol Holloway for its stars, under the direction of Paul Hurst. The latter staged the fall of a Packard touring car, into the water off the end of the pier. Tony Moreno and another member of the company were in the car at the time of its drop.

The Larry Semon Company spent two days at the beach during the past week. They were two of the warmest days Los Angeles has had this year. This was the type of heat at which Californians shook their heads and prophesied, "This feels like earthquake weather."

In a shower of adobe the Earle Williams feature, which has the working title of "My Country First," completed its final scenes under James Young's direction at the Vitagraph studio. The blowing up of a trench marked the concluding shots in the picture. This occurred about midnight.

Here and There

Billy Rhodes is the author of a new innovation. She sold dances for two dollars each at a Red Cross benefit dance given last week at the junction of the Santa Monica boulevard and Western avenue. "Smiling Bill" Parsons assisted her. After each dance Miss Rhodes presented her partner with an autographed photograph. A tidy sum was realized, it is understood. Miss Rhodes is in the midst of a five-reel comedy called "The Springtime of Youth." It is a circus story from the pen of Bess Meredyth, and is directed by Miss Meredyth and Wilfred Lucas. Bertram Grassby is playing the leading male role.

"Bill" Parsons has been elevated to the position of production manager at the National Film Corporation's studios at Hollywood in the absence of Production Manager Isadore Bernstein. He is doing this work while at the same time he is working in a new comedy under the direction of William Chaudet.

Jack Cunningham, author and continuity writer, was this week engaged by Robert Brunton for exclusive work at the Brunton studios, according to announcement by Mr. Brunton. This step was taken, it is announced, because Mr. Brunton is arranging to accommodate as fully as possible the various producing companies with any kind of service they may need or demand. Special staffs of scenario writers, cameramen and directors, in addition to the studio technical forces, will be kept at the studios for the disposal of the space and service renters at the studios.

A new producing company, known as Mission Productions, has been formed by Los Angeles capitalists, it was announced this week, for the purpose of starring Baby Gloria Joy, aged six years. The child has been appearing in Oakdale films. I. W. Keerl, business manager of Dustin Farnum productions and secretary of the Corona Cinema Company, organized the new company, it is understood. Sherwood Macdonald, formerly with Balboa companies, has been engaged as director. Dan F. Whitcomb, who at one time wrote stories for Babie Marie Osborne, will assume similar duties for the new child star.

Dustin Farnum has just concluded a new contract with United Picture Theatres of America, under the terms of which Farnum will make eight pictures during the coming year, it is announced. Well known stories by noted writers are to be adapted for Mr. Farnum's new vehicles. Winifred Kingston, who has heretofore appeared with Farnum in his screen plays, will support him in several of the new productions.

Hollywood Hookum

OCT. 12, 1918 NEWS MORE NEWS

Rather cloudy at times.

Frank Lloyd is going East

Bill Russell is in town this week.

Double M Minter is in town this week.

Margarita Fisher is in town this week.

The American studio may be moved to town next week.

Tom Geraghty has invented the continuity shoestring.

J. Morley, by way of variety, is this week a cub reporter.

Slim Sommervile, the elongated comedian, is Vitagraphing these days.

Alice Lake is flitting about in the Sennett studio, as in days of yore.

Eddie Lyons and Lee Moran, during a serious moment, made a comedy scenario this week.

Hookum doesn't claim any originality in the question "Have you bought a Liberty Bond"?

Charlie and Harry Fuhr are writing a thirty-reel scenario, which they plan on sending to the Kaiser.

Tom Ince photographed the natives at San Diego last week, and will send the films "over there."

Income Tax and Liberty Bonds are the subjects of many bits of oratorical eloquence these days.

A minister's daughter has been writing to Sessue Hayakawa. Of course, she doesn't know that Sessue is married.

D. W. Griffith has a letter on Windsor Castle stationery. Yes, the King and the Queen liked the "Hearts of the World."

Bothwell Browne, the female vamp impersonator of the vaudeville stage, has been seen frisking about in front of one of Mack Sennett's cameras.

Very quiet this week in our town. Hardly any gun-play at all, inasmuch as Bill Hart's away back East, Liberty Loaning.

Charlie Chaplin has finished "Shoulder Arms." This story is really worth a page, but conservation and Hooverizing requires us to give but this space.

Red tape nowadays makes it somewhat inconvenient. Fatty Arbuckle wanted to jump from the mast of a boat into the briny deep, and it took him three hours.

Bert Lytell is to go on record as a Marathon Liberty Loan Spieler. He is going to talk four hours continuously, without note, on subjects pertaining to the war.

And now we have found an actress who desires to get away from the refined. Molly McConnell objects to being kept at the studio where she generally plays grande Dame roles.

The Ince studios are busy making a picture titled "Hard Boiled," and we regret to hear that Dorothy Dalton is being starred in a picture with such a title.

And now comes a press agent who claims the recent tidal wave of the Pacific was due to that wee bit of femininity. Mary Anderson, cavorting about in her morning plunge.

Bessie Barriscale and friend husband, Howard Hickman, her director, have found a way to keep peace in the family. They shoot the scenes both ways and permit a third party to say which is better.

Dorothy Dalton started to take a street scene this week, using a band of Salvation Army workers for atmosphere—and what do you think? The band moved right away. Of course this is no reflection on the Salvation Army.

There was quite a discussion at the "gineral store" one evening this week, and several of our well known filmsters attempted to tell why wheels turned backwards on the screen. The argument, or rather the debate, waxed warm, and was so interesting that Hookum has asked several authorities on the Cinema Art to prepare articles that the others of the industry and the people as well may know the cause of this grand phenomena. Our readers may expect some extremely interesting essays. If they are good enough, we will offer a prize for the best.

NEWSY ITEMS FROM THE STUDIOS



Little Helen Solle, of Los Angeles, Whose "Extra" Cleverness Stamps Her an Artist to Be Heard From

Miss Florence Reed, star of United Picture Theatres of America, Inc., who proved such a popular success in "Chu-chin-chow," will appear again in a new Broadway play, during which time she will also make a superfeature under the direction of John M. Stahl for the United.

In spite of an offer to return to the concert stage, Miss Dolores Cassinelli will continue her picture career, and is now at Great Neck, L. I., at work with Mr. E. K. Lincoln on the second of a series of patriotic Perret productions, "Stars of Glory," a successor to "Lafayette, We Come."

Alice Lenk, nine weeks old, is now playing in "The Hand Invisible," in which Montagu Love and Virginia Hammond are starring. Incidentally, it is Alice's fifth picture, her previous triumphs having included an impersonation of the Kaiser at the age of three weeks in "America Will Conquer." If she continues her screen career at this rate——?

Little Madge Evans declares that she is working quite as hard for the Liberty Loan as for her pictures. On Saturday last she was greatly gratified to report the sale of a $500,000 bond all by her lonesome—a splendid example for the American guard, of which she was recently appointed Colonel by Brigadier-General Dyer. Eleanor Gates is said to be very anxious to have Madge play the lead in her late dramatization of "Emmy Lou," but Madge's time is too well filled just at present to allow her to undertake the part.

The recent loss of a chinchilla scarf was not only a dire grief to its owner, Miss Louise Huff, but also quite an inconvenience to her entire company at the World studio, including Stuart Holmes, who is playing with her in "The Little Intruder." As the chinchilla could not be replaced, and Miss Huff had to wear the same fur throughout the picture, nearly 2,000 feet of film had to be retaken, and Mr. Holmes declares that, excepting the leading lady herself, he had far more work to do than anyone else.

June Elvidge and Frank Mayo are co-starring in "The Love Defender." This picture completes Mr. Mayo's contract with World, and as soon as it is finished he expects to leave for the coast.

In the Houdini serial, "The Master Mystery," which B. A. Rolfe is producing, Miss Liberty, said to be the only tame eagle in existence, will make her motion picture debut. The eagle is a special pet of Houdini's, and the magician, remembering Old Abe, the only other tame eagle ever known in this country, who was carried atop the colors during the Civil War, is hoping that Miss Liberty will ride up Fifth avenue on an American flagstaff at the head of our own returned victorious troops.

In her next picture, "Kate of Kentucky," May Allison will appear as an unkempt and ragged little mountain girl who would just as soon wear her brother's cast-off clothes as anything else. Robert T. Thornby is directing the picture.

A romantically beautiful scene will be shown in "Little Miss Moneybags," the next picture featuring Francis X. Bushman and Beverly Bayne. Much time was spent on locating the exact spot where the desired reflections in a crystal clear pool, necessary to the interpretation of the story, could be photographed, but the effect obtained is quite worth the effort expended.

As a contrast to the usual magnificent hotel scenes, Bert Lytell will have in his next picture, "The Spenders," the lobby of a "Family Hotel" in the late eighties. All the relics of the period will be used, including the plush-covered family album, the antiquated clock standing in the exact middle of the marble mantlepiece, and the uncomfortable and slippery horsehair furniture.

Barbara Castleton will be helped through several of her most difficult scenes in the "Silver King," in which she is playing opposite William Faversham, by two tiny tots—Dot Williams and Marion Stuart. "I am so glad they are in the picture," said Miss Castleton. "It is much easier to be emotional when there are children around."

Marguerite Clark and Pauline Frederick were recently the guests of Major Lyman and Captain John E. Lansdale at luncheon at Camp Merritt following the latter's visit to the Famous Players studio at Fort Lee. Alice Brady was also included in the invitation, but was unable to accept. She sent in her place a box of cigars and cigarettes almost as large as herself.

The 150 men of the 50th Infantry, Company A, in charge of Captain John E. Lansdale at Camp Merritt, who recently made their debut in the motion picture world in "Private Peat," may be said to have made up an all star cast, since they were the sole actors in the picture with the exception of Wm. Sorrelli and Miriam Fouche. At any rate, they declared that they enjoyed their screen career immensely. They were entertained at luncheon and dinner at the Paragon studio, and also were presented to Marguerite Clark, Pauline Frederick and Alice Brady. Why not? They were all fellow workers that day.

Louise Huff has just finished her fourth picture for World Pictures. It bears the title of "The Crook of Dreams," and was written by Forrest Halsey and directed by Oscar Apfel.

Carlyle Blackwell and Evelyn Greeley have just completed a picturization of Kenyon Gambier's story, "Allies," which ran in the Saturday Evening Post under the title of "The Huge Black One-Eyed Man." It will be released during the coming winter.

Tefft Johnson made his first picture for World Film with Madge Evans in "The Latch String." This story was written by Mrs. Backus, who has for many years been one of the best known authorities on Normal school work as applied to young children.

Edmund Breese, star of the Metro picture, "The Shooting of Dan McGrew," is the winner of the popularity contest conducted by the Morning Telegraph of New York. Not only has the actor the satisfaction of knowing his country-wide popularity, but he is also happy in the possession of a new automobile, the prize given to the lucky contestant.

The forthcoming Metro picture, starring Emmy Wehlen in "Sylvia on a Spree," will show an unusually beautiful tea-room decorated in Japanese style. The walls and tables are of polished teakwood, while the hangings are wonderful embroideries designed in black cherry branches on a mustard-colored background bordered by stenciled bamboo shoots.

"To Hell With the Kaiser," the Screen Classics production in which Olive Tell is the star, has been shown by the Government throughout military and mining camps, has caused many enlistments both in the army and navy by the enthusiasm it created, and not long ago was shown to an audience composed of "slackers," where it was noted that without exception they were converted to the universal cause against the Kaiser.

Margaret Marsh's scrap book, a dear possession, disappeared after she loaned it to Emmit Dalton, the noted bandit and outlaw, during a scene in the 15-episode Houdini serial now being produced by B. A. Rolfe. She has left its recovery to Houdini, the Master Magician, so she need hardly worry about it, do you think?

Not content with singing "The War Baby's Lullaby" for the phonograph, Geraldine Farrar sang the beautiful little song to some of her associates at the Goldwyn studio, including Mabel Normand, Tom Moore, Madge Kennedy and Mae Marsh. How would you like to work in the Goldwyn studio?

Mabel Normand, usually most vivacious, brings with her a note of wistfulness to the Goldwyn studio these days. She has not heard from her brother, Claude, who went overseas in June. "Perhaps he has gone to Siberia. Perhaps he'll come back a Cossack and be cruel to me," mourns Mabel. But knowing soldier Normand and knowing his sister, the other stars wink at each other and say nothing.

"A Stitch in Time" is one of those spontaneous comedies where the situations develop from natural happenings—a young girl's hat is blown off her head and a young man's trousers come in contact with a nail on one of New York's busiest streets. "That's perfectly natural, isn't it?" says Mr. Schrock, as a proof of his theory that "Screen comedy technique" depends largely on the author's treatment of the commonplace incidents of life.

Madame Olga Petrova is now at work in her home at Great Neck, L. I., on an original manuscript to be known as "The Eighth Sin," which she expects to present on the speaking stage next January. Rehearsals started on September 25, and chief in support of Mme. Petrova will probably be George Basset, seen last year in "The Willow Tree."

Trinity Church will be one of the many unusual scenes which the audiences of "Five Thousand an Hour," the Metro play starring Hale Hamilton, will see in the forthcoming picture. The scene in which the church and churchyard is shown was taken from the offices of Harriman & Company, which are situated on the opposite side of Broadway facing the church. Permission was given to Director Ralph W. Ince to set up his camera in the broad windows of the offices, from where a wonderful view of the church and the passing thousands on the street below was photographed.

Metro's green and yellow parrot (not the trade-mark, but the real live mascot), is a knowing bird. Up to date his battle cry has been one which has helped to advertise his firm's wares, as at all hours of the day the studio rang with his cry "To hell with the Kaiser." Lately, however, in fact ever since the twelfth of September, the new draft registration day, he has continually warned all members of the studio to "Show your card, show your card." No one claims to be responsible for teaching him these words, so it is to be presumed that Polly wants to do his "bit" in this manner.



Gladys Leslie, Vitagraph Star in "The Mating," Blue Ribbon Feature



William S. Hart In a Thrilling Love Story of Hun Spies, a Brave Man and a Beautiful Girl

"RIALTO melodrama is screen at best—Five reels pass like one in 'The Border Wireless,' with William S. Hart."—*The New York Sun.*

"The best picture that William S. Hart has made is being shown at the Rialto this week. It is called 'The Border Wireless.' The way the various scenes were worked up, and the suspense which is felt, make the picture one of the best things of the kind done on the screen."—*The New York Tribune.*

"Hart again scores. William S. Hart, in 'The Border Wireless,' yesterday, packed the Rialto. Hart, the familiar hair-trigger hero, this time running down a band of German spies. His appearance as a U. S. soldier was a pleasant change. Wanda Hawley unusually charming. The craftsmanship of the production was of the usual excellent Ince standard."—*The New York Evening Mail.*

"The film fan's best bet is the Hart picture, 'The Border Wireless.' He throws a glamour over 'The Border Wireless' that makes it different from the ordinary spy play."—*The New York Globe*

Thomas H. Ince presents

William S. Hart in "The Border Wireless"

Scenario by C. Gardner Sullivan. Directed by William S. Hart
Supervised by Thomas H. Ince

By Howard E. Morton — Photographed by Joe August

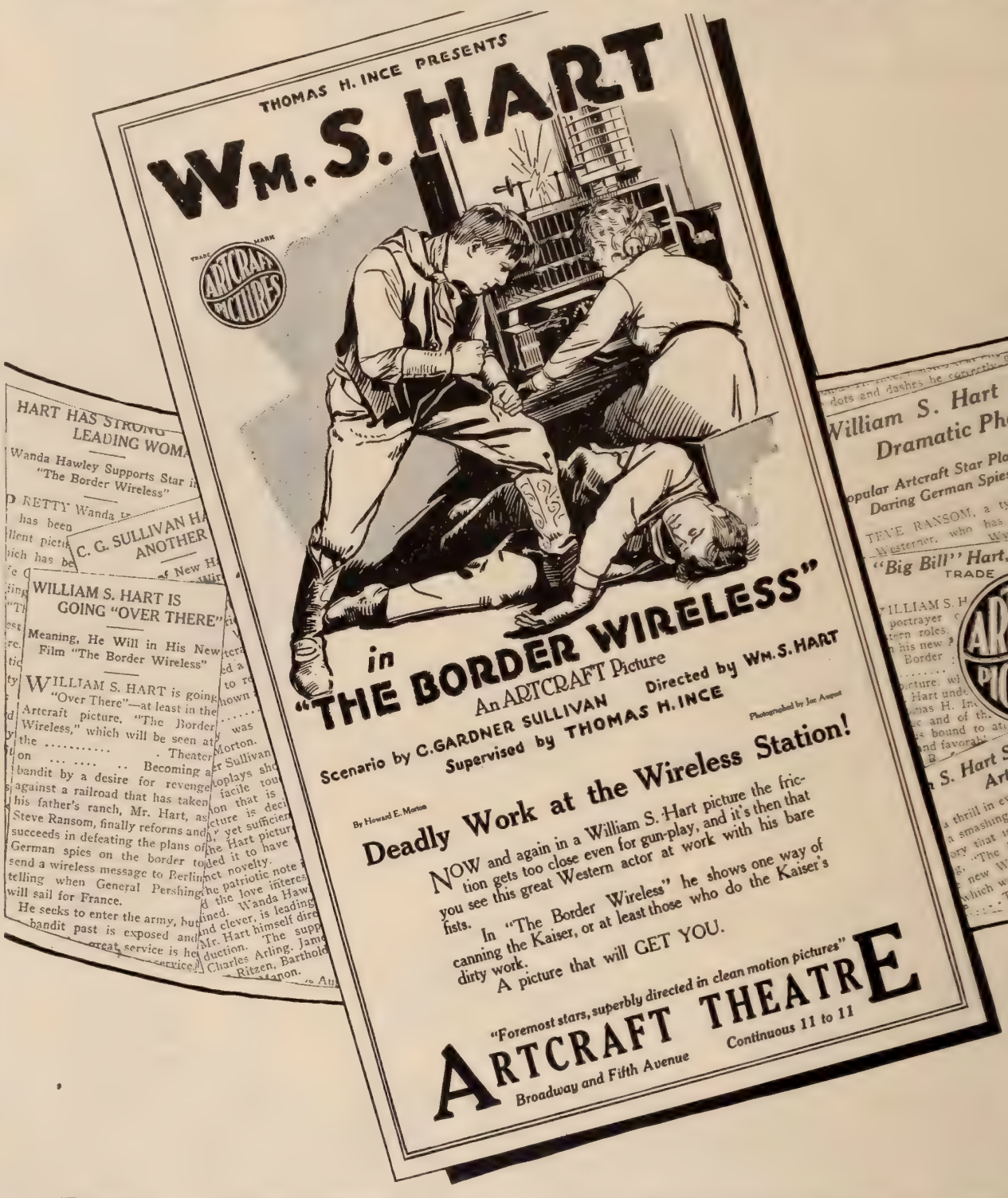
An ARTCRAFT Picture

Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

ARTCRAFT PICTURES

Ad Cuts That Make Them Sa



THERE'S something mighty comforting in knowing that you have a great picture booked—

But the most glorious feeling of all comes from the knowledge that your advertising is as good as your picture.

Booking a fine attraction is only half of it. The greatest production on earth does y good unless the people come to see it.

Some towns are full of moving pictu who continually are saying, "I hear that was fine. I'm so sorry I missed it. I how it happened that I didn't realize ho

ee, We Mustn't Miss That One!"



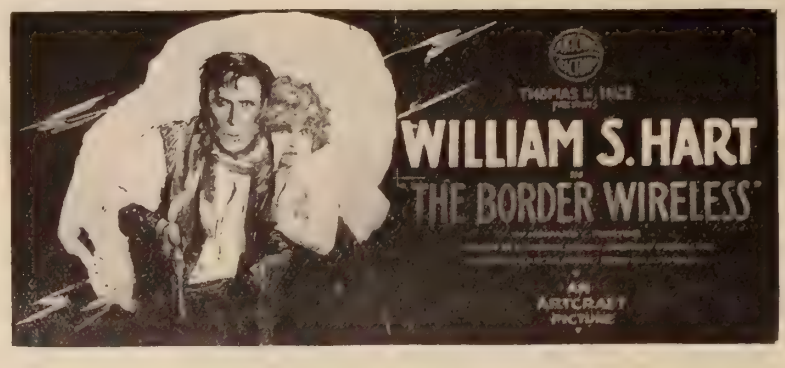
oing to be?"

s a town where the exhibitor doesn't the value of good advertising. He isn't all the money the people want to give

Famous Players-Lasky Corporation fur- advertising that will eliminate the "wishers." It makes folks say, "I'm glad I went," instead of "I'm sorry I missed it."

Look at these advertisements on William S. Hart in "The Border Wireless."

Don't they make *you* want to see it? You bet they do! And they'll create the same desire among your patrons.



Twenty-four Sheet

How Do You Know the Circus Is Coming?



One Sheet

BY the posters on the billboards, of course. That's the established method of advertising the biggest shows.

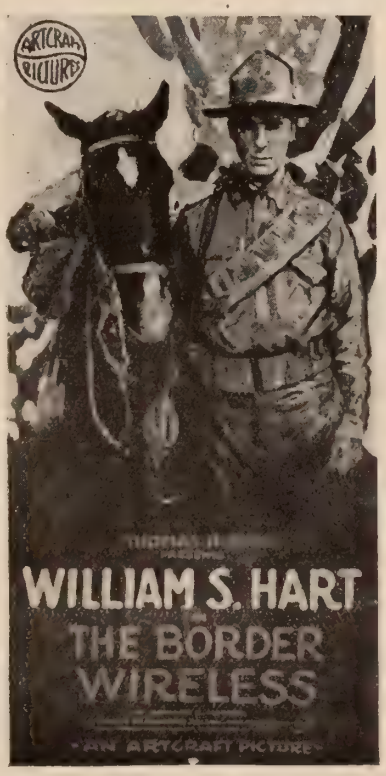
William S. Hart in " The Border Wireless " should be advertised like a circus. The critics say it's the best picture he ever made.

Put a heap of hip! hip! hooray! into your campaign. Use posters everywhere! Let the crowds know that this is one they've *got* to see.

The posters illustrated on this page are ready now in your exchange.



One Sheet

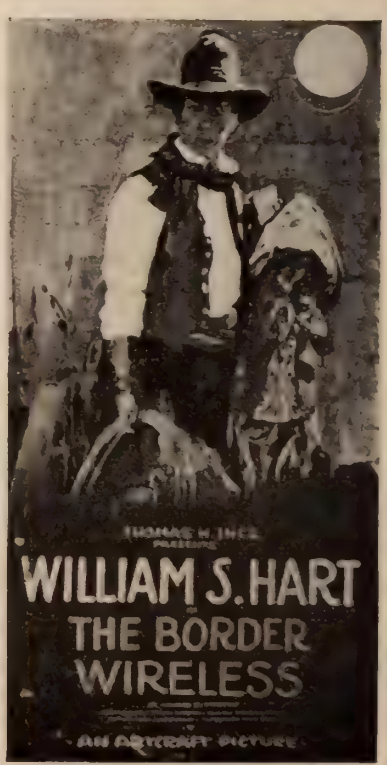


Three Sheet





Six Sheet



Three Sheet

Special Service Section on

Wm. S. Hart in "The Border Wireless"

HERE is a picture that gives the exhibitor a real chance to get out and "do things" with it. It is a chance for showmanship coupled with the name of a star than whom none is better known.

It is not often that a thoroughly established star appears in a picture that gives the showman a chance to do something absolutely different with the exploitation of that star. But there is a brilliant one presented in the Artcraft, Ince supervised, production of William S. Hart in "The Border Wireless."

In most cases of star pictures you have the chance to say that "this is his latest picture" or "this is his greatest production." You don't have any reason for using those lines as mere lines in advertising this production. You have a chance to tell the people why it is different and what it has the big TODAY appeal in it.

Advertise this picture on what it is and tell what it is and why everyone who has ever admired this star in any production will want to see it and why everyone will get the big appeal. If you exploit this picture intelligently you can bring back every follower of "Bill" Hart and you can create new ones for him. It depends on whether you follow the hackneyed or whether you stop and think a moment.

YOU won't have to explain to the public that this is "Not a reissue." You won't have to tell them that it is "latest" if you tell the public what it is about. For this is a story of the war and bears on America's part of it and in the end you find "Bill" a soldier. And the best part of it is that you will not have to base the desire to see the picture purely on a war appeal, for you have a human element and a different element.

Now if you have in your possession that old cut of the "Two Gun Man," the first thing that you should do is to throw it away, at least so far as this is concerned.

In the first place "Bill" is not a villain in this picture. He shows the man throughout. There is never a pang for what he has done, but admiration for what he is doing.

Forget the old "grim smile," the "smirk of vengeance." Drop all the "old stuff."

JUST for a moment let us look at the character of the production. We have just a hint at the start that Hart has killed a man in another state and that he has gone further West to escape, but we haven't a bit of the crime element introduced. But on his way to Yellow Dog, Arizona, he comes across Elsa Miller, a telegrapher, who is attacked by a Mexican and rescues her and immediately falls in love with her. The love element becomes strong in the picture from the start, and that is something that the exhibitor should bear in mind here.

There is a real love story in "The Border Wireless" and it does not depend on renunciation or reform.

Then, right from the start, we have the German element introduced, for Elsa was on her way to deliver a message to Herman Brandt, presumably the head of the Magdalena mines, but really a spy conducting a wireless plant on the Mexican border. (For full story, see page 2445.)

"Bill" is there with the gun when it is necessary, and there's a flash of it, and he puts up a fight that will thrill your audiences, but these are incidents that add to the thrill, and though they add to the enjoyment of the picture you don't have to depend upon them for the selling point.

Famous Players-Lasky fully realizes this and the advertising is built around the wireless feature and the patriotic element—there is not a gun in the ready prepared newspaper advertising, and you will do well to follow the tip.

(Continued on next page)

FULL ACCESSORIES

Plenty of Material For You To Advertise This Picture

FAMOUS PLAYERS-LASKY has supplied a full line of accessories for advertising "Border Wireless." There are ready prepared advertisements and there are cuts that you can use in writing your own displays and then plenty of stills if you want to make your own cuts.

These, together with the paper, are illustrated on the advertising pages.

Make up your mind that you are going to do a little more with this production than any other of Hart's. It will pay you from every angle. You have a chance to get new business here. Think this picture first, and then talk it.



"Bill" is a real lover in this picture. Use these stills which bring out this and the comedy element



There is a big thrill around the German wireless plant that you can afford to play up as strong as possible

Strong Points to Be Brought Out in Exploiting "Border Wireless"

HOW often have you, as an exhibitor, wondered how this or that star would appear in such and such a role? How often have you assured the public that this and that are "entirely different?" You have probably made the statement and let it go at that. But here is a chance, if you use salesmanship, to show that to the public.

We have already suggested that you discard that "two gun" cut. And at the same time forget that element in your advertising. That doesn't mean that you should get away from the manliness of the picture, because Hart would be out of place in a role where he did not show the real red blood, but the point to avoid is the bandit stuff if you want to get the different appeal over.

Here we have Hart in a real romantic role. He is in love with the girl from the very start. *We have some clever touches of comedy and we would play on them.* If you make your own cuts, you will find among the "stills" furnished by Famous Players-Lasky a number of them that bear out this angle. Some of these are reproduced on these pages. We have pictures of him with the flowers for the girl operator and we have others that get the love element in strong. It's one of the big points.

IN most of the pictures in which you have seen this player he has either seized this girl in the more or less cave man sort of fashion and has in the end won her love, or he has given her up and gone off into the mountains or into the desert. *Here we have him purely as a lover.*

There is one incident in the picture where he is primping himself up to call on the girl. There is a still of it that you may use in your advertising that will attract unusual attention, and even if you are not making your pictures we cannot imagine a better selling line than:

"Can you imagine 'Bill' Hart worrying about the way that his hair is brushed? He does in 'The Border Wireless' when he meets the girl operator that aids him in saving his country."

A REAL HERO

Play Up That This Is a Story Whose Ending Will Please

IN these days people like pictures whose endings are happy and that are without anything of the gruesome in them. That is one of the strong points in "The Border Wireless." Keep that fact before the public and keep that atmosphere in all of your exploitation.

Talk about Bill Hart's smile.

Talk about the way he makes love.

Talk about the incident when he is worried by the appearance of his hair—when he "slicks himself up."

Talk about Bill enlisting.

Then they'll all know that it is different, that it is an up to the minute production and you'll have everyone of the Hart fans and a lot of others besides in front of your theatre.

Specialize on this picture like it was your one picture of the season. You'll find it worth while.

Here's another line that will make them know that it is something different:

"He's there with a smile, for his face is lit with the ardor of love. Can you imagine 'Bill' Hart helpless with a bunch of flowers in his hands and faced by the girl he loves?"

Or this one:

"It doesn't take Steve Ransome to learn the girl he loves, and he fights for her and wins, for her and for his country."

THAT is one element in the production—an intensely strong heart appeal, but there is a second one and that is the patriotic. *When you get the two combined in your advertising you have something hard to beat.*

This is not a picture that is built on the patriotic appeal simply. There is a tense story, and the patriotic element comes in more or less incidentally, but it comes strong and with a punch to it. You

Here are a few lines:

"How do you think 'Bill' Hart would look in khaki? You see him as an American soldier in 'The Border Wireless.'

"He wrecks the ambitions of German spies in this country and then joins the American cavalry to put an end to the Hun over there. And you know what happens when 'Bill' and his horse and his gun start after 'em."

AS we have said, there is a wonderful fight scene in this picture, but we would regard it as rather incidental in order to get over the other big points in the story. You need not worry about pleasing the Hart fans, but if you can get additional ones in, so much the better. If there are those who have tired of the bandit style of picture, you have a stronger appeal than ever here by playing the elements of love and patriotism—two unbeatable elements.

"Talk" this picture in your advertising. Don't be content merely with a cut and the name of the star and the title of the picture. As a matter of fact, you can advertise this production without the use of a cut, if you use the proper selling arguments.

You don't have to impress upon the public that this is not a reissue.

You don't have to worry about repeating that this is Hart's latest picture.

Simply tell what it is about in brief sentences such as we have indicated to you.

Don't advertise this merely as a "war picture." Tell what Hart does in it and why he does it. Then you'll get the women who want to see "Bill" love and the men who want to see him fight.



Use of stills like these will help you get the most out of the picture in cooperating with the Liberty Loan. All will want to see Hart as a soldier

This Picture Helps Liberty Loan and Makes Friends

THIS picture comes to you at a time when you can do service to yourself and aid the government. It is not a war picture, but it is one that will do a great deal to stimulate subscriptions to the Liberty Loan, because it is a typically American picture and it has just enough of the war punch to get the thrill.

With the audiences at the Rialto theatre this week the picture is drawing unusual applause because the sentiments of the production get close home. It is the sort of a picture that will help your local committee get subscriptions and you ought to be able to get their endorsements easily. We would see to it that the leading workers in the drive come to the first presentations. You can use their personal endorsements in your advertisements and pull business with them.

But pictures such as this do more than get business for one production in your community. They will increase the interest in the photoplays as a whole and they will add convincing testimony to the part that the motion picture is doing in winning the war. The usual sensational war picture works for the single picture only, but here you have one where the genuine patriotic theme will build for your theatre permanently. *And it's well worth while putting more advertising behind such a picture, not alone for the direct returns, but for future business.*

YOU can get excellent decorative work for your lobby by using the three-sheet which shows the figure of Hart in uniform and his horse. Add the necessary portion and mount these on cardboard and behind them you can use a decorative border of American flags to carry out the effect. Certainly you will not have to tell the public that this is a "different" sort of picture after you have shown the people Hart in an American uniform. The six-sheet may be similarly used because this shows the girl in Hart's arms with the American flag in the background.

In another place we have suggested the use of a wireless station in your lobby, and this with the cut-outs and the flags will be enough for your main effect. But we would strongly urge you to display prominently those of the stills that shows that this is a patriotic love story.

In other words make this a different display than any that you have made before on a Hart picture. Don't let anyone lead you in stacking the lobby full of so-called war relics or "Wild West" implimenta. Love and patriotism are your two big strong lines and these you want to play to the exclusion of everything else except the wireless element.

WIRELESS PLANT

Here's a Chance For a Novelty in Your Lobby Display

THIS has been done before, and it has been proven by the patronage that it has drawn.

You probably won't be able to get a wireless plant these days because the supply is exhausted by the demands of Our Boys over there for use in sending back the news of captured Huns. But there is an imitation that any electrician in your town can fix up for you. Get an ordinary telegraph instrument and an operator. Then have the electrician so arrange two wires so that with each touch of the instrument there will be a splutter and a flash. Any telegrapher will show you how to use an ordinary sardine can in the sounder so as to get the click that will draw attention.

Use an upright at either end of the lobby and string wire across these and you will pretty well have a wireless plant right in your theatre. It will stop the greater share of those going by and if the rest of your display is attractive there will be no trouble about getting them in.

FOR your program and for the advertising that you design yourself, you are provided with three-column and single-column cuts of Hart in the role of a soldier and we would advise their use there and on your heralds. They will attract more attention than anything else that you can use and they will carry more conviction than volumes of reading matter.

You can arrange an attractive card for mailing purposes by using the one-column cut of Hart and then on other side say: "Bill Hart becomes a soldier of Uncle Sam in 'Border Wireless' after he has foiled a Hun plot and has won the girl with an impetuous wooing."

The three-column cut showing the fight in the wireless plant with the girl seated at the key is another strong one for use in your advertising or for newspaper illustration. We would recommend that you confine the use of cuts largely to those showing one of the three main elements, that of patriotism or of the girl or of the wireless plot. *Then you are getting away from any other exploitation that you have ever done in a Hart picture and you are going to save yourself a lot of descriptive matter.*

IN our opinion you do not need teaser or stunt stuff on this production. You are going to get more of them into your theatre on the merits of the production and by telling just what sort of a role Hart has here. *And after that keep all of your exploitation on the same high level that you expect that the word-of-mouth advertising that is going to accrue will maintain.*

You've got the goods here and you are equipped with the means to put over this picture. Forget all about the "reissue" and go to it. Hundred per cent exploitation here will bring you increased returns.

Exporters' Special Section

Filming Our Way to Berlin

President Paul H. Cromelin, of Inter-Ocean, Tells of Far-Carrying Power of Our Films

WHILE our armies and generals are smashing their way through hostile territory the American motion picture is carrying the American Idea—of democracy and freedom—to the heart of Germany, in Berlin and elsewhere, via the screens of the countries that border on Germany.

This is due to the wonderful aid given to American film producers by the Committee on Public Information, who have secured for our films shipping facilities despite almost unsurmountable handicaps. And the committee has not aided us because our films were "propaganda." Very few of the films sent to the neutral countries bordering on Germany were of that type.

But the films that did go illustrated the best American ideals, the highest American thought and the spirit of absolute democracy that reigns here. Where neutral peoples would object to propaganda films they did not object to plain stories from real life. The fact that such stories depicted the high moral standards of Americans didn't make them objectionable—quite the reverse.



President Paul H. Cromelin, of Inter-Ocean Film Corporation

Of course, there is a constant ebb and flow of feeling between Germany and the nations on her border. Despite rigorous passport regulations, there is really more border-crossing than in peace time, for the reason that Germany has so many articles to secure, and she is shut out of all but the few neutral markets. Where she had access to every country before the war, her representatives are now permitted in only a few, and the result is that these few never saw so many Germans as they do right now.

These Germans are necessarily affected by the sentiments prevailing in the countries that they visit. So are the citizens of these neutral countries, who in return visit Germany. And the screens of these neutral countries are crystallizing public sentiment, bringing it to a knowledge of the true aims of America or Americans, slowly but surely removing Americans from the enemy-conceived role of profiteers and mercenaries.

We have won the heart of the neutrals through the screen, and across their borders and into Berlin is flashing a new, true picture of men who fight for high principle. This great truth is fatal to the plan of the Berlin militarists. It shakes the morale of their populace, makes them ask questions, diminishes their faith in their leaders and chills the war spirit. Thanks to the screen, we are literally "filming out way to Berlin"!

CORPORAL DARBY HOLMES HELPS TOBACCO FUND

A successful drive in behalf of "Our Boys in France" Tobacco Fund, of which MOTION PICTURE NEWS is the official organ, was put over by Corporal Darby Holmes at the 81st Street Theatre last week.

By permission of the British Government the soldier-author appeared in full uniform at the 81st Street Theatre, where he made an inspiring appeal for contributions.. He impressed upon the large audience at each performance the necessity for cigarettes and tobacco ever evistant among our American soldier fighting for us on the European battle fields. The first two days of the drive, he circulated several thousand subscription blanks among the audiences from which excellent returns were received.

On the final day of the drive he enlisted the aid of several uniformed men and a contribution was taken up which resulted in securing $186.51. Managing Director A. L. Shakmen, of the 81st Street Theatre, one of the most patriotic theatre managers in New York, gave full and complete assistance during the smoke drive.

DON'T FORGET THE SMOKES FOR THE BOYS

Universal Gets Globe Trotter as Export Head

G. R. Hammond, Who Has Traveled in Many Lands and Who Speaks Many Tongues, Takes Place of K. W. Linn—Latter Leaves the Picture Industry



G. R. Hammond, new director of the export department of Universal

THE Universal last week obtained the services of a distinguished traveler and student of world trade conditions to take the place of K. W. Linn, who is resigning as head of the company's export department to enter the industrial field. The newcomer is G. R. Hammond, of New York.

Mr. Hammond returned about six months ago from Spain, where he had passed the previous year. He has been absent for long periods from America, traveling in South America, Europe and the Far East. His experience includes several complete trips around the world.

Mr. Linn tendered his resignation in order to become president of the Granolite Corporation, with offices at No. 95 Liberty street. This enterprise is in the business of supplying powdered granite to industrial concerns. The product is used as an ingredient in the manufacture of paint, automobile tires, soap, roofing, etc.

The departing film manager announced that his decision was based purely on the attractiveness of the offer from the Granolite Corporation. His associates of the Universal assert he is leaving with the company's best wishes.

Mr. Linn came to the Universal four years ago, when the sale of films to the foreign market was in its infancy. Under his management the department grew fast, and despite many difficulties due to the war, the volume of exports reached large proportions.

The Universal now has fifteen foreign branches, so located that they serve every neutral and Allied country. It is the largest department of its kind in the film industry.

Mr. Hammond, the new manager, speaks French, Italian, Spanish and Portuguese, and besides his native tongue. A tinge of the foreign accent creeps occasionally into his conversation, due to his long sojourns abroad.

He had a hopeful, interesting statement to make on conditions he found in international commerce.

"The future looks bright for American trade," he said. "Especially is this true of the opportunities to be found in Spain. South America offers a great field for us, but the American exporters will have to make a fight for it."

Mr. Hammond declared that Germany is even now conducting a vigorous trade warfare in neutral countries, and is laying the groundwork for the most intense kind of competition after the war. He explained how that nation had virtually captured the South American market by extending long-time credits to the importers.

This market can be taken over now by America, he asserted, if the exporters would strive to give the kind of credits and service the Germans formerly did. Most of the South American countries were strongly pro-Ally, he declared.

He found Spain to be undergoing a radical change of sentiment during the last year, but declared his belief that the country will remain neutral.

"In the first three years of the struggle Spain was strongly pro-German," he said. "But lately it has been gradually turning its sympathies toward the Entente Allies."

Mr. Hammond expressed his opinion that the commercial arrangements between Spain and all other countries on both sides of the war were of such a nature that she probably could not be drawn into the fray. Spain offered especially fine commercial advantages to the United States, he added.

He confidently believes that the American film producers will reap a harvest abroad. The foreign pictures, he declared, were much inferior to the American product in the average. This was due, he said, to the fact that the foreign producers do not invest one-tenth the amount of money in manufacture that American companies do. Big salaries to stars were unheard of abroad, he said.

Mr. Hammond is in his thirties and rather youngish in appearance. He was born in Atlanta, Ga.

June Elvidge Receives Many Letters from Abroad

WHAT World Pictures say is an indication that of the great advance made since the start of the war in the exportation of American films is contained in the experiences of June Elvidge, famous World Pictures star, with letters from foreign admirers.

Before the declaration of war by the United States Miss Elvidge seldom received more than one or two letters a month from foreign film fans. Now her monthly average is about seventy-five, with the average constantly climbing upward. These letters come from all parts of the world, with the exception, of course, that no letters are received from the countries of the Central Powers. In her last month's foreign mail Miss Elvidge received letters from England, France, Italy, the Scandinavian countries, Japan, Australia and South America. World Pictures are now being shown regularly, on a weekly release basis, in all the countries of the world, with the exception of those with whom we are at war.

At INTER-OCEAN or London,

Special Talk with "Exporters' Special Section"



FLORENCE REED



J. WARREN KERRIGAN



LOUISE HUFF



HENRY B. WALTHALL



JUNE ELVIDGE



ARNOLD DALY



ALICE BRADY

YOU'LL find these stars in big, money-making World, Paralta, Plaza, Selexart or other famous brands. You'll find great special features like "Wives of Men," with Florence Reed; "Hearts Across the Seas," with Arnold Daly; "The Victim," with Robert T. Haines; Ince's "Whither Thou Goest"; Pyramid's "Inside the Lines" and "Man of Bronze"; Selexart's "Honor's Cross," "Blue Blood" and "Social Ambition." Or adventure and travel specials like the "Frederick Burlingham Series," "Hunting Big Game in the Frozen North," and "The 13th Labor of Hercules." Or sparkling comedies like the Black Diamond, Vim, Bingo, "Charley" (Mabel and Fatty) cartoons.

INTER-OCEAN FILM

INTER-OCEAN BUILDING, 21

164 WARDOUR ST., LONDON, W.

INTER-OCEAN FILM CORPORATION



KITTY GORDON

WE OPERATE

BUILDING, New York You'll Find →→→→

Readers by

Paul H. Cromelin

President


BESSIE BARRISCALE


CARLYLE BLACKWELL


LOUISE GLAUM


MONTAGUE LOVE


RHEA MITCHELL

YOU'LL find, too, Standard supplies and accessories like the "Fulco" list embracing 300 articles; Speer Carbons, which now lead the world in point of sales, and the wonderful Globe Steel Reel that permits the quick replacement of a broken spring. **But, best of all, you'll find** at "Inter-Ocean Building" courtesy, consideration, the will-to-please and the capacity to understand your exact **needs** and then **fill them.** You'll find —most important—a knowledge of **your** local conditions and an organization that, right through, is skilled in all that pertains to successful film exporting. You'll find—**so** important!—an organization that maintains a shipping schedule in and out of war time, that packs its pictures properly, invoices them properly, includes the proper advertising matter and thereby gives you service **plus.** You'll find, should you ever visit New York or London, a place with us to headquarter—logical, convenient, in the very heart of each film district—with a staff that is out to serve you and make your stay pleasant and profitable.

CORPORATION

Paul H. Cromelin, President

WEST 42ND STREET, NEW YORK

43 RUE LA BRUYERE, PARIS

EVERY-WHERE


KATHLEEN CLIFFORD

INTER-OCEAN FILM CORPORATION


ETHEL CLAYTON

LEWIS S. STONE



Exporting—The Publicity Side

By BERT ADLER

Publicity and Advertising, Inter-Ocean Film Corp.

WHEN one day last February Paul H. Cromelin told me to "go ahead on the Inter-Ocean account"—which I had been making eyes at for almost a year—I thought I had a very choice and "cinchy" (advertising man's parlance) addition to my string. I was quickly undeceived on the "cinchy" side.



Bert Adler, of Inter-Ocean Film Corporation—Exporters' Special Section

I found that I was to "keep up" a mailing list that had as its address limits the poles. I found that I had to extend my acquaintance with periodical circulations to such heretofore "unknowns" as "Dun's Review," "The American Exporter," "Export American Industries" and a few in foreign languages that I won't mention for fear you might think I am trying to show how well acquainted with foreign tongues I am—*not!*

You will wonder how I got around this matter of the foreign language papers, many of them so vitally important in sales promotion of this sort. Well, Mr. Cromelin quickly provided for that; he put one of his foreign language experts "on" these journals and I regularly received English translations of all the data that would interest a house like Inter-Ocean.

The reader would be surprised at the size of our mailing list. He hears of the "twenty thousand address lists" that American film companies maintain, and will surely presume that a firm like the Inter-Ocean, which expects to cover the world, has a list that, proportionately, runs into the hundred thousand class. The fact is, our list is amazingly limited, because we are unusually strict in our surveillance of it. And also because, to begin with, an address has to be 100 per cent. "live" to go on it.

But we would rather have a restricted all-live list and work it hard, than a list of tremendous proportions to utilize now and then. We are certain that the magnificent results secured by Inter-Ocean in the foreign markets for numerous American film brands and several American moiton picture accessories is in large part due to persistent, systematized "hammering" at a not over-large mailing list.

There is lots of joy for the American advertising man in export promotion work. You feel that you are helping spread the gospel of Americanism everywhere. It is a wonderful field for new ideas. There is really no limit to the results to be had from the proper exploitation of almost any good sales plan. And of course it's real fun to work with a man like Paul H. Cromelin, who knows his export field as Foch knows his Hun!

New Kinema Review Takes the Field

TOWARDS the end of the month of June there was published in Rome a new Kinema Review, international in character, written and compiled for the purpose of forwarding and facilitating business relations between the leading producing and selling markets. This review, entitled *Cinemundus,* is said to be backed by large financial support, and has in view vast industrial designs, based upon a group of journalists and businessmen, especially of businessmen having import and export business with foreign firms. The leading prerogative and characteristic of this review, it is said, will consist in the fact that it will be printed in four languages, namely Italian, French, English and Spanish. Every number will be profusely illustrated.

Complete Plan Book on Page 2443

John Olsen & Co.

Oversea Film Trading Co.

LONDON, STOCKHOLM, COPENHAGEN AND CHRISTIANIA

IN THE MARKET FOR SCANDINAVIAN RIGHTS ON ALL PRODUCTIONS OF MERIT

¶ Experience in the Scandinavian markets and personal representatives in nearly all the larger cities in Sweden, Norway and Denmark, fits us to handle your pictures to the very best advantage.

¶ We have the rights to such pictures as "The Birth of a Nation," "Intolerance" and many others.

¶ We want Comedies, Novelties, Educationals, Scenics, and all other short subjects as well as features.

¶ Write or phone us.

602 CANDLER BLDG. Tel. Bryant 4180-4181

E. MATTISON, Gen. Mgr.

"Do YOU Know What a Picture Is Worth in the Foreign Market?"

If you don't, how are you going to get all that is coming to you out of your splendid American production?

If you don't know how much a picture should bring, you cause the foreign buyers to go elsewhere and they are deprived of your better pictures.

Our specialized knowledge enables us to serve both ends, and we ask only a fair return for our efforts in bringing buyer and seller together.

We guarantee, to their mutual advantage.

Let Us Try It for You

J. FRANK BROCKLISS INC.

SIDNEY GARRETT Pres.

General Exporter and Importer

729 Seventh Ave. ~ ~ ~ ~ ~ New York City

Procedure Governing Exports to Sweden

THE War Trade Board, under date of September 23, has announced the adoption of the following regulations governing the procedure with respect to the issuance of licenses for the exportation of commodities to Sweden. Previous announcement with respect to such regulations (W. T. B. R. 19, August 9, 1918) is hereby withdrawn.

1. Exporters should apply for licenses to the Bureau of Exports, Washington, D. C., using application Form X, and such supplemental information sheets concerning the commodity as are required.

2. Exporters in the United States, before filing applications for export licenses, must obtain from the prospective importer in Sweden advice that there has been issued by an appropriate importing association, or by the Statens Handel's Kommission, a certificate covering the proposed consignment. The number of the certificate should be forwarded by the importer in Sweden to the American exporter. This number should be specified on Supplemental Information Sheet X-104, which must be duly executed and annexed to the application for an export license.

3. Applications for licenses to export to Sweden, commodities for which an importing association certificate or a Statens Handel's Kommission certificate is required, will be considered only in the event that the said certificate has been issued subsequntly to June 28, 1918. Certificates issued prior to that date will be treated as void, and exporters in the United States should not apply for licenses to export to Sweden on the basis of import certificates issued prior to June 28, 1918. The correct serial numbers of certificates issued subsequently to June 28, 1918, will be higher than 10,832.

4. In filing applications for license to ship commodities which are controlled by an import association, the shipment must be consigned to the association that issued the certificate, and exporters are required to state on the application the name of the person or firm in whose favor the import certificate was issued; as, for example:

(13) Wool Import Assocation, Stockholm, Sweden.
(14) Purchased abroad. (Here state person or firm to whom certificate was issued. Address of such person or firm.)

5. The import certificates for commodities which are not controlled by Swedish import associations will be furnished by the Statens Hendel's Kommission, and the goods may be consigned directly to the importer.

6. Commodities to be exported to Sweden may be shipped only on vessels flying the Swedish flag.

7. The War Trade Board further announces that no purchases for export to Sweden, nor arrangements for the manufacture of any article for export to that country, should be made before an export license has been secured.

8. The War Trade Board have been advised that the following import associations in Sweden will accept, on behalf of the Swedish importer actually interested, consignments of the articles mentioned below. Other import associations may be formed in the near future, in which case due announcement will be made.

Robertson-Cole to Distribute in United States

ROBERTSON-COLE, of 1600 Broadway, have decided to enlarge their scope by adding United States distribution to their export business, which has been growing steadily since the company was organized. Heretofore, the business of the Robertson-Cole Company has been confined to the purchase of feature productions for export. The new plans, according to an announcement, will include the distribution of films in the United States as well.

Robertson-Cole have bought the rights (world) to several big

(*Continued on page* 2404)

The Nippon Katsudo-Shasin Kaisha

(Japan Cinematograph Co., Ltd.)

(**TOKYO and LONDON**)

CONTROLLING EXCLUSIVE RIGHTS TO THE FOLLOWING MANUFACTURERS' PRODUCTS—

PARAMOUNT, METRO, TRIANGLE, WORLD, FOX, PATHE, VITAGRAPH, ETC., ETC.

Mr. U. ONO

SOLE AGENT

220 West Forty-second Street, New York City

PHONE BRYANT 4180-81

NEW YORK CALCUTTA SINGAPORE LONDON
SAN FRANCISCO BOMBAY RANGOON SYDNEY

ROBERTSON-COLE COMPANY

World-wide Film Distributors

TO THE PRODUCER:

are offered exceptional cash facilities for the purchase, in New York, of High Class Photoplays. We are prepared to execute contracts backed by our splendid financial resources and our unusual selling opportunities for the best possible handling of films by our numerous offices in the largest cities of the world.

TO THE BUYER OF FOREIGN RIGHTS:

Our catalogue of recent productions includes the output of some of the best of American film manufacturers. We are constantly adding to our already large and comprehensive list of pictures. Our policy of " nothing too good or too big for the Robertson-Cole Company " has resulted in our procuring the pick of the productions from the leading Independent manufacturers.

SOME OF OUR RECENT OFFERINGS:

We have just contracted with Jesse D. Hampton for the series of eight photoplays with the popular young American star, J. WARREN KERRIGAN, and have already distributed such successful pictures from this series as A Burglar for a Night, A Dollar Bid, Prisoners of the Pines, and Three X Gordon. We have also contracted with Mr. Hampton for the world's rights to the series of photoplays he will make with the widely known star, WILLIAM DESMOND. Our past record of successful sales include The Eagle's Eye, Tarzan of the Apes, Those Who Pay, The Woman Eternal, The Accidental Honeymoon, Passing of the Third Floor Back, Stolen Orders, The Zeppelin's Last Raid, and two score of others, all equally popular as distinct screen achievements.

ROBERTSON-COLE COMPANY

World-wide Film Distributors

1600 BROADWAY **NEW YORK**

Vitagraph In Foreign Markets



ANNOUNCEMENT is made for the first time of my achievements with VITAGRAPH productions during the past five months.

IT has suited my purpose to work quietly and conservatively until actual accomplishments could be cited.

SPAIN:—Delivered—The serials "Fighting Trail" and "Vengeance and the Woman." **Contracted for**—Four additional serials and all Blue Ribbon Productions on exclusive basis.

BRAZIL:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 3 Vitagraph Special Productions. **Contracted for**—Four additional serials and all Blue Ribbon Productions on exclusive basis.

CHILE:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 2 Vitagraph Special Productions. **Contracted for**—Four additional serials and 36 Blue Ribbon Productions for the year.

CUBA:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 3 Vitagraph Special Productions. **Contracted for**—Four additional serials and 40 Blue Ribbon Productions for the year.

PORTO RICO:——Delivered—The serials "Secret Kingdom" and "Fighting Trail"; 15 Blue Ribbon Productions. **Contracted for**—Four additional serials and 40 Blue Ribbon Productions for the year.

PHILIPPINES:—Delivered—The serials "Secret Kingdom." "Fighting Trail" and "Vengeance and the Woman"; 4 Vitagraph Special Productions.

ARGENTINA:—Delivered—The serials "Secret Kingdom," "Fighting Trail" and "Vengeance and the Woman"; 3 Vitagraph Special Productions.

MEXICO:—Delivered—The serial "Secret Kingdom"; 3 Vitagraph Special Productions.

A TOTAL OF 2,792,000 FEET FROM ONE PRODUCER – CLOSED

OTHER productions of other producers have likewise been placed during this interval.

WHAT CAN I DO FOR YOUR PRODUCT?

L. H. ALLEN
Foreign Market Distribution of Motion Pictures
729 SEVENTH AVE., NEW YORK

Robertson-Cole in United States

(*Continued from page* 2402)

features and will dispose of not only the foreign showings but are planning the disposition of these productions so far as the United States is concerned. Whether or not these productions will be sold on the state rights basis or otherwise has not been determined. In the future whenever productions are purchased for the export market Robertson-Cole Company will make a serious effort to include Canada as well.

To provide for the expeditious handling of this expansion they have secured additional quarters at 1600 Broadway, and announce the following additions to their staff:

William A. Fine, of Chicago, will be office manager and in charge of the accounting department; David J. Mountan, formerly with William Fox, will have charge of the physical distribution of productions for the export trade, and Alexander Beyfuss, general manager for Herbert Brenon and the California Motion Picture Company, will look after the distribution of productions in the United States. At present he will devote his entire energies to the releasing of the Martin Johnson pictorial feature entitled "Among the Cannibal Isles of the South Pacific." It will be recalled that when this production was shown at the Rivoli Theatre in July that it was unusually well received by the critics of the trade as well as the general newspaper press.

Exporters Plan to Seek Relief from Tax

AT a meeting of the Flm Exporters of America, Inc., held September 27, at Rector's, in New York, it was decided to adopt a definite method of procedure in an endeavor to get back money paid in footage tax on exported films. Harry G. Kosch, attorney for the exporters, said they had a clear case.

Greater Vitagraph and the Western Import Company have signified their willingness to co-operate with the exporters in sending a petition to Attorney-General Gregory in which will be set forth the plea of the exporters to have the tax when applied to indirect shipments, which almost all the exporters do, declared illegal as was done in the case of films when sent direct from the producer.

The Film Exporters of America, Inc., wishes it known that its members are particularly anxious to learn of the firms who will become a party to the petition, because it is desirable to make the brief contain as strong a representation as possible.

David P. Howells, Sidney Garrett and W. E. Shallenberger discussed the legal phases of the question, September 28, in Mr. Howell's office from the Association's angle. Later the other interests were consulted and the one petition will be formulated.

The exporters, at the meeting, passed a resolution pledging their aid to the Committee on Public Information in its foreign work. They are anxious to assist in every possible way, and they have therefore arranged a meeting in the hope that they may be able to relieve or assist the committee in the furthering of American propaganda. Sidney Garrett, secretary, arranged a meeting with Public Information officials, October 3, at 4:30 o'clock in the Yacht Room of the Astor.

Piedmont Declares Exporting Is Still Young

THE film export trade, according to the Piedmont Pictures Corporation, one of the large firms engaged solely in the export of American films, is still in its embryonic state. As far as the prospects and expectations are concerned they are actually overwhelming, and as for future business already placed or about to be placed, they form the basis for safe conjecture.

"I have spoken personally to several large buyers, who confirm my belief in every way. In fact, it is no longer a belief; it is an established fact. Before the outbreak of the world war practically all of the films used in South America came from France

(*Continued on page* 2406)

Max Glucksmann

BUENOS AIRES

has just acquired the exclusive rights for

ARGENTINA	PARAGUAY	PERU
URUGUAY	CHILE	BOLIVIA

On Ten

MUTUAL-EMPIRE ALL STAR PRODUCTIONS

And Six

MUTUAL-EDNA GOODRICH PRODUCTIONS

ALSO THE EXCLUSIVE RIGHTS TO THE

EDISON PRODUCTIONS

AND THE SPECIAL GEORGE KLEINE PRODUCTION

"The Unbeliever"

The acquisition of these high class pictures is in accord with MAX GLUCKSMANN'S usual policy to supply his South American exchanges with

Quality and Quantity

American producers are advised that MAX GLUCKSMANN is in the market for any quantity of pictures for the above-mentioned territories.

Max Glucksmann now controls the following brands in his territory:

PATHE, TRIANGLE, METRO, MUTUAL-EMPIRE ALL STAR, MUTUAL-EDNA GOODRICH, AMERICAN, BALBOA, ESSANAY, MUTUAL-CHAPLIN, Etc., Etc.

MAX GLUCKSMANN
110 West 40th Street
New York

Jacobo Glucksmann
Manager

Exporting Still Young—Piedmont

(Continued from page 2404)

and Italy. At the outbreak of the war, the smaller producing companies were forced to discontinue producing and the larger companies turned out less pictures. These and subsequent conditions compelled the foreign buyer to turn to this country for his supply. And his satisfaction equaled that of the American exporter, for when he bought a few American subjects he found that his customers and the public in general liked the American style or subject, the American atmosphere and the American acting much better than he did the European. The question than was, 'Is this the case because the American films are a novelty, or will it last'? It lasted, and so well that every big foreign exchange has a buyer right here in New York City looking after its purchases.

"It would seem as though that cuts the exporter out—but far from it. In fact, it was just what the exporter wanted, because the export conditions during the last year became worse and worse, delays in getting licenses, etc. The foreign buyer in his quiet and normal country couldn't see that even by a stretch of the imagination and when his representatives came here he saw it quickly and surely, with the result that the exporters were given more business than ever.

"The film purchasing for foreign countries will never leave this country. That is proven by the large number of contracts we have closed for South America covering entire outputs of some of the biggest producers for an entire year, and in most cases with an option on the customer's side for another year, and still another. Among these number the Paralta subjects, Ivan and Rialto de Luxe pictures, Metro, Fox, etc., beside a great number of independent pictures. Yes, film export is young and growing fast, and I say without fear of contradiction, that as soon as this war is over and export conditions become less strained, the trade is due for an unprecedented boom, barring no other industry."

Glucksmann Gets New Contracts for Other Countries

JACOBO GLUCKSMANN, the manager of the New York buying office of Max Glucksmann, has taken another spurt of activity, having recently signed some new contracts for his territory of Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia. He has just acquired the exclusive rights for the above mentioned territory on the special Metro picture, "The Million-Dollar Dollies," starring the famous Dolly sisters.

He has also purchased the following ten Mutual-Empire All-Star Productions: "The Richest Girl," "The Unforeseen," "Please Help Emily," "Outcast," "The Beautiful Adventure," "The Runaway," "My Wife," "Her Sister," "The Girl and the Judge," "The Impostor."

Besides the above he also now controls the exclusive rights in his entire territory for the following six Mutual-Edna Goodrich Productions: "Reputation," "Daughter of Maryland," "American Maid," "Queen X.," "Who Loved Him Best," "Her Second Husband."

This week is was learned that Jacobo Glucksmann had closed a deal for the Edison pictures, and also bought the special picture, "The Unbeliever," produced by George Klein.

Although the concern of Max Glucksmann has been known to American producers for some years past, the establishment of a New York buying office under the direction of his brother, Jacobo Glucksmann, some eighteen months ago, has resulted in the name of Max Glucksmann, becoming known in the United States as one of the largest buyers and distributors for the territories of Argentina, Uruguay, Paraguay, Chile, Peru and Bolivia, and the extensive advertising campaigns which the South American branches of Max Glucksmann conduct for the productions they control has tended greatly to increase the acquaintance of that South American public with American brands.

Jacobo Glucksmann's incessant energy and able selection of the best material the American market produces, has enabled him to uphold his concern's motto of quality and quantity.

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Regarding the Foreign Salesman

By GUS SCHLESINGER
of the Inter-Ocean Film Corp. Sales Staff

THE salesman of foreign film is supposed to be a merry individual who knows how to buy campaign dinners for the foreign buyers. He must know a "good smoke" when he sees one and the art of entertainment to perfection. At least such is the outsider's conception of the foreign rights seller. Nothing, of course, is further from the truth.



Gus Schlesinger of Inter-Ocean Film Corporation

Foreign buyers really show their chief interest in the right films at the right prices. They are sufficiently endowed with the world's goods to buy their own entertainment and dinners. They are interested in a good mixer, of course, like men the world over, but hospitality is a secondary consideration with them.

I should say that the chief qualifications of the foreign salesman are a definite knowledge of local exhibiting conditions in the territory from which the customer hails and the ability to appraise American pictures on their suitability to such conditions.

The foreign customer never forgets a "bloomer." The average American salesman of foreign rights (attached to a responsible firm) is conscientious in his advice to customers both because its a safe business rule and because any other course spells loss of prestige. And it's odd how quickly news of a "bad buy" gets around.

The result is that the established salesman, the one who is in it for all time and not just a week or month, would rather lose his right arm than mislead a buyer.

The foreign salesman's business life is different from that of most other selling men, for the reason that he doesn't "close something" every minute, or expect to. He may spend weeks or months on a single customer. Patience is surely his by training. Of course, his sales when they are "closed" usually run into large amounts or for long terms, five-year contracts being no uncommon arrangement.

Demand for Educationals Increases, Says Hammons

DEMANDS for Educationals are increasing both in America and abroad, according to E. W. Hammons, vice-president and general manager of the Educational Films Corporation. Several important foreign deals were put through in the Educational's offices last week.

Through the Windmill Film Corporation, Reginald Warde, managing director, prints of the Bruce "Scenics Beautiful," Ditmars' "Living Book of Nature" and Wright's "Mexico Today" were sold to twelve foreign countries, ally or neutral. Besides Great Britain, for which Mr. Warde's company is the regular channel of Educational sales, the customers included firms in France, Holland, Norway, Sweden, Denmark, Spain, Portugal, Italy, Japan, South Africa, Australia and Brazil.

The most remarkable feature of the domestic situation is the rapidly increasing vogue of the company's product in the Middle West. For example, no less than 150 houses in the Chicago district are using Bruce, Ditmars and Wright short-reelers and International cartoon comedies. That record is the record of less than three months since the R. C. Cropper exchange at 220 South State street, Chicago, was put in charge. Proportionately encouraging results are being achieved in Detroit, Cleveland, St. Louis and Kansas City.

"It is only a question of speedy organization," says Mr. Hammons, "for Educational subjects to be used in all the better theatres of the United States. The Educational Distributing Corporation, Charles A. Dean, president, is now actively engaged in this work, so that the West and the Southwest will be as strongly represented in our distribution as the East or the Pacific Coast."

In the Independent Field



Harry Grossman, Vice-President and General Manager of B. A. Rolfe Productions

B. A. Rolfe Names New Houdini Serial

"The Master Mystery" is announced as the title chosen for the serial which, with Houdini as the star, is the first of the B. A. Rolfe Productions. "The Master Mystery" is in fifteen episodes, by Arthur B. Reeves and Charles A. Logue, and work is rapidly progressing at the Yonkers Studio under the direction of Burton King, according to reports this week.

"Me Und Gott" Gets Several Bookings

Wyndham Gittens, in a wire from Los Angeles on September 21 to MOTION PICTURE NEWS, announced that the First National Exchange of New York has signed contracts for the six-reel Romayne superfilm, "Me Und Gott," for New York State, and that the same action was being taken by First National Exchange for Northern New Jersey. It is also stated that First National of Pennsylvania has voiced its willingness to accept the same terms as New York, providing the picture passes the censors. Exhibitors' Film Exchange, Inc., holding the First National franchise for the Pacific States, followed suit.

"Me Und Gott" was booked at Miller's Alhambra theatre in Los Angeles to follow "America's Answer." Southern California and Arizona territory is being handled by Liberty Exchange, while Northern Californit, Hawaii and Nevada go to Turner and Dahnken.

Warners Produce "Kaiser" Film

Co-Producers of Ambassador Gerard's "My Four Years in Germany" Produce "The Kaiser's Finish" for State Rights

WARNER BROTHERS, co-producers of Ambassador Gerard's "My Four Years in Germany," announced this week the completion of a new eight-reel special feature production called "The Kaiser's Finish," made especially for the state rights market.

Characterized by its producers as "a photoplay prophecy of the day when the Yanks enter Berlin," and "the manner in which the Kaiser will find his place in the sun," "The Kaiser's Finish" is said to include, in its big cast, a number of the actors and actresses who had prominent parts in "My Four Years in Germany."

The production was directed by John Joseph Harvey, assisted by Clifford P. Saum. The Biograph studios of New York City were used during the time required for its making. William Nigh, director of Ambassador Gerard's picture, supervised the final editing and titling.

"We know," said Mr. A. Warner, "as a result of the total income to date from 'My Four Years in Germany,' the value to exhibitors of a production such as 'The Kaiser's Finish,' and it is possible for us to gauge with more than a fair degree of accuracy the approximate returns that state rights buyers will receive from it.

"'The Kaiser's Finish' was made for the state rights market, and we do not propose to deviate an iota from the sales policy which has existed since work on it was started several months ago."

An elaborate advertising campaign has been prepared for exhibitor use. A large press sheet, containing an abundance of advance notices and publicity stories, sample newspaper advertisements of varying sizes, and a complete line of illustrations in plate and mat form, is now being printed.

There are two styles of one sheet, two styles of three sheets, a six-sheet and a twenty-four-sheet, all with sensational and unusual illustrations appropriate to the main title of the production; two sizes of sepia photographic reproductions; a set of colored prints, 22x28; two styles of announcement slides, a two-color herald, window cards in colors and a plan of campaign suggesting the most timely and practical use of these accessories.

Louis Dean, who played the part of the Kaiser in the Gerard picture, again essays this role in the newest Warner special feature. Other principals in the cast of the previous picture have prominent parts in "The Kaiser's Finish."

Gaumont Changes In Indiana and Illinois

THE Gaumont Company has arranged a re-distribution of territory in Indiana and Illinois.

In future, the Doll-Van Film Corporation, Merchants Bank Bldg., Indianapolis, Ind., will handle the Gaumont News and Graphic for the entire state of Indiana except the counties of Lake, La Porte, Porter, St. Joseph and Elkhart, which, being near Chicago, will receive their supply of these independent news-reels from the Celebrated Players Film Corporation, of 207 So. Wabash avenue, Chicago, Ill.

The Doll-Van Film Corporation will also distribute the News and Graphic in that portion of Illinois embraced in the counties of Edgar, Clark, Crawford, Lawrence, Richland, Clay, Wayne, Edwards, Wabash, White, Hamilton, Saline, Gallatin, Hardin and Pope. The remaining portion of Illinois is included in the territory supplied by the Celebrated Players Film Corporation.

The Gaumont News is issued every Tuesday, and the Gaumont Graphic every Friday. The Gaumont Company has been producing news reels almost since the beginning of the motion picture era, and today its news service covers every part of the civilized world. Besides having the advantage of this world-wide news-gathering affiliation, the Gaumont News and Graphic are the only independent news reels in the United States, and the producers take pride in the fact that it is handled only by the best State-right exchanges.

Glove Manufacturer Enters Film Business

A. H. Fischer, a prominent manufacturer of gloves and leather goods, has entered the film business and is associated with Rolfe Productions. Mr. Fischer brings with him a world of business experience. In an interivew, he stated:

"I have been interested in motion pictures for a great many years from the layman's viewpoint, and I have made many trips to the various studios throughout the country."

Mr. Fischer is the owner of the Mocha Mills in Johnstown, N. Y., and is interested in a great many other enterprises.



A Riotous Moment in Plunkett and Carroll's Production, "The Woman the Germans Shot," With Julia Arthur and Creighton Hale in the Principal Roles

Jester Comedies Twice Monthly

Double Output of Jester Two-Reel Comedies to Be Released Through State Rights Exchanges as at Present

WILLIAM STEINER, founder of the Jester Comedy Company, has decided to release the Jesters on a two-a-month basis, commencing November 1, and on the 15th and 1st thereafter.

Among those who will be seen besides Twede-Dan and Nilde Babette are Jimmy Aubrey, the comedian; Pearl Sheppard and A. Rustrelli, who was formerly with Max Linder. To the direction staff William Seiter has been added.

There has been eight Jester Comedy releases, which include "The Recruit," "His Golden Romance," "All 'Fur' Her," "The Wrong Flat," "It's a Great Life," "Oh, What a Day," "The Fly Ball," and "Ain't It So?" The first release under the two-a-month policy will be "Camouflage," followed by "Some Baby."

As heretofore, all the Jester comedies will be in two reels. The distribution of the comedies will be in the hands of the following: For Greater New York and northern New Jersey, Interstate Films, Inc., 729 Seventh avenue, New York City; for northern Illinois, southern Wisconsin and Indiana, the Unity Phtoplays Co., 207 South Wabash avenue, Chicago, Ill.; for Washington, Oregon and Alaska, the L. J. Schlaifer Attractions, 2022 3d avenue, Seattle, Wash.; for North Carolina, the Eltabran Film Company, Charlotte, N. C.; for South Carolina, Georgia, Florida, Alabama and Tennessee, R. M. Savini, 63 Walton street, Atlanta, Ga.; for the New England States, R. D. Marson Attraction Co., 26 Piedmont street, Boston, Mass.; for Maryland, Delaware and District of Columbia, the Variety Pictures Corporation, 412 East Baltimore street, Baltimore, Md.; for the upper New York State, Doo-Lee Films, Inc., 445 South Warren street, Syracuse, N. Y.; for southern Illinois and eastern Missouri, the United Film Service Co., 3628 Olive street, St. Louis, Mo.; for Texas and Oklahoma, the Southwestern Film Corporation, 1911½ Commerce street, Dallas, Tex.; for Louisiana, Mississippi and Arkansas, J. W. Leigh, 305 Wells Fargo Building, New Orleans, La.; for western Pennsylvania, Quality Film Corporation, 414 Ferry street, Pittsburgh Pa.; for Ohio, Michigan and Kentucky, the Standard Film Service Co., Sloan Building, Cleveland, O.; for Kansas and western Missouri, the Equitable Film Corporation, Ozark Building, Kansas City, Mo.

United Reports New Exhibitor Members

More than the usual activity is reported from United Picture Theatres of America in the enrollment of new exhibitor-members, and keen rivalry is said to manifest itself among the various members of the field forces whose territory lies close enough to New York to bring them into personal contact in their visits of report to the home office.

Indeed, so verbally vigorous have been some of these enthusiastic debates of comparison of business prowess, according to report, that Manager Charles C. Johnson has found himself reluctantly compelled to abandon the policy of the open door to his office and has regretfully had to decide in future to receive his henchmen of the field individually.

Hugo Frank Buys Rights for New "Hun" Feature

The right to exhibit "Huns Within Our Gates," in Greater New York and Northern New Jersey, has been purchased by Hugo Frank, head of "Mothers of Liberty Co.," 145 West Forty-fifth street, New York, the production emanating from the Arrow Film Corporation, of which Dr. W. E. Schallenberger is president.

"Woman the German Shot" Completed

COMPREHENSIVE and commendatory endorsements were given to the new Plunkett and Carroll super-production, "The Woman the Germans Shot," by a group of high military and civil officials of the Allied governments, who were guests of the producers during the past week at a pre-release showing of the new picture.

"The Woman the Germans Shot" is an original screen play by Anthony Paul Kelly, the young playwright and scenarioist, whose success with the spoken play, "Three Faces East," has stamped him a leader in the younger set of playwrights.

Taking for his theme the story of the life and killing of the British Red Cross nurse, Edith Cavell, Mr. Kelly is said to have fashioned a play of tremendous power, and Director John G. Adolfi assembled a strong cast for his production.

In the leading role and starred in the production, portraying the character of Edith Cavell, is Julia Arthur, which marks her premier appearance before the camera.

In support of Miss Arthur in the leading male role is Creighton Hale, enacting the character of the young English "Tommy." Others of the cast are William Tooker, J. W. Johnston, George Majeroni, Sarah Alexander and Joyce Fair.

Plunkett and Carroll promise the release of this first production from their studios within the next ten days.

First Lillian Walker Released by Hodkinson

With the release this week, through the W. W. Hodkinson Corporation, of "The Embarrassment of Riches," the first of the series of pictures in which Lillian Walker is being starred at the head of her own company, work on the second picture was started in Los Angeles.

This production is an adaptation from the novel of John Breckenridge Ellis, called "Fear." Miss Walker will be directed by W. P. S. Earle, who, it is learned, will hereafter supervise all her productions.

Lester Park, president of the Lillian Walker Pictures Corporation, accompanied Mr. Earle and his assistant, and several members of the cast, to the Coast. Miss Walker preceded the party after the Chicago convention for a brief rest prior to the start of her second picture.

Prior to his departure, Mr. Park disposed of the foreign rights of the first Lillian Walker picture, "The Embarrassment of Riches," to Sidney Garrett, president of the J. Frank Brockliss Company.

Rolfe Appoints J. W. Grey Advertising Director

B. A. Rolfe has appointed John W. Grey advertising director for the B. A. Rolfe Productions.

Mr. Grey bears the reputation of having had as many big jobs as any other advertising man in the motion picture business.



Blanche Sweet, Popular Star Under the Management of Harry Garson

Blanche Sweet Story for Newspapers

"The Unpardonable Sin" in which Blanche Sweet will be starred by Harry Garson, and which is now in the making under Marshall Neilan, will be syndicated as a serial in more than one hundred of the principal newspapers throughout the country by the McClure Newspaper Syndicate, simultaneously with the releasing of the picture.

When the story ran as a serial in the Red Book, so great was the demand that every edition was wiped off the newsstands almost as soon as it appeared, according to report. Harper & Bros., who have published the story in book form, report the largest sales in the short space of time in their history. It is said to be almost impossible to find a book in the libraries anywhere, so great is the demand.

In speaking of the story, Colonel Roosevelt says: "The Unpardonable Sin" is a very, very strong book. It teaches just the lesson our people should learn. I am mighty glad Capt. Hughes wrote it, and I hope it will be most widely read." Capt. Hughes since writing the story has become a Major. The picture will be released about October 15.

Dustin Farnum-United at Brunton Studios

Announcement was made at the Brunton studios in Los Angeles this week that Dustin Farnum, who is now with the United Pictures Theatre of America, will begin producing his new plays for this company at the Brunton studios on or about October 1. Ernest C. Ward, who has directed Warren Kerrigan in a number of pictures, will handle the megaphone in Farnum's new vehicles.

Kitty Gordon this week began work on her first picture for the United Picture Theatres of America at the Brunton studios. Wallace Worsley, formerly director of Louise Glaum productions, will do the directing. The story was written by Adele Bleneau.

Important Film Sales by Arrow

Arrow Film Corporation Disposes of Most of United States on "Huns Within Our Gates"

THE activities of the Arrow Film Corporation for the past two weeks have been largely devoted toward preparation for the exploitation of the production "Huns Within Our Gates," in which Derwent Hall Caine and Mlle. Valkyrien are starred.

Without any extended announcement being made to the trade, the Arrow Film Coporation has within the brief period of eight days disposed of a greater portion of the United States, and within the past two weeks disposed of the following territories on that production:

Western Pennsylvania to the Bell Film Corporation of Pittsburgh.

Texas, Oklahoma and Arkansas to the Southwestern Film Corporation of Dallas.

Georgia, Florida, Alabama, Tennessee and North and South Carolina to the Criterion Film Service of Atlanta.

Eastern Pennsylvania and Southern New Jersey to the Keystone Distributing Corporation of Philadelphia.

Greater New York and Northern New Jersey to the Mothers of Liberty Company of New York.

Illinois and Southern Wisconsin to the Unity Photoplays Company of Chicago.

Michigan to the Strand Features of Detroit. Ohio to the C. C. Hite Attractions of Cincinnati.

This disposes of more than fifty per cent. of the United States, and without any intensive sales campaign having as yet been inaugurated.

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, ascribes the demand for this production apart from the high character of the attraction itself as a motion picture, to the fact that "Huns Within Our Gates" is a war propaganda picture without a battle scene or a uniform in it. "Huns Within Our Gates" will be released October 15th.

Dave Mundstuk, president of the Strand Features, operating in the State of Michigan, was presented a scheme of operation by Dr. Shallenberger in connection with the undisposed of productions controlled by the Arrow Film Corporation for the Michigan territory, and contracts were signed for the following releases:

Twelve two-reel re-issued Anna Little Westerns; "The Sunset Princess," starring Marjorie Daw; "The Woman's Law," a re-issue starring Florence Reed; "Her Aviator," "The Perfect Model," a re-issue of "Inspiration," starring Audrey Munson, and the following five-reel productions, being re-issues starring Harold Lockwood and May Allison:

"The Web of Intrigue," "The Fire of Hope," "Human Shuttles" and "The Shadow of Fear."

United Exhibitors Like Distributing Plan

AS a result of the announced arrangement whereby General Film Company has been selected by United Picture Theatres of America for the physical distribution of the latter's films, officials of President Berst's organization express themselves gratified by the receipt of many evidences of the favor with which that arrangement has been received by exhibitor-members, as also its concomitant agreement that General's exchanges are also to serve as local headquarters for United's representatives.

These endorsements have come to hand, says United, in the shape of letters bearing upon the advantageous centralization of labor effected by the United-General deal and on the economic cutting down of overhead resultant upon the transference of the United local managers to the General local exchanges. This installation has already been effected in Washington, D. C., St. Louis, Kansas City and Pittsburgh with other cities to follow.

In this connection a letter from Alton Crosby, secretary of the Willmar Opera House Company, Willmar, Minn., has been received, United reports, in which that prominent official expresses gratification on behalf of his company at the practical economical steps of one exchange and centralization of office.

"Excessive cost of film," says Mr. Crosby, "comes largely from excessive overhead cost of so many exchanges which we exhibitors have to keep up. United's arrangement gives us relief from that expense."

Many letters of similar purport have been received, United says, among which is one from Edward J. O'Keefe, manager of the City Square, Court and Criterion theatres in Atlantic City, N. J., typifying the spontaneous "boosting" by one exhibitor to another which is said to account for such of the successful progress of the United plan. After commenting upon his own arrangements for the three Atlantic City theatres mentioned Mr. O'Keefe's letter goes on, "I am going to see some of the fellows in town who would be included in your B, B and C classification and who I know will be glad to join hands with us. You are on the right track and I know will go right to the top."

Cunningham Joins Brunton Forces

Jack Cunningham has been engaged by Robert Brunton to do the "Scripts" for the Kitty Gordon pictures, which will be made at the Robert Brunton studios in Hollywood for the United Theatres Program, as well as a number of those in which Bessie Barriscale will appear at the Brunton studios during the next year.

Cunningham also has been engaged by Jesse D. Hampton to do a certain amount of screen writing for J. Warren Kerrigan, his second script for Mr. Kerrigan, on which work will be started in a few days in an adaptation of John G. Blackwood's play, "Come Again, Smith."



The Lloyd Carleton Productions Feature, "Mother, I Need You," Features Enid Markey and Edward Coxen

Garrett in Washington About Shipping

During the past two weeks Sidney Garrett, president of J. Frank Brockliss, Inc., has been back and forth between New York and Washington, D. C. Important matters relative to shipping conditions have been the occasion for his many trips. Between the different offices of the house of J. Frank Brockliss, Inc., in London, Paris, Rome and Sydney, Australia, a constant stream of cablegrams has kept their trade channels open, but certain developments of the past month have necessitated the presence of Mr. Garrett in Washington almost constantly.

By taking each individual department, or rather, each division of his firm's film ownings, under his personal activities for a certain period, Mr. Garrett has rounded out the territory sales so that no one division is overlooked.

For instance, during the past two weeks he has seen that every world territory was interviewed that had not previously contracted for Metro Film Classics. Starting with "The Million Dollar Dollies," "Revelation," "Blue Jeans" and "Toys of Fate," Mr. Garrett saw to it that not a territory was overlooked in his drive.

Samuel Cummins Buys "The Submarine Eye"

After long negotiations, Samuel Cummins, of Washington, D. C., has purchased outright the Williamson Bros'. underwater picture, "The Submarine Eye," for his territory.

It will be put out as a road show and only play first-class theaters at top prices, the same as it was shown at the Liberty Theater in New York and the Studebaker in Chicago.

Mr. Cummins' policy is pictures which he sends out as road shows. He has met with success with his two pictures now on the road—"Enlighten Thy Daughter" and "Birth." The price for "The Submarine Eye" is said to be in the neighborhood of $6,000, and will open in the territory in November after a big advertising campaign.

Gaumont Serial Carries Unique Story

Though the adventurer, whose daring escapades furnish numerous thrills in the twenty reels which comprise the new Gaumont photo-serial, "The Hand of Vengeance," is continually outwitting a clever detective, this serial should by no means be classed as a criminal or "underworld" story.

Nor should it be classed as a detective story, though the acts of the adventurer in avenging the wrongs of himself and others are declared by Gaumont to be opposed by as brainy an investigator of crime as was ever created by the originators of "Sherlock Holmes" or "Nick Carter."

Charles Schwerin Buys Two New Features

Charles F. Schwerin, general manager of the Success Film Productions, 421 Sloan Building, Cleveland, announces that he has purchased the state rights of "The Devil's Playground" and "The Crucible of Life."

"Manx-Man" Special Men Get Good Results

"It pays to know the exhibitor personally," says Sales Director J. L. Kempner, of the Manx-Man Company, "and every manufacturer ought to do it through skilled personal representatives. They can dissect the picture for the theater man and bring out its every exploitation point.

"This may account for the phenomenal increase in bookings the month of September has brought 'The Manx-Man.' The famous Hall Caine story has played more of the important theaters in the present month than in the three preceding ones. Of course, the cooler weather has been a help, but the 'personal contact' work of the 'Manx-Man' home office men is mostly responsible."

Special Representative Wiener, who is operating in Massachusetts from the Goldwyn Boston office, explained the exploitation possibilities of the picture to exhibitors in Quincy, New Bedford, Fall River, Weymouth, Plymouth, Lowell, Lawrence, Waltham, Woburn and Roxbury, and received a date in every city, according to report. Providence, R. I., where the Anglo-American publicity stunts were first utilized for "The Manx-Man," has sent for the film again, the big Emery Theater being the seat of the return date. It is going on in three St. Louis theaters next week—the Strand, Shenandoah and Park.

B. A. Rolfe Engages Pike for Serial

B. A. Rolfe, president of the Rolfe Productions, Inc., has engaged William Pike to play the juvenile role in the Houdini serial of mystery, thrill, intrigue and action, which has been especially written for Mr. Houdini by Messrs. Arthur B. Reeve and Charles A. Logue.

The character Mr. Pike portrays in the Houdini serial, that of Paul, son of Balcom, is one of the very prominent in the cast and will call for all the young actor's versatility, finesse and emotional ability.



Harry Edwards, Bobby Vernon and Al Christie at the Studio on Bobby's Last Day There Before He Joined the Submarine Service



Max Glucksmann's New Splendid Theatre in Buenos Aires, S. A.

Greiver Announces New Ford Contracts

The Greiver Distributing Corporation reports that the W. H. Film Company, 412 E. Baltimore street, Baltimore, Md., is handling the Ford Educational Weekly in Virginia, Maryland and District of Columbia, instead of the Super-Film Attractions, 1202 E street, Washington, D. C.

They also report the following contracts closed: Beehive Exchange, Milwaukee, Wis.; Beehive Exchange, Chicago, Ill.; V. H. Hodupp, Inc., Indianapolis, Ind.; Supreme Photoplay Corp., Denver, Col.; Standard Film Service Co., Detroit, Mich.; Standard Film Service Co., Cincinnati, O.; Standard Film Service Co., Cleveland, O.; Standard Film Service Corporation, Kansas City, Mo.; Standard Film Corporation, Minneapolis, Minn.; Sterling Film Corporation, Omaha, Neb.; United Film Service, St. Louis, Mo.

Educational's Cartoon Travesty on Westerns

Happy Holligan, that international humorist, puts himself in the "Bill" Hart and "Doug" Fairbanks class through his latest cartoon comedy, "The Bold, Bad Man," released by the Educational.

As he tells the kids at the commencement of the story, it all happened when he was a fugitive from justice. One little kind act (his rescue of the villain's misused pup from drowning) served to save Happy's own life subsequently.

Kleindienst Joins Rolfe

One of the recent additions to the staff which Mr. B. A. Rolfe has gathered about him at the Yonkers studio, where he is producing the Houdini serial, is Harry C. Kleindienst. Mr. Kleindienst is well known to the cinema world for his long association in its financial department. In fact, he became associated with Mr. Rolfe years ago and now has joined the staff of the B. A. Rolfe, Inc.

Tourneur Working on Another Production

WITH his initial production, "Sporting Life," stamped a hit at the New York Rivoli theatre, Maurice Tourneur has given out some additional details regarding his second offering which has been named "One Woman."

"Having produced a melodrama, I decided to do something as widely different as possible," says Mr. Tourneur. "From 'Sporting Life' a story of highly colored melodramatic action and punch, I went into a drama in which the superficial action is the result of the exposition of an idea. I aimed not only to delve deep into human character but to present these reflections so that they will drive home my central idea.

"For the past four years during which I have been in the United States, I have endeavored to interest the companies with which I have been connected in the idea. They all turned it down as uncommercial. Upon launching myself upon the sea of production, I decided to produce my scenario. I had to produce it. To me the theme of the new production is absorbing, going deeply not only into psychology but into racial development, into the varying phases and problems of sex."

The cast numbers Flore Revalles, the dancer and singer of the Bakst Ballet Russe; Ethel Hallor, of the Century Roof Show; Diana Allen, of the Ziegfeld Follies; Fair Binney, of "Sporting Life"; Gloria Goodwin, the dancer of vaudeville and musical comedy; and Lyn Donaldson.

The masculine portion of the acting is upheld by Paul Clerget, the French actor, and Pierrot, Sr., of "Pierrot the Prodigal." Escamillo Fernandez, who recently appeared as Pierre in "Heart of the Wilds," Chester Barnett, Warner Richmond, of "Sporting Life," and Henry West.

Government Asks for "Stills" from Arrow

The Arrow Film Corporation, distributors of the six part production, "Huns Within Our Gates," has received a request from the War Department, office of the General of Staff, requesting a collection of the still photographs made from that production, the communication advising the Arrow Film Corporation that the still plates are to be incorporated in the permanent records of the War Plan Division of the General Staff, as evidence of the part the motion picture companies have played in the present war.

The communication is signed by Colonel C. W. Weeks, General Staff Chief, Historical Branch, and by Major K. Banning, of the Historical Section.

"Huns Within Our Gates" is the first war propaganda picture in which there does not appear a uniform and in which a representative of none of the Allied powers are represented.

The story of "Huns Within Our Gates" was conceived and inspired by the proclamation of the President of the United States, warning loyal citizens against engaging in conversation with unknown persons concerning the plans of our Government.

Oliver Leaves Keeney for Political Work

Arthur Oliver, director of publicity for the Frank A. Keeney Pictures Corporation, resigns to take up political publicity during the ensuing campaign.

His successor with Keeney has not been announced as yet.

B. A. Rolfe Moves

The B. A. Rolfe Productions move this week from their temporary offices in the Godfrey Building to 18 East Forty-first Street, where they have taken practically the entire fifth floor, and where they will have one of the most perfectly equipped offices in the city.

Big Events in Gaumont News and Graphic

Gaumont News No. 27, released on Tuesday, September 24, shows the successful test of the first Caproni plane built in the United States. His Royal Highness, Prince Axel, of Denmark, meets the President and members of the Cabinet in Washington, the harvesting of war gardens by soldiers and an unusually interesting subject to start the Fourth Liberty Loan campaign completes thhe reel.

Gaumont Graphic No. 27, released on Friday, September 27, shows the elaborate preparations the Aviation Corps is making, the saving of California's $14,000,000 grape crop by a quick mobilization of women, the voting of President Wilson in the recent primaries, activities of soldiers and women who are harvesting crops during the scarcity of farm labor, the work of the Red Cross, etc.

Carleton Picture Shows "Garden of Eden"

The story of "Mother, I Need You," the six-reel Lloyd Carleton production, does not deal with a biblical subject, but, as the sub-title of the picture play is "A Story of Eve and Her Modern Sister," a prologue dealing with the tragedy in the Garden of Eden was built into the picture in order that the observer might keep in mind the heritage of the sisters or daughters of Eve.

The producers took on a very large order when they attempted this prologue, and the Doubting Thomases in the camp said it couldn't be done, but it has been done, and, if Gustave Dore succeeded in putting the creation and the Garden of Eden in still pictures, the producers of "Mother, I Need You," have certainly made a most creditable effort at registering the same in pictures that live and move and have being.

The rising of the land from the waters, for instance, is said to be a wonderful bit of cinematographic art, as is also the creation of Eve.

Features---Current and Coming

Bluebird Photoplays

Sept. 9. The Brazen Beauty (Priscilla Dean) 5
Sept. 23. A Society Sensation (Carmel Myers) 5
Sept. 30. The Velvet Hand (Fritzi Brunette) 5
Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau) 5
Oct. 21. Hugon, the Mighty (Monroe Salisbury) 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish) .....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special) .....
Oct. 13. Such a Little Pirate (Lila Lee) .....
Oct. 20. My Cousin (Enrico Caruso) .....
Oct. 20. The Make-Believe Wife (Billie Burke) .....
Oct. 20. Gypsy Trail (Bryant Washburn) ....
Oct. 27. Women's Weapons (Ethel Clayton).
Oct. 27. A Daughter of the Old South (P. Frederick) .....
Oct. 27. Mirandy Smiles (Vivian Martin) ....

SUCCESS SERIES (Reissues)

Sept. 1. The Eagle's Mate (Mary Pickford).
Sept. 8. Wildflower (M. Clark) .....
Sept. 15. The Girl of the Golden West (Special) .....
Sept. 22. Zaza (Pauline Frederick) .....
Sept. 29. Carmen (Geraldine Farrar) .....
Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford) .....
Oct. 20. Snobs (Moore) .....
Oct. 27. The Cheat (Special) .....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Passing of the Third Floor Back" (Sir Johnston Forbes-Robertson).
"Tempered Steel" (Mme. Petrova). .....
"The Life Mask" (Mme. Petrova).
"The Light Within" (Mme. Petrova).
"Daughter of Destiny" (Mme. Petrova).
"Italy's Flaming Front" (Italian Official War Pictures)
Edgar Lewis's "The Sign Invisible" (Mitchell Lewis).
Herbert Brenon's "Empty Pockets."
Herbert Brenon's "Fall of the Romanoffs" (with Iliodor).
"Alimony" (Josephine Whittell).
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur. .....
Sept. 1. Queen of the Sea (Annette Kellerm
Sept. 8. Why America Will Win. .....
Oct. 15. Why I would Not Marry. .....
Oct. 15. 18 to 45. .....

SPECIAL FEATURES

Aug. 4. Doing Their Bit (Jane and Katherine Lee) .....
Aug. 11. The Bird of Prey (Gladys Brockwell) .....
Aug.18. The Liar (Virginia Pearson) .....
Aug.23. Lawless Love (Jewel Carmen) .....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case. .....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
Oct. 27. The Rainbow Trail (William Farnum) .....

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix) ..
Sept. 22. Kultur (Gladys Brockwell) .....
Oct. 6. On the Jump (Geo. Walsh) .....
Oct. 22. Treat 'Em Rough (Tom Mix) .....
Nov. 3. The Strange Woman (Gladys Brockwell) .....
Nov. 17. I'll Say So (George Walsh) .....
Dec. 1. Fame and Fortune (Tom Mix) .....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Oct. 27. Virginia Pearson in "Buchanan's Wife" .....

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther) .....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia) .....6 D
The Marvelous Maciste .....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe) .....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki .....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy) .....5 D
No Children Wanted (Gloria Joy) .....5 D
Miss Mischief-Maker (Gloria Joy) .....5 D
The Midnight Burglar (Gloria Joy) .....5 D
Little Miss Grown-Up (Gloria Joy) .....5 D
Wanted, a Brother (Gloria Joy) .....5 D

Victory Film Company

The Triumph of Venus (Betty Lee) .....5 D

Goldwyn Pictures Corp.

Aug. 11. Friend Husband (Madge Kennedy) 5
Aug. 25. Money Mad (Mae Marsh) 5

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar) .....5 D
Sept. 9. Peck's Bad Girl (Normand) .....5 C
Sept. 16. Just for To-Night (Moore) .....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde .....6 D
Oct. 7. Hidden Fires (Mae Marsh) .....5 D
Oct. 21. A Perfect 36 (Mabel Normand) ....5 C
Oct. 28. Thirty a Week (Tom Moore) ....5 C D

GOLDWYN SPECIALS

Social Ambition 7
The Manx-Man 7
For the Freedom of the World. 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale) .. —

(Plaza Plays)

Aug. 26. Petticoats and Politics (Anita King) ..... —
Sept. 9. Angel Child (Kathleen Clifford) ... —
Oct. 7. Whatever the Cost (King. ..... —
Oct. 21. The Law that Divides (Clifford) .... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Oct. 28. Three X Gordon (Kerrigan) ..... —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale) .. —

(Robert Brunton)

Oct. 14. Goddess of Lost Lake (Glaum) ..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland) ..... —

Jewel Productions, Inc.

Come Through.
Pay Me.
Sirens of the Sea.
Man Without a Country.
The Correspondent.
The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts. ..... —
Sept. — Behind the Lines in Italy. ..... —
Aug. 26. Triple Trouble" (Chaplin) ..... —

Metro Pictures Corporation

Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell) 5

(SCREEN CLASSICS, INC., SPECIALS)

The Legion of Death (Edith Storey), Metro-Rolfe 7
Blue Jeans (Viola Dana), Metro-Rolfe 7
Revelation (Nazimova), Screen Classics, Inc. 7
The Slacker (Emily Stevens), Metro 7
Draft 258 (Mabel Taliaferro), Metro 7
My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc. .....

Mutual Film Corporation

Aug. 18. Hoosier Romance (Selig starring Colleen Moore) 5
Sept. 15. Love's Law (Gail Kane) 5
Sept. 29. Treason (Edna Goodrich) 5

Pathe Exchange, Inc

Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp. 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 20. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D

Select Pictures

Aug. 18. Her Only Way (Norma Talmadge). 6
Aug. 25. Sauce for the Goose (Constance Talmadge) 5
Sept. 9. The Burden of Proof (Marion Davies) 5
Sept. 16. The Better Half (Alice Brady) 5
Sept. 23. The Forbidden City (Norma Talmadge) .....

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn) .. 5
The Barrier (Rex Beach Production) 7
The Wild Girl (Eva Tanguay) 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night. 6
Aug. 18. Inn of the Blue Moon. 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Sept. 1. Untamed (Roy Stewart) 5
Sept. 1. The Mask (Claire Anderson) 5
Sept. 8. Secret Code (Gloria Swanson) 5
Sept. 8. Mystic Faces (Jack Abbe) 5
Sept. 15. The Atom (Pauline Stark) 5
Sept. 22. Desert Law (Jack Richardson) 5
Sept. 29. The Gray Parasol (Claire Anderson) 5
Oct. 6. Tony America (Francis McDonald) .. 5
Oct. 13. The Pretender (Wm. Desmond) 5
Oct. 20. Reckoning Day (Bella Bennett) 5
Oct. 27. Love's Pay Day (Rosemary Theby). 5

Universal Productions

Aug. 12. A Woman's Fool (Harry Carey) .. 5
Aug. 26. Bread (Mary McLaren) 6
Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Oct. 21. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon) 5
Sept. 23. The Girl of Today (Corinne Griffith) 5
Sept. 30. A Diplomatic Mission (Earle Williams) 5
Oct. 7. The Mating (Gladys Leslie) 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Oct. 21. Everybody's Girl (Alice Joyce) 5
Oct. 28. Miss Ambition (Corinne Griffith) 5

World Pictures

Aug. 19. Merely Players (Kitty Gordon) 5
Aug. 26. Inside the Lines (Lewis A. Stone) .. 6
Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Oct. 21. Why Husbands Flirt.
Oct. 28. Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat.....2 acts
It's a Great Life.....2 acts

Released one a month.

June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2417)

Short Subjects Current and Coming

Josh Binney Comedies

(FEATURING FUNNY FATTY FILBERT)

May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures

Released by Sherry Service

Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.

Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Ang. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.

Oct. 13. Tell That to the Marines (Flagg)....2 C

PARAMOUNT BRAY PICTOGRAPHS

Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Oct. 20. Building the Eagle Boat.
Oct. 27. Development of Big Gun Construction.

PARAMOUNT BURTON HOLMES TRAVELOGUES

Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Oct. 20. Fiji Does Its Bit.
Oct. 27. Fire Walkers of Bega.

PARAMOUNT ARBUCKLE COMEDIES

Oct. 27. The Sheriff.

PARAMOUNT MACK SENNETT COMEDIES

Oct. 6. Beware of Boarders.
Oct. 20. Whose Little Wife Are You?

PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"

Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly

GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each

111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies

July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation

MUTT AND JEFF ANIMATED CARTOONS

Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company

BROADWAY STAR FEATURES
(O. HENRY STORIES)

The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D

(WOLFVILLE TALES)

Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D

BLUE RIDGE DRAMAS
(Ned Finley)

The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D

ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)

Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C

SNAKEVILLE COMEDIES
(One reel each)

Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.

ESSANAY SCENICS

How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.

CHAPLIN COMEDIES

By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C

JAXON FILM CORP.

"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D

JAXON COMEDIES

What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C

JUDGE BROWN STORIES

Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D

RANCHO SERIES

In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D

CLOVER COMEDIES

From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C

EBONY COMEDIES

Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C

INTERSTATE FILM COMPANY

The Last Raid of Zeppelin L-21 (War Event) .....2000 ft

PROGRESSIVE FILM

On a Fox Farm (Educational) .....1 ree

CRYSTAL FILM CO.

Romeo and Juliet..... 2 C

CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay William Browning)

What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C

HIGRADE FILM ENTERPRISES, INC

Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C

OFFICIAL WAR PICTURES
(Committee on Information)

Our Bridge of Ships.....2 Sc

SCRANTONIA PHOTOPLAY CORP.

Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C

AMERICAN RED CROSS

The Historic Fourth of July in Paris.....1 Sc
Soothing the Heart of Italy.....1 Patr.

RAINBOW COMEDIES

Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C

Goldwyn Distributing Corp.

CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)

July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Oct. 21. A Pair of Pink Pajamas.....2 reels

King Bee Comedies

June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System

MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"

May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....

ESSANAY

June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.

LINCOLN-PARKER WORLD TRAVELOGUE

Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca Bolivia.

Metro Pictures Corporation

METRO-DREW COMEDIES

Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation

STRAND (BILLIE RHODES)

July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C
Sept. 17. All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C

STRAND (ELINOR FIELD)

Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C

OUTING-CHESTER PICTURES
To be issued one a week

Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....

SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Hearst-Pathe News released each Wednesday and Saturday

Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Oct. 20. Winning the War, No. 1.....1 Top.

ROLIN COMEDIES
One Reel a Week

Sept. 29. Swing Your Partners (Lloyd)...
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd)....

Official War Review released every Monday
Post Travel Series

Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....

THE FAR FLUNG BATTLE LINE

Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....

BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)

July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....

"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)

June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.

"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).

Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.

WOLVES OF KULTUR

Oct. 13. First Episode, The Torture Trap.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.

WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)

Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.

Triangle Distributing Corp.

TRIANGLE COMEDIES

Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C

KEYSTONE RELEASES

May 19. Newspaper Clippings (Francis McDonald, Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918

NESTOR—Their Sporting Blood (Pat Rooney) .....1 C

UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel

Wednesday, September 4, 1918

L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C

Monday, September 16, 1918

NESTOR—Pat Turns Detective (Pat Rooney) .....1 C

Wednesday, September 18, 1918

L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C

Monday, September 23

NESTOR—The Slow Express (Victor Potel(.1 C

Wednesday, September 25

L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C

Monday, September 30

NESTOR—Parted from His Bride (Kerrigan) .....1 C

Wednesday, October 2

L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C

Monday, October 7

NESTOR—His Royal Nibs (Comedy Cast).1 C

Wednesday, October 9

CENTURY—Untamed Ladies (Alice Howell),2 C

Monday, October 14

NESTOR—Perils of the Parlor (De Haven)..1 C

Wednesday, October 16

L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C

Monday, October 21

NESTOR—The Love Craze (Florence Lawrence) .....2 C

Wednesday, October 23

L-KO—Painless Love (Babe Hardy).....2 C

WESTERN AND RAILROAD DRAMAS

Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Oct. 19. The Husband Hunter (Neal Hart).2 C
Oct. 26. The Dead Shot (Helen Gibson)..2 C

UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday

UNIVERSAL SCREEN MAGAZINE
Released Every Monday

UNIVERSAL CURRENT EVENTS
Released Every Saturday

LYONS-MORAN STAR COMEDIES
(One reel each)

Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Oct. 21. Why Worry?.....

SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)

May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.

"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)

July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit)
July 29. Eighteenth Episode (Triumph).

"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)

Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Fighting for Freedom (One Reel Each Week)
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).

BOY SCOUTS TO THE RESCUE
Universal Special

Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES

Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.

BIG V SPECIAL COMEDIES

Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....

THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)

July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode)
July 15. Out of the Web (Fifteenth Episode)

A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)

July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode)
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).

THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)

Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).

DREW COMEDIES
(Mr. and Mrs. Sidney Drew)

July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....

WHARTONS, INC.

The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2415)

CORONA CINEMA COMPANY PRODUCTIONS.

Mother, I Need You.....6 reels

UNITED FILM CORPORATION

Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).

The New Westinghouse Cooper Hewitt Mercury Rectifier will give you Better Results at Less Cost—



FEATURES

—Improved operating characteristics insure increased efficiency and increased power factor over other forms of equipment.

—Additional apparatus included as part of equipment which provides for adaptation to line voltages slightly off normal, automatic starting and protection of bulb against dangerous overloads.

—A simple change, instantly made, adapts the outfit to the operation of the arc on alternating current.

—All mounted in neat, compact, iron frame, preventing accidental breakage of bulb.

To begin with—

(1) *The first Cost is Less*

And, in addition, you secure—

(2) *Higher Efficiency*
(3) *Increased Power Factor*
(4) *Greater Dependability*
(5) *Better Projection*

Buy Liberty Bonds

Hence, and from now on, it will cost you less to increase receipts at the ticket window—because, good projection is a business asset—reliability is a business asset—and, increased efficiency and higher power factor are welcome economies.

It will cost you nothing to find out just why, and in what respect, this simple, inexpensive Mercury Arc Rectifier is superior to former equipments.

An illustrated, Descriptive Leaflet, will gladly be mailed upon request.

It will pay you to investigate.

Westinghouse Electric & Manufacturing Company,
East Pittsburgh, Pa.

W WESTINGHOUSE ELECTRIC

Westinghouse

Equipment Service

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   (a) Rheostat
   (b) Rewinders
   (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
War Industries Board.

235-50

We pledge ourselves to abide by its provisions in every particular

ENTERPRISE OPTICAL MFG. COMPANY
Manufacturers of Motiograph Projectors
564-572 West Randolph Street, Chicago, Ill.

PRECISION MACHINE COMPANY, INC.
Manufacturers of Simplex Projectors
317 East 34th Street, New York, N. Y.

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 Gold Street, New York, N. Y.

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
Davenport, Iowa

Projection Music Laboratory Studio Theatre

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

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War Industries Board.

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Manufacturers of Victor Projectors
DAVENPORT, IOWA

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90 GOLD STREET, NEW YORK, N. Y.

ENTERPRISE OPTICAL MFG. CO.
Manufacturers of Motiograph Projectors
564-572 WEST RANDOLPH STREET, CHICAGO, ILL.

Equipment Service

Devoted to the technical branches of the motion picture industry, containing records of the latest accomplishments in the mechanical and scientific field; projection helps, inventions and suggestions; camera devices analyzed and commented upon; musical cue sheets for important feature pictures; improvements and innovations in the building and furnishing field.

No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Society of Motion Picture Engineers

THE fall meeting of the Society is to be held in Cleveland, Ohio, on October 21st, 22nd and 23rd. This meeting from present indications will be more extensively attended than any thus far held in the two years of the organization's existence.

Mr. H. A. Campe, chairman of the papers committee, has prepared a programme which should prove interesting, enlightening and most instructive, as the various subjects are to be discussed by the most prominent authorities in the country. The programme is to be as follows:

President's Address.....C. F. Jenkins
The carbon arc for alternating and direct current motion picture projection.....W. C. Kunzmann
Incandescent lamps for motion picture work
R. P. Burrows
Standardization of the motion picture industry and the ideal studio.....J. W. Allison
Natural color cinematography.....W. V. D. Kelley
Making of motion picture films.....George A. Blair
Sprocket teeth and film perforations and their relation to better projection.....A. C. Roebuck
Function of the condenser in projection apparatus
Dr. H. Kellner
Projection room and its requirements
F. H. Richardson
Advantages in the use of the new standard narrow width film for portable projectors..Willard B. Cook

The membership of the Society has grown since its organization in July, 1916, by ten men, until today it has a total membership of about fifty. These men represent some of the largest interests in the country who have not only come to realize the importance of the motion picture, but also its need of co-ordination, and the adoption of certain standards which must be complied with before the industry will reach its maximum in importance.

In order that those in the industry and not yet affiliated with the Society may realize its importance, it may be well to mention some of the companies already in the ranks such, for instance, as: General Electric Company, Fort Wayne Electric Company, Westinghouse Electric and Manufacturing Company, Edison Lamp Works, National Lamp Works, Westinghouse Lamp Works, National Carbon Company, Bausch and Lomb Optical Company, Eastman Kodak Company, Gundlach Manhattan Optical Company, Precision Machine Company, Nicholas Power Company, Enterprise Optical Company, De Vry Corporation, Pathescope Company of America, Victor Animatograph Company, M. H. Wohl Company, Universal Film Manufacturing Company, Graphoscope Company of America, Rothacker Film Manufacturing Company, Allison and Hadaway, Bell & Howell Company, United Theatre Equipment Corporation, Prizma, Incorporated, and Wollensak Optical Company.

That these companies have seen the importance of being affiliated should be proof to all those still hesitating on the outside.

I was talking the other day to the representative of a company not yet affiliated. This man, who knows the business well, said he considered the Society a step in the right direction, but that he could not conceive how we hoped to help an industry which did not know what it wanted, except that it was sure it did not want any suggestions or help no matter how sincere or practical. In other words, if the industry would not help itself how did the Society ever hope to help it?

This is the way in which many today look at the Society's work, yet it has gone steadily forward and each meeting accomplishes something that goes to make up the sum total which will count in the end. We must also remember that the industry will not always remain as it is today; some time the scientific details are going to play a more important part, and at that time the Society will be on the ground to point the way.

We are looking for new members. We want more men from the laboratory and studio fields. We should have at least one member from each of the various studios and a member from every one of the worth-while laboratories. We also want camera men of known ability; in fact, any and all influential men in the various branches of this, the fifth industry in point of size in our country. If you are not a member join now. We will be glad to see you in Cleveland. E. K. GILLETT.

Equipment Operating Projection Questions Answered

The Characteristics and Efficiency of Projection Screens

(Concluded from last week)

Focusing Screens

IN the previous section of this article the type of projection screen considered was the usual or reflecting type, which reflects back, to the eyes of the spectator, the image, or picture, projected upon it.

In some cases it is necessary or desirable, however, to project from behind the screen, in which event the image viewed is transmitted through the screen, which must consequently be partially transparent, or translucent.

Another familiar instance where the image projected by a lens is inspected by transmitted light, after its interception by a translucent screen, is the image viewed upon the ground glass or focusing screen of a camera. As the selection of suitable focusing screens and screens for rear projection is a matter of importance, both to photographers and optical projectionists, we have now to examine into the characteristics of the various types of screen which are available for these purposes.

In viewing a projected image by transmitted light it is desirable that the image be of maximum brightness, and at the same time be free from any specularly, or directly, transmitted light. As a rule ground and etched glasses diffuse through an angular distance of but 5° to 15° from the normal to the screen surface, while opal glasses diffuse through an angle of 180°. In the following table the diffusion in various glasses which have been used as rear projection or focusing screens is given. The brightnesses at various angles are expressed as percentages of the brightness of a surface transmitting 100 per cent. perfectly diffusely through an angle of 180°.

Angle	F. O.	P. O.	F. G.	C. G.	E_1	E_2	E_3	O. P.
105°	0.29	0.102	0.076	0.055	...	...	...	..
120°	0.33	0.121	0.125	0.077	...	...	...	..
135°	0.36	0.127	0.193	0.129	...	...	...	..
150°	0.39	0.133	0.386	0.355	...	...	...	..
165°	0.40	0.138	4.13	3.55	...	...	...	..
170°	0.41	0.141	7.9	5.56	3.0	5.5	1.7	2.1
175°	0.42	0.143	12.9	11.3	18.8	23.3	13.1	13.4
180°	0.42	0.145	16.1	13.2	66.0	57.0	135.0	56.6

In the table, F. O. represents flashed opal glass; P. O. pot opal; F. G. fine ground glass; C. G. coarser ground glass; E_1 is an etched glass; E_2 and E_3 are also etched glasses, prepared by a special process which leaves the surface covered with very small, shallow, spherical cavities. These tiny spherical depressions are negative lenses and form minute images which may be viewed with a microscope. In the final column of the table, O. P. is oiled paper of the sort used in the address side of window-envelopes.

The flashed opal glass (*about* 0.1 *mm. thick*) and the pot opal (*about 2 mm. thick*) in the first two columns of the table diffuse the transmitted light to a very high degree, and show no pronounced maximum transmission in the vicinity of the normal, while the fine ground and coarser ground glasses transmit chiefly within a small angle near the normal. The etched glasses are intended to concentrate the transmitted light within a small angle in the vicinity of the normal.

The fine ground glass (F. G., column 3) is a part of the mirror with ground surface No. 13, Table 1 (*see last issue*), and it is interesting to note that the light in passing twice through the ground surface (*when the ground mirror is used as a reflecting screen*) is diffused twice as much as when the same ground surface is used as a transmitting screen.

The extremely high diffusion of opal glass, even in very thin layers, is to be attributed to the fact that the diffusing particles are of just the proper size to give maximum diffusion, namely, of the order of two or three light wave-lengths. Opal glass is still almost completely diffusing in thicknesses as small as 0.1 mm., and when ground to a thin wedge shows regular transmission in thicknesses up to about 0.05 mm.

A Case of Laboratory Carelessness

Mr. John Rosecrans, Sioux City, Iowa, a valued correspondent and member of the National Anti-Misframe League, writes as follows:

"I am enclosing a misframed negative splice taken out of a two-reel Universal Helen Holmes railroad story entitled 'Danger Ahead.' We are receiving our Universal films from their Omaha exchange. Although Mr. C. H. Calvert, exchange manager, is prompt in checking up careless, incompetent operators and careless inspectors, I doubt the wisdom of placing upon him the blame for incompetent and careless laboratory employees. So I decided to forward this sample to you with a suggestion that whatever correction you may be able to secure, through the general offices, will, without doubt, be appreciated by the profession in general. For what is more exasperating to an operator than to have to hunt out a negative mis-framed splice? And the Universal is releasing these negative misframed splices entirely too frequently of late.

"I would also add a few remarks to the articles of Brother T. A. Gramtling, of Florence, Ala., and of Brother W. J. Fallon, of Sioux City, Ia., in regard to carbons and carbon troubles. I was working with Brother Fallon at the time he had his carbon troubles and I am positive that he was correct in his article contributed. Never before did I ever use such an absolutely worthless 'bunch of junk' called carbons. To more fully appreciate this statement, it would be necessary to use a few of the same kind—even with a generator set. Brother Gramtling may be correct about using 5/8" upper and a 5/16" silver tip lower with 50 amperes at 48 volts supplied by a 60 volt generator. But I would like his opinion as to possible results using 110 volt circuit supplying juice to five or more large power motors before reaching rheostats. I am using 45 amperes at the arc, with 3/4" upper and 7/16" Hold ark at the bottom, drawing through a separate rheostat for each machine, from a three-wire circuit, and am getting a good, clear, white light. Tried a 5/8" cored upper, but was unable to keep a steady arc, and had to burn carbons about 3/4 inch apart, thus getting a beautiful 'ghost' all the time. With the 3/4" upper I burn them about 3/8 inch apart, get a clear field and no trouble with arc flaming. I would like to see some others contribute experiences in regard to carbons and carbon troubles. Who will be the next? Who has had trouble and found the remedy? Come on, brother operators, and tell us about it. Everybody, manager, operator, or even the ticket seller, is interested in projection in their own theatre, and most of them read the articles contributed to the Projection Department. Let's all contribute and make the Department of interest to all by contributing experiences whether of large importance or seeming insignificance. The operator using a Powers 5 or Pathé machine and burning A. C. three nights a week is just as much of interest as the seventy-five-dollar-a-week projectionist of the largest cities, who rides to work in his own private Ford and puts in a day looking wise and bossing an assistant around to see that he earns his salary. So let us see a few more articles from interested operators and managers also."

Comment: The film clipping sent in by Mr. Rosecrans consisted of a section of subtitle, but what appeared to be a misframe in the negative from which the strip had been printed was, in reality, an apparent overlapping of two of the images at the frame-line—the extent of this overlap being equal to one-fourth the height of a picture on the film. The same appearance was noted at the two frame-lines preceding, although less in extent, so it was apparent that the printer had failed to properly register

(*Continued on page* 2424)



about the new light source for motion picture projection—the

WESTINGHOUSE MAZDA LAMP

which produces better pictures for less money

Write for a copy of this booklet

Visit our booth at the Motion Picture Exposition at Madison Square Garden, and let us show you how much easier and simpler the WESTINGHOUSE MAZDA LAMP is to operate than the arc light; why it uses less current, makes better pictures and is more reliable in every way.

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For Canada—Canadian Westinghouse Co., Limited, Hamilton, Ont.

WESTINGHOUSE MAZDA LAMPS

for Motion Picture Projection

(*Continued from page* 2422)

the images at that point. This frequently occurs, following a bad splice in the negative, but the films generally come into correct register again within a few feet of film, or within the space of a few images if the machine be a good one and in proper adjustment.

However, the defect brought to our attention by Mr. Rosecrans is directly chargeable to the laboratory, and one which should not be allowed to persist, for although slight defects frequently occur in the making of positive prints, these are all supposed to be removed before the films are shipped out by the laboratory. When misframes and places out of register are discovered in a new print, with no splices existing in the vicinity of the defective spots, it is readily apparent that such defects are of laboratory origin, and it is also fair to assume, in such instances, that the prints have not been inspected by the laboratory at all.

We have forwarded our correspondent's film clipping to the Universal Film Mfg. Co., with a report of the circumstances, and we have no doubt but what they will provide for more rigorous laboratory inspection in the future, because they have always co-operated with the members of the National Anti-Misframe League in the past.

With regard to the matter of carbons and carbon sizes, we believe that Mr. Fallon's views in this matter are now well understood by all the readers, but, as the present correspondent says, the experience of other operators on this matter is always useful for study and comparison.

In the majority of cases where D. C. is used for projection, the arrangements are such that a great deal of electrical energy is lost in resistances of some form or another, and it is possible that the carbon manufacturers recommend 5/8" upper carbons for amperages up to 45-50 because they represent less additional resistance in the circuit than would be the case if larger carbons were used for the same current—the final result representing slightly greater efficiency in the case of the smaller carbons.

There is no doubt whatever that a satisfactory light in all respects can in many cases be attained with a 5/8" cored upper carbon at 45 amperes, but on the other hand cases are known to all operators of experience where a larger upper carbon was required to produce a well-behaved arc, just as in the case of our correspondent. As it is the screen results, rather than small differences in relative efficiency, which are of chief concern to the average operator and exhibitor, we believe that most any operator would follow Mr. Rosecrans' procedure of increasing the upper carbon size, if a superior control of the light for the same amperage was thereby to be attained.

When it comes to increasing the amperage also, in addition to increasing the carbon size, we doubt that there is anything actually gained above 45 amperes. The brightness of the D. C. arc crater becomes a constant at considerably below that amperage, and the uncorrected condenser system cannot efficiently image the enlarged craters formed at high amperages, but this is another line of consideration, not raised by our correspondent.

We heartily endorse all of Mr. Rosecrans' good, sound, sensible remarks about the desirability of operators and managers frequently communicating their experiences and their difficulties to the Projection Department, and we stand ready to publish, advise and comment upon them at any time. Mr. Rosecrans sets a good example; let others follow it by bringing up for attention and discussion any subjects whose elucidation will be of benefit to all the operators.

Discolored Light with A. C.

Mr. Jacob Sheetz, Allentown, Pa., writes as follows:

"I am using White A. C. Carbons on a Bell & Howell Compensator on 40 amp., and I get kind of a pinkish bluish light when projected on a gold-fiber screen. When I press the carbons closer together the light changes to a yellowish or very light brownish on the screen. However, I keep a short arc on A. C. What causes this? Have the carbons a natural tendency to give such a light for they should give a very soft snow white color, and a very bright screen illumination?

"How can I coat a screen, just a regular muslin screen, in order to make either a silver screen, or a gold fiber. Can it be made by using silver glaze, or aluminum and bronze for a gold fiber?"

In reply: We do not think the correspondent can blame the discolored appearance of his screen illumination to the brand of carbons used; it is more likely that his method of setting them is at fault, or that his projector optical system can be adjusted to produce a more satisfactory screen result.

If the A. C. arc is so trimmed that images of both the upper and lower carbon tips are in focus simultaneously at the cooling plate there is generally a bluish streak across the center of the screen, and as this can hardly be avoided when the light from both carbon tips contributes to the spot, it is generally necessary to utilize the light from only one carbon tip for projecting the pictures, and if this is done the discolored streak across the screen of course disappears. If only one of the incandescent tips of the A. C. arc is to be used, it is naturally more convenient to use the tip of the upper carbon as light source. This is accomplished by advancing the position of the lower carbon, as with the D. C. arc; thus the lower carbon tip will be far out of focus when the tip of the upper carbon is clearly imaged on the cooling plate. If the illumination furnished by the upper carbon tip alone is not sufficient at the screen, then the amperage must be increased. The brownish appearance of the screen illumination mentioned by the correspondent is the natural result of feeding the carbons too close together.

Considering further the bluish tinge in the light of which the correspondent complains, this may be due to other reasons than the one already advanced. If too great a distance is maintained between the carbon tips, then there will be some flaming of the carbons, and the blue or violet color of the arc flame must naturally be apparent on the screen. The arc flame will always cause a blue spot in the vicinity of the center of the screen if the condenser distance is such as to focus the carbon tips (*or crater with D. C.*) at the aperture of the projector, but in such event the ghost may be made to disappear by suitably altering the condenser distance.

We will not publish instructions for the preparation of metal-coated screens by exhibitors, as the results of such attempts seldom justify the time and money expended, and suitable screens of this variety are on the market in abundance, and at fair prices. If an exhibitor has plenty of current available for projecting he will probably do as well with a white plaster or similar screen as with any other, but a plain muslin curtain is, of course, very wasteful of light, because a great deal passes right through instead of being reflected back to the eyes of the spectators.

Numerous Simplex Installations in the Service

IN the short time that J. S. Cifre has been connected with the Boston Motion Picture Supply Company, 197 Pleasant street, Boston, Mass., exclusive distributors for the Simplex projectors in Massachusetts, Rhode Island and Connecticut, he has made a number of installations of this make in New England.

Among the machines installed by him in September were three type "S" Simplex, motor driven, projectors at the United States Naval Training Station, Newport, R. I. Spotlights and booths were supplied with two of the machines which were installed in what is known as Destroyer Hall, a building two hundred and fifty feet by one hundred feet wide, with a fully equipped stage, and the third machine was placed in the Barracks "B" Building. One Simplex was already in use there. The films for both halls are booked by Lewis Astor, a sailor, who before entering the service, managed seevral theatres in New Orleans and its suburbs.

The Destroyer Hall opened with "Hearts of the World," and as in the case of the Barracks "B" Building, shows pictures every night in the week for the benefit of the men in the service. The machines are operated by two sailors, Arthur Martin, a member of Local No. 306, N. Y., and Sid Garwood.

Two other naval installations have been credited to Mr. Cifre's efforts in the last month. He installed a Simplex, motor driven, machine on the U. S. S. Savannah, and also a type "S," motor driven, Simplex on the U. S. S. Delaware.

While providing Uncle Sam's sailors with the means of seeing pictures, he did not neglect the boys in the army. He placed a type "S," motor driven, Simplex in the Christian Federation House, a finely appointed hut used for the entertainment of the soldiers at Camp Devens, Mass.

Among the theatre installations made by him is the Orient Gardens theatre, East Boston, Mass., which purchased two Simplexes. The owner is James F. Powers, who also owns the Congress Hall theatre, South Boston, Mass. The Orient Gardens theatre is a cozy family house, with a seating capacity of about one thousand, and ranks with the best equipped theatres of that locality.

Pathescope Co. Introduces Portable Generator of Novel Type

ON account of an ingenious illuminating system, which has always distinguished the Pathescope from other portable projectors, that instrument is capable of producing brighter screen illumination with a current consumption of about 40 watts than is obtainable with the ordinary systems using from 300 to 500 watts.

Thus the Pathéscope has always been a favorite with storage battery equipment on account of the very light current consumption, amounting to only a trifle over 2 amperes at 14 to 16 volts. Where storage batteries can be given intelligent attention and promptly recharged when exhausted, they make an ideal source of lighting current for the Pathéscope, but the makers have found that in remote localities the storage battery is not only subject to breakage in transit, but difficulties in recharging cause the batteries to be neglected until they are ruined by sulphating.



Portable Generating Outfit for Use With the Pathescope

On that account the Pathéscope Co. of America have developed for remote localities and particularly for export business, the hand operated generator shown in the illustration. In this apparatus a high grade direct current generator is used, driven by a belt from a fly wheel equipped with two cranks.

The generator gives sufficient current to properly illuminate an 8′ by 10′ screen at the moderate crank speed of 100 r.p.m., and may be placed at any distance from the projector, to which it is connected by suitable wiring.

The Pathéscope Company can furnish either the complete self-contained generating unit, as shown, or the generator only, and it is obvious that the generator can be driven in any other way, such as by a tiny gasoline motor, or a windmill, or water power. Only about 1/15 hp. is required to operate the generator.

For light weight and portability, this outfit is certainly a big step in advance of anything hitherto developed. The projector, as illustrated, weighs only 17 pounds and packs in a case 16″ by 13½″ by 8″. The generator weighs 12 pounds. The driving mechanism, including the stand and telescoping legs, weighs 68 pounds.

Bausch and Lomb
Projection Lenses

have long been considered standard equipment by the leading motion picture machine manufacturers. The product of America's greatest lens specialists, who have been producing high grade lenses of one type or another for 65 years, they are unexcelled in the clear-cut, evenly illuminated pictures they produce on the screen.

Because of the demand made upon our resources for some of the Government's most important military needs, we are unable to make projection lens deliveries for the present. While proud to be of such service in this world crisis, we shall expect to serve our other patrons even more efficiently than before, when the world is again at peace.

Bausch & Lomb Optical Co.
569 ST. PAUL STREET ROCHESTER, N.Y.
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Leading American Makers of Projection Apparatus (Balopticons and Lenses), Photographic and Ophthalmic Lenses, Microscopes, Binoculars, Range Finders, Gun Sights, Searchlight Reflectors and Other High-Grade Optical Products.

PERFECTED PROJECTION

THE mechanism of the DeVry Portable Motion Picture Projector is so wonderfully simple as to commend itself instantly to the amateur operator, while it combines all the necessary qualities of perfected projection to delight the appreciation of the professional.

Adopted by the United States Government in all Departments where motion pictures are used, and by the American Red Cross, at home and abroad. .Used also in all Y. M. C. A. work, on transports, at home and "over there."

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THE MOTIOGRAPH DE LUXE
is always on the job and ready to give
EFFICIENT SERVICE
This machine because of its low cost of upkeep is worthy of the name
THE PROJECTOR PREDOMINANT
All GEARS, SHAFTS and SPROCKETS made of STEEL, BUSHINGS made of BRONZE.
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Produce Incomparable Results

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GOERZ

Goerz Kino Hypar F:3.5

Improvement is the constant aim of motion-picture producers. Scenes and effects must be well-nigh perfect. To accomplish such effects we recommend the GOERZ KINO HYPAR F:3.5 lens. It is made in 1⅝, 2, 2⅜ and 3 inch focal lengths and may be fitted to nearly all standard equipments. Used with the well-known GOERZ VIGNETTING DEVICES it leaves nothing to be desired. Write now or call for our latest descriptive matter.

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Mazda Incandescent Electric Lamps for Projection Service

FOR several years development has been proceeding to adapt the Mazda incandescent electric lamp to motion picture projection.

This work has involved exhaustive studies of light source dimensions, optical systems and lamp performances. It has now reached a point where the incandescent lamp manufacturers announce a complete line of lamps for projection service. Of these the one which will deliver the most light to the motion picture screen is the 900 watt, 30 volt, 30 ampere Mazda C lamp. This lamp is in the T-20 tubular bulb, 2½" in diameter, 10" overall length, with a light center length of 4¾", and is fitted with the mogul screw base. It must be used with its own mirror and condensing lens system, the latter part of which has been recently developed, and will then give staisfactory service for throws up to 100 feet on a 12 x 16 screen with prepared or reflecting surface when the current consumption of the arc replaced does not exceed 60 amperes A.C. or 30 amperes D.C.

The next smaller amount of light is delivered by the 600 watt, 30 volt, 20 ampere lamp, which must also be used with its own mirror and condensing lens, and which finds its application where there are shorter throws and smaller screens, such as are used in churches, lodges and other places where less amount of light than that given by the 900 watt lamp is adequate. This lamp will find its major or principal use on country home lighting outfits and elsewhere where the power supply is limited. The lamp is made in the T-20 bulb, having the same overall dimensions and same light center length and base as the 900 watt lamp.

For other special services, such as portable projectors, stereopticons, spot lights, etc., additional Mazda C lamps in tubular bulbs have been standardized, giving a complete line of lamps in tubular bulb, as listed below.

MAZDA C LAMPS IN TUBULAR BULBS FOR STEREOPTICON AND PROJECTION SERVICE.

Volts	Watts	Bulb	Base	Light Center Length
6	72	T-10	Med. Screw	3⅜
6	108	T-10	Med. Screw	3⅜
12	72	T-10	Med. Screw	3⅜
12	108	T-10	Med. Screw	3⅜
28-30	300	T-16	Med. Screw	3⅜
28-30	*600	T-20	Mog. Screw	4¾
28-30	**900	T-20	Mog. Screw	4¾
110-125	300	T-16	Med. Screw	3⅜
110-125	600	T-20	Mog. Screw	4¾
110-125	1000	T-20	Mog. Screw	4¾

**This 900 watt Mazda C lamp is recommended in all cases for general motion picture theatre service.

*This 600 watt Mazda C lamp is recommended for short throws and small screens such as found in churches, lodges, etc., where a less amount of light than that given by the 900 watt lamp is adequate, and for use on country home lighting outfits where the power supply is limited. It is not recommended for general motion picture theatre service. *October* 1, 1918.

Operators' Inquiries

H. C. Young, Pittsfield, Mass., inquiries "From the head of my machine to the screen is a distance of 82 feet and my screen picture is 18 feet 3 inches by 14 feet. What size condensers do I need?"

Reply: Although the correspondent, like many others, has failed to furnish complete data, we assume from the measurements given that his projection objective is of 4 inches equivalent focus. We would therefore advise a 6½ inch and a 7½ inch condenser combination. If the condensers are of good quality and if the combination is properly focused, *i.e.*, at the correct distance from the aperture, a suitable screen illumination should be obtained if other things are right.

Chas. H. Gresty, Blackwell, Okla., inquires: "What is a satisfactory recipe for making film cement? I make my own by dissolving 3 inches of plain film in one ounce of accytic ether. Do you approve of this?"

Reply: We do not approve of such a mixture, but would oppose the following recipe. It is: equal parts of collodion, sulphuric ether, amyl acetate, accytic ether.

WE PUT THE MOVE IN MOVIES—HERE

OVER THERE—Our boys have the IMSCO ENGINE *and* GENERATOR LIGHTING PLANTS for motion picture projection (and hut lighting), combined with the famous IMSCO SILVER SCREEN for perfect projection.

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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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Theatre.....

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Motion Picture News
Solve Your Problems
Submit your questions to the
EDITOR OF THE CAMERA DEPT.

"NEWMAN" BRASS FRAMES AND RAILS



Read what C. A. Morrison of The Princess Theatre, Hartford, Conn., says about Newman Quality:

Gentlemen:
We have purchased quite a number of Brass Frames and Easels, together with Brass Ticket Rail and Three-Sheet Brass Poster Frames of your Company.
All of these goods reached us in perfect condition and the quality was the best. I have told several other managers in the city of your goods and in several instances orders have been sent you—all of which goes to show that your best advertiser is a satisfied customer.

PRINCESS THEATRE CO., Inc.
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We manufacture the frames in various finishes which do not require polishing.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Notice! Anti-Misframe League Members

Membership cards are now ready and are being sent out as fas as possible. There are a number of operators, however, who have neglected to send in the desired information. If you will fill ou the blank and mail to this office, button and membership card wil be forwarded.

Member's name.....

Home address.....

Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent i this information, but it is for those who have neglected doing so many having merely given their names and name of city, withou any street address, making it impossible for the post office to de liver the letters addressed to them.

League Has Another Lady Member

THE acquisition of one of the fair sex as a member is alway an event in the history of the National Anti-Misframe League and requires to be chronicled, because it is gratifying to learn tha the female element amongst exhibitors recognize the importanc of the League's endeavors.

We were almost deprived of our opportunity to announce th recent enrollment of a lady member who typewrites her letter and signs them man-fashion, omitting the "Miss," but a mor recent communication has awakened us to our previous lack o penetration.

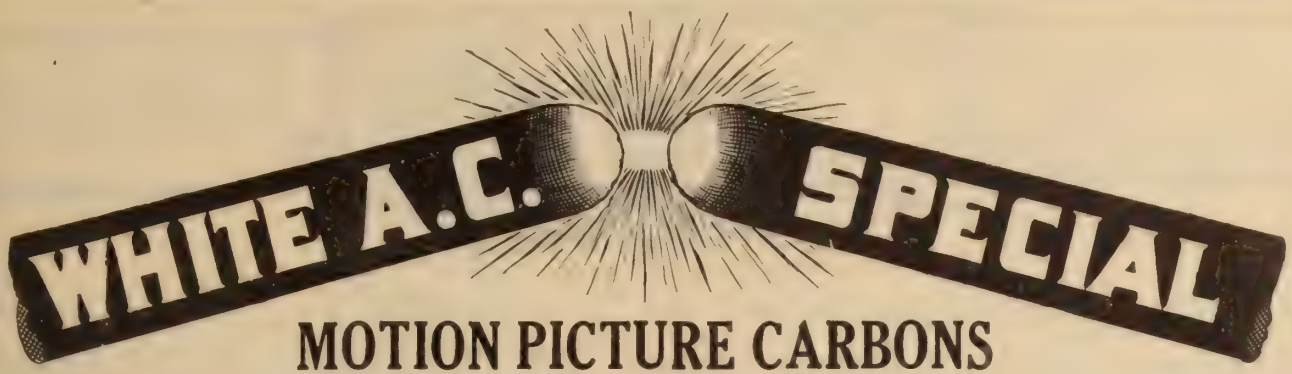
Now that the secret is out we hasten to apprise the member of the N. A. M. L. that the lady's name is Miss Oweka Wood ruff, manageress of ahe Southern theatre, Bucyrus, Ohio.

Miss Woodruff has just set the final seal of her approval upo the motives of the League by inducing her operator to enroll alsc

Nicholas Power Notes

THE Power's Cameragraph has been selected by the Common wealth of Australia for projecting all pictures before the Cen sorship Board. Every film used in Australia must pass befor the censors. This means that all films used in Australia mus first pass through a Power's Cameragraph.

THE Perkins Electric Company of Montreal, through Georg F. Perkins, report that business in Power's Cameragraph is very encouraging. They state they have just placed an orde with the Canadian Government for eighteen 6 B Cameragraphs.



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For Alternating Current Projection

Silent operation of the arc and flickerless screen illumination is a reality with the use of White A. C. Special carbons on alternating current. Complete elimination of these disagreeable features of the old A. C. arc has made the alternating current arc a much more efficient light source.

White A. C. Special carbons give a pure white light of high intensity so necessary for even screen illumination and perfect definition.

It is absolutely unnecessary to invest a single cent in extra equipment to obtain excellent low cost projection. Simply replace the old A. C. carbons with White A. C. Specials.

Silvertips for Direct Current Projection

THE SILVERTIP IS THE STANDARD NEGATIVE CARBON. IT GIVES A PURE WHITE LIGHT OF HIGH INTENSITY

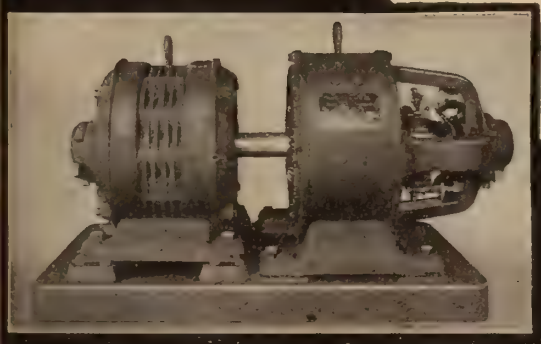
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Clear and Steady Pictures—Satisfied Patrons--and Westinghouse Motion Picture Equipment all mean the same.

There is no longer any excuse for poor projection. With WESTINGHOUSE MOTION PICTURE EQUIPMENT the projected pictures are clear and defined and the illumination constant. "Movie" goers appreciate well projected pictures and patronize those theaters where there has been no detraction in the entertainment derived from high-class pictures.



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A WISE GOVERNMENT RULING

The judgment of Government officials that motion pictures are important factors in winning the war, has resulted in classifying this industry as essential. A more gratifying form of recognition could not have been bestowed and it should serve as a reminder of the importance of ***continuing*** the good work. Right here, we want to remind you of the importance of ***good projection***. Why should the operator be handicapped? Why should your patrons be forced to strain their eyes on dim and flickering pictures, when

WESTINGHOUSE MOTION PICTURE EQUIPMENTS

will transform that flickering alternating current into steady direct current that makes the operator's job easier and the patron's delight greater? Write for our folder Number 4343.

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Westinghouse

We have secured good advertisers to talk to YOU. Listen to them!

Camera Laboratory — Picture Making — Studio Technique

The Bell & Howell Splicing Machine

THE motion picture business is essentially an advertising business and certain departments of it are in the nature of things thoroughly advertised. There is, for example, no lack of publicity concerning the producing or exhibiting departments of the business.



Fig. 1.—Old Style Splice

But there is another department of the business of equal importance with those just mentioned, which is pretty generally overlooked. No dramatic interest attaches to the mechanical processes of the motion picture business, and there is nothing about them to arouse either vigorous denunciation or extravagant praise. But the importance of these processes is fundamental, since they are the foundation of the making and exhibiting of all motion pictures.



Fig. 2.—Bell & Howell Splice

Manufacturers of motion picture machinery have, during the past few years, gone quietly about the work of standardizing the mechanical processes of the industry. One of these processes—that of splicing the film—seems, however, to have been quite overlooked until lately. Film folks from laboratory to projecting room have, from the beginning, scraped two pieces of film more or less carefully; put some cement on the scraped places, laid one piece on top of the other and formed the splice illustrated by Fig. 1. Perhaps "patch" is a better word than "splice" just here. At all events, this method of joining film has many drawbacks. The film is doubled in thickness at the splice and is naturally stiffer there than at any other point, and so it "jumps" the sprocket. The stiffening of the film makes it less pliable, thus weakening the bond of the cement, and so the film is easily pulled apart at the splice. Other disadvantages of this method will suggest themselves, and they are so numerous as to make the patching of film splices an item for consideration in every exchange and laboratory.

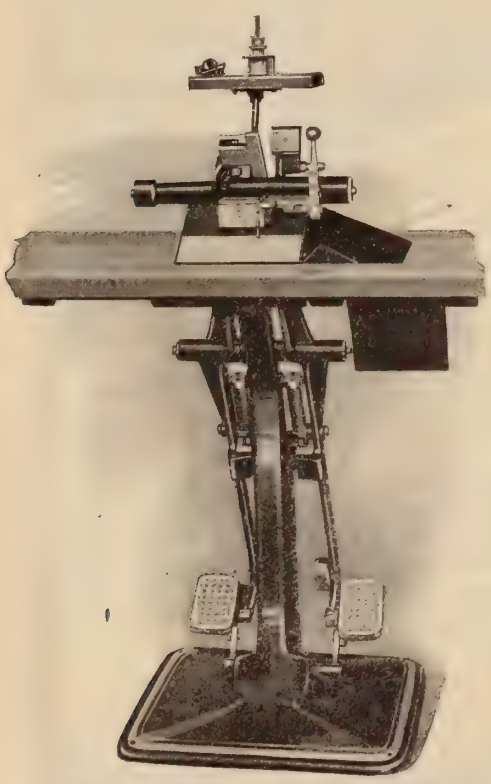


Fig. 3.—Bell & Howell Splicing Machine

Of course, such a condition of things demands correction in the interest of economy and efficiency, and the machine here illustrated (Fig. 3), is offered as a solution of what has become a serious problem.

The Bell & Howell Standard Film Splicing Machine produces a splice such as that illustrated in Fig. 2, which, like Fig. 1, represents a magnification of 40 diameters. It will be noticed that this spice is but one-third as wide as the old style splice, and that instead of doubling the thickness of the film, it adds but two and one-half thousandths of an inch to its thickness. This splice does not stiffen the film, nor lessen its pliability, and it follows that the spliced sections are much more firmly joined than by the old method. And, what is of just as much importance, it does not cause the film to "jump" the sprocket. In short, it is about all that the old splice is not, but ought to be. This machine qualifies for a place among the standardized machines and instruments made by the Bell & Howell Company, since it standardizes the width and thickness of the splice and its relation to the frame line and the perforations. The new machine has already found its way into a large number of the leading laboratories of the country and unsolicited orders have come in for export shipment.

Craftsmen Laboratories Increase Floor Space and Equipment

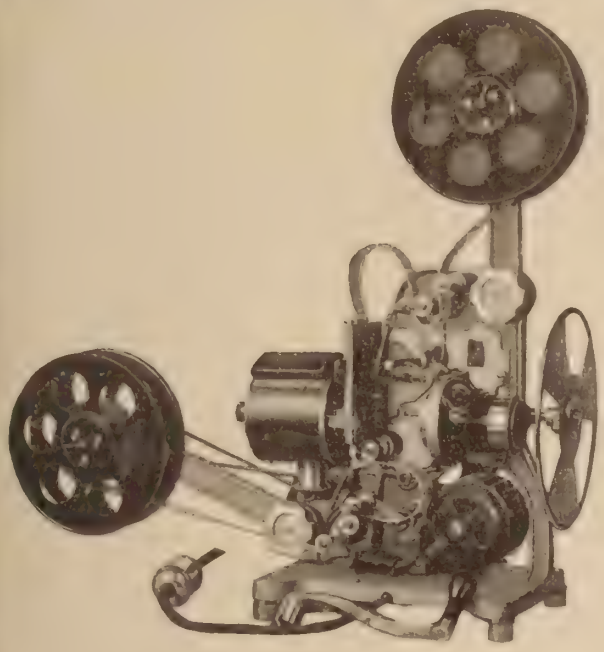
WHEN the Craftsmen Film Laboratories at 251 West 19th Street, New York City, were opened a little over a year ago, we gave a description of their efficient arrangements and modern equipment (*Camera Dept., NEWS of August* 4, 1917), but the growth of this firm's business, due to their policy of turning out technically perfect film, has necessitated a great increase over their original floor space, and the installation of many new machines and devices.

The interest taken by the concern in the technique of film production and processing makes the Craftsmen Laboratories an interesting place to visit at all times, and we have here to record the most important of the additions and changes which have been made to the equipment, and in the former arrangements of this plant.

The added space which has been taken by the Craftsmen Laboratories consists of an entire floor, which is the second floor at 251 West 19th Street, the original laboratory being housed on the floor above. The executive offices have, of course, been moved down to the second floor, for the convenience of customers, as have also the negative assembling department, the negative developing department, and the title-making department. In addition a large projection room, where a good-sized screen picture may be viewed at a comfortable distance, has been installed on the second floor, and may be reached by visitors with the minimum of inconvenience.

Even under the more restricted arrangements prevailing when the entire laboratory was on the third floor, negatives were always developed in a separate room at the Craftsmen plant, but a new negative developing room has been fitted up on the second floor. The air for this room is filtered by a system which completely changes it every three minutes, while the safe-lights are specially selected to permit the efficient handling of the very rapid modern negative stock. No metal pegs are to be found in the film racks, or frames, used in the Craftsmen Laboratory, but instead the racks are provided with wooden pegs.

Next to this negative developing room is a special drying room for negatives, which is one of the recent additions, located on the second floor. Here also the air is specially purified to exclude all dust, and three large drying drums accommodate the films



THE NEW

Premier Pathéscope

with its slow burning film

IS THE ONLY EQUIPMENT NOW APPROVED BY UNDERWRITERS' LABORATORIES, INC.,

FOR UNRESTRICTED USE ANYWHERE

No Fireproof Booth or Insurance Restrictions

The New Premier Pathéscope will run the narrow width, slow-burning film recently adopted by the Society of Motion Picture Engineers, as the New Standard for all portable projectors.

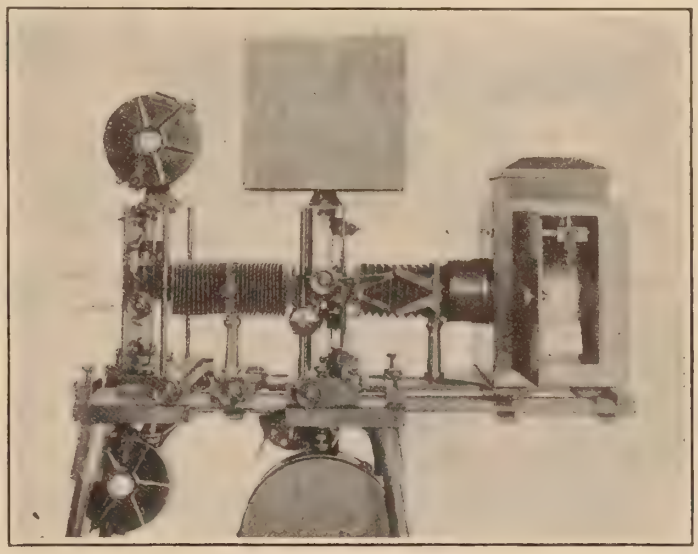
WE MAKE

Pathéscope Prints from Standard Negatives. Pathéscope Negatives from Standard Positives. Standard Prints from Standard Negatives with any new position of frame line.

Motion Picture enlargements up to full standard size from any portion of standard motion picture negative not less than ¼ of its size. (This is particularly applicable to making close ups and enlargements of heads, surgical operations, special industrial details, or mechanical operations, etc.)

Owners of Standard Films can have Pathescope Prints made therefrom which can then be exhibited anywhere, without booth or insurance restrictions.

Pathéscope Prints of Manufacturer's Industrial Plants and Processes, if *of Educational* value, will be given wide circulation in Schools, Churches and Institutions through our Pathéscope Film Exchanges in principal cities.



A PATHÉSCOPE COPYING MACHINE

We will perforate Eastman Slow-Burning Positive Stock with Pathéscope patent perforation at ¼ cent per foot, in the 28 millimetre narrow width recently adopted by the Society of Motion Picture Engineers as the new Standard for portable projectors, to comply with requirements of the Underwriters' Laboratories for use without enclosing booth or insurance restrictions.



LABORATORY—LONG ISLAND CITY

The use of Pathéscope perforation dispenses with the necessity for any framing attachment, as threading in the projector automatically frames the picture. The patent on this perforation insures protection from possible unscrupulous infringers who might otherwise be tempted by the cheapness of celluloid stock to use it for portable projectors.

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ONCE MORE

We call your attention to our long experience and excellent facilities for serving you when it comes to doing your DEVELOPING and PRINTING.

We are sure EVANS can please you better—much better in quality of work. Remember it costs you nothing to investigate. Why not do so now?

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Figure 19

Catalogue H on request

LIGHTS FOR STUDIO

Klieglight Arc Lamps
2-Section Klieglights
Lilliput For Travelling Spot Lights

Kliegl Bros. PROPRIETORS

242 West 50th Street, New York City

developed in the dark-room adjoining. These drums are of exceptionally light construction, and are consequently very easy running, a very small motor sufficing to drive the loaded drum at the requisite speed. Even the motors are protected from dust in this immaculate drying-room, as they are covered with special housings whose only openings are those through which the driving belt passes.

Besides the various departments already mentioned, there is a series of cutting and assembling rooms on the second floor, for the use of directors and other customers of the laboratory.

The inspection room of the Craftsmen plant originally contained two regular Simplex projectors, which were used in projecting all finished product, in order to locate and eliminate any defects of manufacture. Due to the increased volume of work handled by the concern at present, it has been necessary to augment the inspection facilities, and a new inspection room has been installed, equipped with four Simplex projectors, and the same number of operators. The projectors are equipped with Sheck adaptors, using Mazda lamps, instead of the arc light previously used, and by an ingenious connection the Mazda lamp and the motor of each machine are put into operation simultaneously by snapping a switch, while the pilot light, with which each machine is provided, is extinguished automatically at the same instant. In this new inspection room the throw is short, and a small screen image is viewed by the inspectors at close range.

Proceeding upstairs to the third story, which originally accommodated the entire Craftsmen plant, we find that the removal of some departments to the floor below has permitted the necessary extension of those still remaining. The room formerly occupied by the projecting machines is now the polishing department, where the films are cleaned by Duplex polishing machines. The printing room has had its equipment more than doubled, for where there were formerly four Duplex printers, nine of these machines are now installed, and to facilitate rapid and uninterrupted printing special reels, carrying 1,200 feet of positive stock are attached to each printer mechanism. This permits each operator to print without stopping to renew the positive stock for three times as long as the former method. The rolls of printed stock sent to the developing room are, of course, only 200 feet long, as is usual the operator cutting these lengths from the large supply roll after they are printed.

The assembling departments, which occupy a considerable portion of the third floor, remain much the same in arrangement and activity as on our earlier visit, but a Bell and Howell splicing machine has been added to the equipment. This device gives a good account of itself in actual use, and the Craftsmen Laboratories report that more splices can be made with it in a given time than by the most experienced joining room hand, while the quality of these machine splices is already well known.

Positives are all developed, washed and dried on the third floor of the laboratory, in rooms whose air is carefully regulated as to temperature and freedom from dust, and to meet the requirement of increased production the water filtering capacity has been trebled, thus insuring plenty of suitable wash water at all times. The substantial growth of the Craftsmen Laboratories in the space of one year's time is proof that producers are learning to discriminate in the matter of developing and printing.

Cine Camera Objectives

Mr. A. S. Walker, Trenton, N. J., inquires: "Are 2" focus lenses for motion picture photography now procurable, and if so where can I get one? These seem to be off the market at present."

In reply: As all of the optical companies who formerly made photographic objectives are now engaged in the production of instruments used in warfare by the several branches of the service such objectives are not being made systematically, in quantities for outside use at present. It is true that a few photographic objectives are still made by the various optical manufacturers, but these are all made on special order, and are used in work of national importance.

Before ceasing the manufacture of photographic and cinematographic objectives in quantities some of the large firms made up a considerable reserve stock of their most important types, including motion picture camera objectives, of course.

It is just possible that the Bausch & Lomb Optical Company, Rochester, N. Y., might be able to furnish a 2" cine Tessar, as the C. P. Goerz American Optical Company, 317 East 34th street

(*Continued on page* 2434)

THE SUN-LIGHT ARC

The Light That Never Fails

The sun-light that has no clouds to mask its illumination.

Don't fail to see the Sun-Light Arc illuminate Madison Square Garden for motion picture photography.

First time in history.

Pay a visit to the National Motion Picture Exposition, opening on Saturday, October 5th, until Sunday, October 13th.

Sun-Light Arc Company, Inc.

218 West 48th Street

New York City

TransVerteR



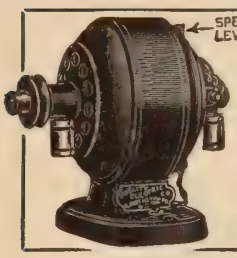
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Lancaster, Pa.

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80 Fifth Avenue, New York
Phone, 3227 Chelsea

Addressing Printing N[182] *Multigraphing Typewriting*

"TO HIM THAT HATH"

(World-Montagu Love)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Silent Sorrows" (Andante Pathetique Moderato) by Borch

1—"The Broken Melody"—Van Biene. (Adagio Con Expressione.) (2 minutes 45 seconds), until—At Screening.

2—"Adagio Expressivo"—Schumann. (From Symphony in C Major) (2 minutes), until—S: When stranger knocks at door.

3—Theme (2 minutes 15 seconds), until—S: When Aldrich greets Morton.

4—Organ only improvising (2 minutes), until—T: Morton's premonition comes. (Church scene.)

5—"Andante Dramatic No. 15"—Herbert (2 minutes 45 seconds), until—T: "I brung this for Mr. Morton."

6—"Dramatic Tension No. 36"—Andino (2 minutes 15 seconds), until—T: "Philip Morton has paid me."

7—Theme (4 minutes), until—T: After a sleepless night. (Telephone bell.)

8—"Heavy Mysterioso"—Levy (4 minutes 15 seconds), until—T: Alexander Chambers, Helen's.

9—"Lamento"—Gabriel Marie. (Andante Moderato.) (3 minutes 45 seconds), until—T: At 9 o'clock each night.

10—Theme (2 minutes 45 seconds), until—T: Kate Morgan.

11—"Premiere Amour"—Benoist. (Andantino Con Amour) (3 minuates 15 seconds), until—T: "Prison made, eh, so you've.'

12—"Perpetual Motion"—Borch. (Allegro Agitato.) (2 minutes), until—T: Tom Jenks a product.

13—"Impish Elves"—Borch. (Winsome Intermezzo.) (3 minutes)(until—T: "Won't you stay for supper?"

14—Theme (2 minutes 15 seconds), until—T: 'Well, how about the honesty."

15—"Visions"—Buse. (Intermezzo Characteristic.) (3 minutes 30 seconds), until—T: "Sleep me, oh, I sleep."

16—"Agitato No. 49"—Shepherd (15 seconds), until—T: "Not a cent, you low-down."

17—"Two Preludes"—Chopin. (Lento Assai.) (3 minutes), until —T: Months of despair (glass-crash) (storm effects).

18—"Mignonette"—Friml. (Allegretto Con Expressione.) (2 minutes), until—T: The annual outing of.

19—Theme (1 minute 45 seconds), until—S: When Helen enters David's room.

20—"Withered Flowers"—Kiefert. (Pathetic Intermezzo.) (2 minutes 15 seconds), until—T: "And you tried to steal."

21—"Gruesome Mysterioso"—Borch. (2 minutes), until—T: The open road.

22—"Agitato No. 69"—Minot. (Allegro Agitato.) (2 minutes), until—S: When Kate descends stairs.

23—"The Broken-Hearted Sparrow"—Bendix. (Andante Expressivo.) (2 minutes 30 seconds), until—T: The surrender.

24—"Barcarole"—Buse. (Summer Idyll.) (4 minutes 30 seconds), until—T: In the morning.

25—Theme (2 minutes 15 seconds), until—T: "And he didn't know I was."

26—"Prelude"—Jarnefelt. (Allegro Quasi Allegretto.) (2 minutes 45 seconds), until—T: "I told the poor nut."

27—"Aria Sonata Op. 11"—Schumann. (3 minutes 30 seconds), until—T: "So this is Mr. David Aldrich."

28—"Adagio Cantabile"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 30 seconds), until—T: From out the shadows.

29—Theme (3 minutes), until—S: When Lillian enters David's room.

30—"Lento Allegro"—Berge. (Symphonette Suite.) (3 minutes), until—T: "You get out of here."

31—"Adagietto"—Berge. (Symphonette Suite.) (3 minutes 15 seconds), until—T: The love supreme.

32—Theme (3 minutes 45 seconds), until—T: "I have just learned of your."—Until END.

Camera Objectives

(Continued from page 2432)

New York City, advertise that they are still able to supply their Kino Hypar in the short focus cinematographic sizes. Both of these objectives have an established reputation.

Occasionally these short focus cinematographic camera objectives also come into the hands of the camera exchanges, and by making his wants known to such concerns the correspondent would doubtless be able to secure what he requires in pretty short order.

Busines Offering

LABORATORY HELP WANTE both male and female. Apply Eva Film Mfg. Co., 416 West 216th S New York City.

Unless You Have The
Automaticket System
You Are Losing Money
1733 Broadway, New York

MOTORS
and speed controllers for 6A, including switch and cover, 110 V., 220 V. A. C. and D. C. Guaranteed perfect, $40.00. A few used mechanisms 6A at bargain.
The Stern Manufacturing Company
1023 Race Street
Philadelphia, Pa.

COMPLETE PLAN BOOK

Turn to it this week on page 2443 for complete reviews, advertising and other helps on all pictures reviewed during the past week.

IMITATORS have copied the Complete Plan Book because it gives more service than the exhibitor has ever received —but Motion Picture News continues to lead.

DOMINATES THE FIELD

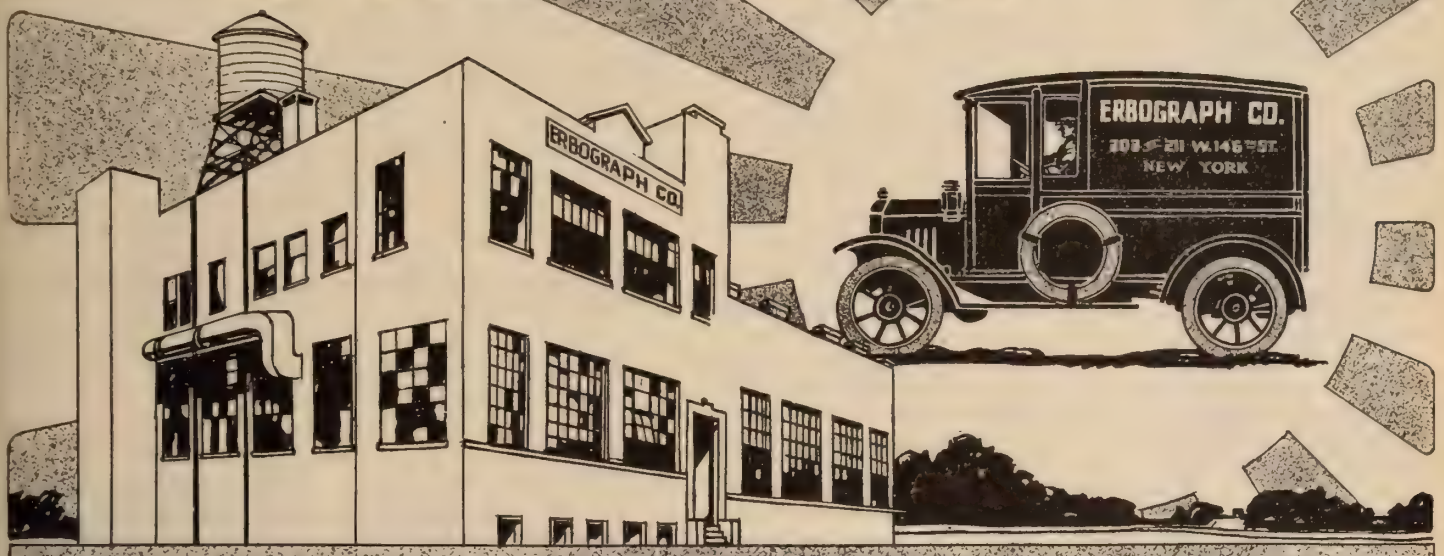
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Cue Sheets Latest Hits Music Musical Equipment

An Interesting Inquiry and the Answer To It

Musical Editor, Motion Picture News.

DEAR SIR: As I have but lately become a player in the motion picture theatre, I have been studiously reading your articles and find them of great benefit to me in playing pictures. In attempting to follow your music cues, I have requested my local dealer to obtain for me piano solos of the music suggested, and in innumerable instances the reply has been given me that piano solos of these numbers mentioned are not published, but there is a piano conductor part taken from the orchestra.

As I have never played in an orchestra, I do not understand what these parts mean and I would be obliged if you would let me know what they are and how to use them. You will realize that I am almost an amateur in playing the film, although I have always been considered a good pianist and can easily read six and seven graded music.

I am enclosing a stamped addressed envelope for reply, for which please accept my thanks.

Respectfully yours,
MILDRED MILLER.

THE above letter has been received in the editor's letter-box and the following reply is herewith given, because this is a subject which may interest others in the same quandary:

DEAR MADAM: Your inquiry is one that has at many times been received from amateur pianists entering the industry and the explanation of piano conductor parts is as follows.

An orchestration of a composition consists of all the separate parts needed in the make-up of an orchestra. The modern requirements of small orchestras or ensembles demanded that a piano should be added to the orchestra in order to reproduce those extra instruments usually found in the larger orchestra, so piano parts were then prepared which consist mainly of accompaniment, usually the viola, second violin, horns and bass. As time progressed and the demand developed for ensemble string combinations the wood-wind melodies were added to the piano part and sustained bassoon or 'cello melodies cued-in so that the pianist at his discretion could perform the missing melodies.

The development of this idea created a piano part, known as piano conductor and the directors of large orchestras used these to direct from in preference to the original violin conductor. From this idea, the piano became so prevalent that it is the exception and not the rule to find this instrument lacking in an orchestra.

Professional pianists have become quite used to the piano conductor part, because of their continual changing of positions, today playing in a large orchestra, tomorrow in a trio or quartet, that they get in the habit of reading the piano conductor part almost as well as solo.

The organist in the motion picture theatre in the greater majority of instances has served his apprenticeship either as a professional pianist or in the church, and is a little more conversant with the piano conductor parts. Therefore, when he has taken up the work in the motion picture house, he has found them adaptable, because in many instances they are written on three lines, that is bass, accompaniment and melody, so similar to correct organ music, and with perseverance and experience behind it, they prove exceptionally practical to him.

The answer to your inquiry as to why you received such a reply from your dealer is perfectly obvious. In musical suggestions for the picture, the music must be selected from that which is available for any combination of musicians, or in other words, exclusively from orchestral music, because one theatre has a twenty-piece orchestra, another ten, a third a trio or quartet, and the next a pianist or organist. Were the suggestions confined to piano only, how would a theatre with an orchestra be served? Furthermore, as much of the musical suggestions are available for piano solo, the pianist as well as the theatre orchestra are receiving attention. In those numbers wherein there is no piano solo you have been told there is the above mentioned piano conductor parts.

The outstanding fact in your letter is that you can easily read sixth and seventh grade music, or in other words, you certainly must be an excellent pianist. Hence, the editor would strongly recommend you to obtain these piano conductor parts and with a little perseverance you will also find that you are able to read them as simply as a piano solo. Incidentally, these parts are frequently cheaper than piano solo, and by a little study you learn more of the composition, because you find the composer's idea and orchestral coloring therein marked by the different notations for the conductor.

In conclusion, by a study of these parts, it opens up to you a large field of music which otherwise you would not be acquainted with, and incidentally qualifies you to at some time take your place as an orchestra pianist, which is a lucrative position and easy to obtain.

Trusting that this information is what you desire and will be of benefit to you, I remain,

Respectfully yours,
MUSICAL EDITOR.

Review of Latest Compositions

1—"There's a Light in Your Eyes." The Waltz song hit from Klaw & Erlanger's phenomenal Broadway musical success "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's, 41 E. 34th St., New York.)

2—"Some Day Waiting Will End," the phenomenal song hit—something new in tempos. Another hit from that Broadway Musical Success "The Girl Behind the Gun." Music by Ivan Caryll. (Chappell's.)

3—"Roses of Picardy," the great coast-to-coast success. Medley waltz on melodies from Haydn Wood's tremendous song hit, "Roses of Picardy," and including the refrain of the popular song, "Waiting" "When I Hear the Gate A-Swinging." (Chappell's.)

4—"A Birch Canoe and You." The dreamiest dreamy waltz ever published. By Lee S. Roberts. Composer of "Smiles". We cannot say too much for this number. It's great. (J. H. Remick & Co., 227 W. 46th St., N. Y.)

5—"Over The Top Boys." Empey's theme in his patriotic picture, "Over the Top"—Up and at the treacherous invading foe—musically portrayed in an inspiring American March. Composed by S. M. Berg. (Belwin, Inc., 701 Seventh Ave., N. Y.)

6—"Good Old Pals." March by M. L. Lake. The most effective medley march of the year. It introduces "We Won't Go Home 'Til Morning," "Home Again," "Turkey in the Straw" (Old Zip Coon) and the great gang song, "Hail, Hail, the Gang's All Here." Some march and some arrangement. (Carl Fischer, Cooper Square, N. Y.)

7—"A Love Suite"—1. The Lovers—2. Danse Capriccioso—3. Love's Lament. A little concert suite of intimate character, descriptive in style and thoroughly melodious. First an admirable duo of tender expressiveness; second, a dance both catchy and capricious; and, third, another bit of tender writing of unusually expressive charm. The arrangement and scoring is very effective. By M. L. Lake. (Carl Fischer.)

8—"Piccolo Pic." Humoresque by Walter L. Slater. The number which acts on your laughing nerves. Irresistibly funny—just a natural humoresque. (Carl Fischer.)

(Continued on page 2438)

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Review of Latest Compositions

(*Continued from page* 2436)

9—"For Your Boy and My Boy." Originally sung by Al. Jolson at the Century Theatre. Be patriotic—sing this song and help swat the Kaiser. Arranged as a one-step. (Jerome H. Remick & Co., 227 W. 46th St., New York.)

10—"Aces High." "Over the Clouds." A top notch march as high as the clouds in merit, characterizing the hum of the Liberty Motor. Composed by Ed. Roberts. (Belwin, Inc.)

11—"God Be With Our Boys Tonight." This wonderful song, as rendered by Mr. John McCormack, the world's most popular concert singer, is proving a veritable sensation. The intense emotional appeal in this great ballad is stirring the country as no other song of recent times has done. (Boosey & Co., 9 E. 17th St., N. Y.)

12—"Dreaming of Home, Sweet Home." A masterpiece by the writer of "Indiana." If songs could only talk, this wonderful new ballad by James F. Hanley would speak for itself. But it's the next ballad hit of Shapiro, Bernstein & Co., 230 W. 47th St., N. Y.

Musicians' Union of San Francisco Asks Higher Wages

COINCIDENT with the demand of San Francisco musicians for higher wages, the publication of the facts concerning the reduction of Milwaukee theatre orchestras to one man, raised considerable furor in the San Francisco Musicians' Union.

The action of the Milwaukee Theatre Managers' Association in conforming to the Government's request for conservation in manpower brought forth the following comment by Albert A. Greenbaum, secretary of the San Francisco Musicians' Union:

"When one takes into consideration the fact that General Crowder has ruled that all musicians employed in theatres are classed as being in essential industries, it leads to the suspicion that the action of the Milwaukee managers is the grasping of an opportunity whereby profits will be considerably larger than if orchestras were retained. Even though the price paid to one man appears to be quite high, the fact remains that an orchestra costs several times that amount, and we have yet to hear that the public is receiving any benefit in the way of bargain prices of admission."

Further discussing the published announcement that "in San Francisco, on account of the prospective scarcity of musicians at a time when the leading motion picture houses are organizing large orchestras, a general demand for higher wages is being made," Secretary Greenbaum makes the following statement: "The paragraph is incorrect, as the only reason that the musicians are asking higher wages at this time is an economic one. Expenses of living have increased so tremendously within the past year that the musician finds himself more illy compensated than the great majority of mechanics.

"The article would convey the impression that the musician is of the profiteering gentry. Such is not the case. The present rate of compensation for the musician does not permit him to maintain himself and family according to decent American conditions, and for that reason and no other he is asking an increase in salary which in no instance approximates the more than 55 per cent increase in the cost of living."

The new wage scale which the San Francisco Union proposes to put into effect on September 29 provides for an increase of $5 a week. For evening engagements only the new scale will be $30; for both afternoon and evening hours the wage will be $45. Considerable opposition has been aroused by a demand for $2.50 additional when musicians are required to wear evening dress for concerts on the stage.

LATEST MUSIC CUES

"PECK'S BAD GIRL"

(Goldwyn—Normand)

Specially selected and compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (Winsome Intermezzo), by Borch

1—Theme (2 minutes and 20 seconds), until—T: "Peck is fond of pork-chops."
2—"Spider and the Fly" (3/4 Allegretto Intermezzo), by Armand (1 minute and 30 seconds), until—T: "I got dignity."
3—Continue pp (35 seconds), until—T: "Peck's rheumatism medicine."
4—"Alborada" (Characteristic Caprice), by Andino (2 minutes and 35 seconds), until—T: "And about this time."
5—"Graciousness (Characteristic Allegretto Intermezzo), by Smith (3 minutes), until—T: "How do you do, Mr. Raskell?"
6—Continue ff (1 minute and 30 seconds), until—T: "I told him to get out."
7—Continue pp (40 minutes), until—T: "It seems that Richard Hayes."
8—"Barcarole" (Summer Idyll), by Buse (3 minutes and 10 seconds), until—T: "And Widow Mifkins calls."
9—"Half Reel Hurry" (for general use), by Levy (5 minutes and 5 seconds), until—T: "My name is Hayes."
10—Continue pp (1 minute and 55 seconds), until—T: "They just had a terrible time."
11—"Nola" (Capricious Allegretto), by Arndt (2 minutes and 25 seconds), until—T: "And poor little Minnie."
12—"Eccentric Comdey Theme," by Roberts (3 minutes and 35 seconds), until—T: "I agree with the rest."
13—Continue pp (1 minute and 30 seconds), until—T: "Here is a chance for me."
14—"Shadowgraphs" (4/4 Allegretto), by Leigh (55 seconds), until—T: "And two city men came."
15—Continue to action (1 minute and 50 seconds), until—T: "And Peck's bad girl."
16—"Aubade Printaniere" (2/4 Intermezzo Allegretto), by Lacombe (4 minutes and 10 seconds), until—T: "Didn't I tell you to hide that?"
17—"Dance of the Peacocks" (4/4 Allegretto Caprice), by Baines (3 minutes and 45 seconds), until—T: "And Willie found the right one."
18—Theme (3 minutes and 40 seconds), until—T: "And the money for the payroll."
19—"Gruesome Mysterioso," by Borch (1 minute and 30 seconds), until—T: "And Minnie has forgotten."
20—Continue to action (2 minutes and 50 seconds), until—T: "And the cellar from the shop."
21—"Heavy Mysterioso," by Levy (2 minutes and 35 seconds), until—T: "Get the police."
22—"Hurry" (for pursuit and races), by Minot (2 minutes and 30 seconds), until—T: "They are a band."
23—Theme (1 minute and 30 seconds), until END.

"THE GIRL OF TODAY"

(Vitagraph-Corinne Griffith)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Spy Theme: "The Crafty Spy" (Original Descriptive Mysterioso) by Gaston Borch

Love Theme: "Love Theme" (Characteristic Moderato) by Abbott Lee

1—"Heavy Romantic, No. 1," by Luz (2 minutes), at screening.
2—Spy Theme (2 minutes and 45 seconds), until—T: "We will send our people" (wireless and wave effects).
3—"Over the Top Boys," by Berg (Patriotic American March) (1 minute and 15 seconds), until—T: "A. D., a patriotic——"
4—Spy Theme (2 minutes), until—T: "The secret message finds its——"
5—"Heavy Mysterioso," by Levy (1 minute and 45 seconds), until—T: "To Rosner's Belgian mind."
6—"Hunkatin," by Levy (Half-Tone One-Step) (1 minute and 30 seconds), until—T: "The Wynns attend a dance."
7—"Valse Divine" (Valse Lento), by Rosey (45 seconds), until—T: "I don't trust that man."
8—"Perpetual Motion" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "Jack Wynn his mind full (explosion) (auto and car effects)."
9—Love Theme (1 minute and 45 seconds), until—T: "I saw a man sneaking away."
10—Spy Theme (2 minutes and 45 seconds), until—T: Dr. Wolff in laying seige.

(Continued on page 2440)

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The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Glorious Adventure
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
Hidden Fires
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Laughing Bill Hyde
Lest We Forget
Legion of Death
Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
Stella Maris
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
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The Turn of the Wheel
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Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
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Within the Law
Womanhood
The Zeppelin's Last Raid

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

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U. S. Exhibitors
Vitagraph
W. H. Productions

The list of spe ial releases is brought up to date every week. Watch the changes.

"THE GIRL OF TODAY"

(Continued from page 2438)

11—Love Theme (1 minute and 15 seconds), until—S: When Dr. Wolff leaves.
12—"The Slimy Viper" (Mysterioso Tone Picture), by Borch (2 minutes and 30 seconds), until—T: "The first trail Jack strikes."
13—"Allegro Agitato, No. 8," by Andino (30 seconds), until—T: "And I'm going to make a——"
14—Spy Theme (2 minutes), until—T: "A plan for restraining."
15—"Andante Dramatic," by Herbert (1 minute and 15 seconds), until—T: "Another bombshell."
16—"Military Tactics" (Patriotic Military March), by Rosey (45 seconds), until—T: "Every day in the State."
17—"Sinister Theme," by Vely (1 minute and 45 seconds), until—T: "The day appointed by Imperial——"
18—"Frills and Furbelows" (Rondo Rococo), by Crespi (3 minutes and 30 seconds), until—T: "Oh, but first you must show."
19—"Dramatic Tension, No. 64," by Borch (1 minute and 15 seconds), until—S: When Leslie installs dictaphone.
20—"Dramatic Andante, No. 39," by Berge (3 minutes), until—T: "With her mission accomplished."
21—"Gruesome Mysterioso," by Borch (1 minute), until—T: "A trooper of the New York——"
22—Spy Theme (2 minutes and 15 seconds), until—T: "Five o'clock."
23—"Aces High" (Patriotic March), by Roberts (1 minute and 45 seconds), until—T: "When Leslie leaves house" (auto and telephone-bell effects).
24—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 15 seconds), until—T: "Double your guards at——"
25—"Dramatic Agitato, No. 38," by Minot (45 seconds), until—T: "Little dreaming of tragedy" (shot).
26—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (2 minutes and 15 seconds), until—T: "A German outpost" (telephone-bell).
27—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 45 seconds), until—T: "A troop of the New York——"
28—"Agitato, No. 69" (Allegro Agitato), by Minot (2 minutes and 45 seconds), until—T: "Wilbur Bridge" (shot).
29—"Furioso" (Half-Reel Hurry), by Levy (3 minutes), until—T: "With perseverance worthy" (shots) (explosion).
30—"Hurry" (Half-Reel Hurry), by Levy (2 minutes and 45 seconds), until—T: "Leave at once there's——" (shot).
31—Repeat "Over the Top Boys" (1 minute), until—S: When bomb is disconnected. * * * * * THE END.

"PALS FIRST"

(Screen Classics-Metro-Lockwood)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "Sleeping Rose" (Characteristic Valse Lento) by Gaston Borch

1—Theme (2 minutes 15 seconds), until—At Screening.
2—"Peacefulness"—Borch. (Andante Simplice.) (2 minutes 30 seconds), until—T: "Please, Danny, don't jest."
3—"Down South"—Mydleton. (Southern Characteristic.) (1 minute 30 seconds), until—T: Winnecrest Hall.
4—Theme (3 minutes 30 seconds), until—T: Not many miles distant.
5—"Babillage"—Castillo. (Allegretto Intermezzo.) (2 minutes 45 seconds), until—D: When Jean leaves house.
6—Theme (1 minute 30 seconds), until—T: "I beg pardon, my good friend."
7—"Hunkatin"—Levy. (Half Tone One-Step.) (3 minutes 15 seconds), until—T: "Dat's Aunt Caroline."
8—"Scherzetto"—Berge. (Symphonette Suite.) (3 minutes 30 seconds), until—T: The resemblance is."
9—"A La Mode"—Rosey. (One-Step.) (3 minutes 15 seconds), until—T: Once there was a girl who. (Telephone-bell.)
10—"Graciousness"—Smith. (Characteristic Intermezzo.) (2 minutes 45 seconds), until—T: "Fine, Dick, fine." (Automobile effects.)
11—"Valse Divine"—Rosey. (Valse Lento.) (2 minutes), until—T: "This guy Castleman is a."
12—Theme (2 minutes), until—S: When Jean enters.
13—"Dramatic Recitative"—Levy. (3 minutes 15 seconds), until—S: When Jean leaves.
14—"Heavy Mysterioso"—Levy. (3 minutes 30 seconds), until—T: "Don't say it again, Dominie."
15—"Dramatic Narrative"—Pement. (2 minutes 45 seconds), until—T: "Why, Dick, I—I thought."
16—Theme (2 minutes 45 seconds), until—T: On the morrow when love is. (Wave effects.)
17—"Sachem"—Rosey. (3 minutes 15 seconds), until—T: "No, Dominie, the game has."
18—"Mysterioso Dramatique"—Borch. (1 minute 45 seconds), until—T: "The Squirrel also a."
19—Theme (1 minute), until—T: And when they gayly.
20—"Andante Dramatico No. 62"—Borch. (3 minutes), until—T: "Evenin', pale evenin'."
21—"Rondo"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 45 seconds), until—T: 'You d—d impostor."
22—Theme (1 minute 45 seconds), until—T: The call of the heart.
23—"Agitato No. 69"—Minot. (Allegro Agitato.) (1 minute 30 seconds), until—S: When Doctor seizes Jean.
24—"Capricious Annette"—Borch. (Moderato Caprice.) (3 minutes 15 seconds), until—S: When Doctor runs away.
25—"Adagio Cantabile"—Berge. (Excerpts Beethoven Sonata Pathetique.) (2 minutes 45 seconds), until—T: "No, Dominie, I'm going.
26—'A Dream"—Grieg. (Andante Expressivo.) (2 minutes 15 seconds), until—S: When Danny joint Jean.
27—"Repose of the Forest"—Grieg. (Molto Tranquillo.) (3 minutes 30 seconds), until—T: "Gee, you look funny."
28—"Romance"—Kerganoff. (Andante Sostenuto.) (3 minutes 15 seconds), until—T: "Won't you shake hands?"
29—"Inspiration"—Edwards. (Andante Sostenuto.) (3 minutes 30 seconds), until—T: "In my room at the St. Francis."
30—Theme (30 seconds), until—T: "It is I who should beg."—Until—END.

"LAUGHING BILL HYDE"

(Goldwyn-Will Rogers)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "My Paradise" (Moderato Ballad) by J. S. Zamecnik

(Used by permission of Sam Fox through Belwin, Inc., 701 Seventh Avenue, New York City.)

1—Theme (1 minute and 45 seconds), until—T: "Laughing Bill Hyde."

2—"Sinister Theme" (Dramatic), by Vely (3 minutes and 50 seconds), until—T: "Before Bill lay the open——"

3—"Heavy Mysterioso," by Levy (2 minutes and 30 seconds), until—T: "Even Thomas, the village doctor."

4—"Bleeding Heart" (Dramatic Pathetic), by Levy (4 minutes and 40 seconds), until—T: "Alice Walker, the doctor's——"

5—"Summer Nights" (Moderato), by Roberts (1 minute and 45 seconds), until—T: "Traveling by blind baggage."

Note—Watch for railroad effects.

6—"Reve D'Amour" (Melodious Allegretto), by Zamecnik (2 minutes and 25 seconds), until—T: "Laughing Bill Hyde had——"

7—Theme (2 minutes and 30 seconds), until—T: "Joseph Wesley Sayforth."

8—"Ecstasy" (Melody Allegro), by Zamecnik (3 minutes and 30 seconds), until—T: "The Aurora is mine."

9—"Dramatic Recitative," by Levy (1 minute), until—T: "There was great excitement."

10—"Turbulence" (Allegro Agitato), by Borch (55 seconds), until—T: "Those were great days."

11—"May Dreams" (Moderato Serenade), by Borch (1 minute and 50 seconds), until—T: "Tonatah ran the camp laundry."

12—"Dramatic Agitato" (to action pp. of ff.), by Hough (1 minute and 25 seconds), until—T: "No, if I wanted to kill him."

13—Continue pp. and slow (40 seconds), until—T: "The Aurora claim where——"

14—"Return to Me Soon" (Allegro), by Cregh (2 minutes and 35 seconds), until—T: "Dry panning a Mexican trick."

15—"Dramatic Tension, No. 9," by Andino (2 minutes and 25 seconds), until—T: "My father was the teacher."

16—Continue ff. (35 seconds), until—T: "Set a thief to——"

17—Continue pp. (45 seconds), until—T: "Laughing Bill had almost——"

18—"Golden Youth" (Valse Lento), by Rosey (1 minute and 20 seconds), until—S: Near mining camp.

19—"Phyllis" (Valse Novelette), by Deppen (1 minute and 25 seconds), until—T: "Dr. Thomas did have——"

20—Continue pp. (45 seconds), until—T: "Burg and Slevin ventured."

21—Theme (4 minutes), until—S: Near landing.

22—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 35 seconds), until—T: "Doc, here's a customer."

23—"Sparklets" (Allegretto 6/8), by Miles (1 minute and 15 seconds), until—S: Interior of saloon.

(Continued in next column)

(Continued from preceding column)

24—"Savannah" (One-Step), by Rosey (1 minute and 55 seconds), until—T: "Better walk around."

25—"Sorrow Theme," by Roberts (1 minute and 35 seconds), until—S: The fight in bedroom.

26—Continue ff. with ad. lib. tympani rolls (30 seconds), until—T: "He darn near killed him."

27—Theme ff. (1 minute and 25 seconds), until—T: "Week by week."

28—"Pizzicato Mysterioso," by Minot (2 minutes and 30 seconds), until—T: "Bill was not accustomed."

29—"Impish Elves" (Winsome Intermezzo), by Borch (4 minutes and 40 seconds), until—T: "Burg and Slevin decided——"
Note: Watch shot.

30—"Gruesome Mysterioso," by Borch (2 minutes and 20 seconds), until—T: "Your double crossin'."

31—Continue ff. (40 seconds), until—T: "The sale."
Note: Watch shot.

332—"Frills and Furbelows" (Rondo Rococo), by Crespi (2 minutes and 55 seconds), until—T: "Here's some news, kid."

33—Theme ff. (2 minutes and 45 seconds) * * * * THE END.

Spokane Theatres Draw Big Business

THEDA BARA in her latest hit, "Salome," and a second-run here of "Cleopatra," drew Spokane houses. "Salome" was presented at the Auditorium and "Cleopatra" at the Majestic. The Auditorium also featured "The Cross Bearer," the graphic picture of Hun-ravaged Belgium, early in the week, and on the same bill was the Kitty Gordon picture, "The Interloper." George MacQuarrie, who used to play regularly at the Auditorum with the Jessie Shirley Stock Company in the days before the movies, has a minor part in the production.

The Casino had a William Farnum picture, "Riders of the Purple Sage," and a Fatty Arbuckle comedy.

Clara Kimball Young in "The House of Glass" was the drawing card at the Liberty.

Virginia Pearson, the Fox star, in her latest starring vehicle, "Queen of Hearts," was the Class A attraction.

"The Girl That Came Back," crook drama, starring Ethel Clayton, was the Clemmer card.

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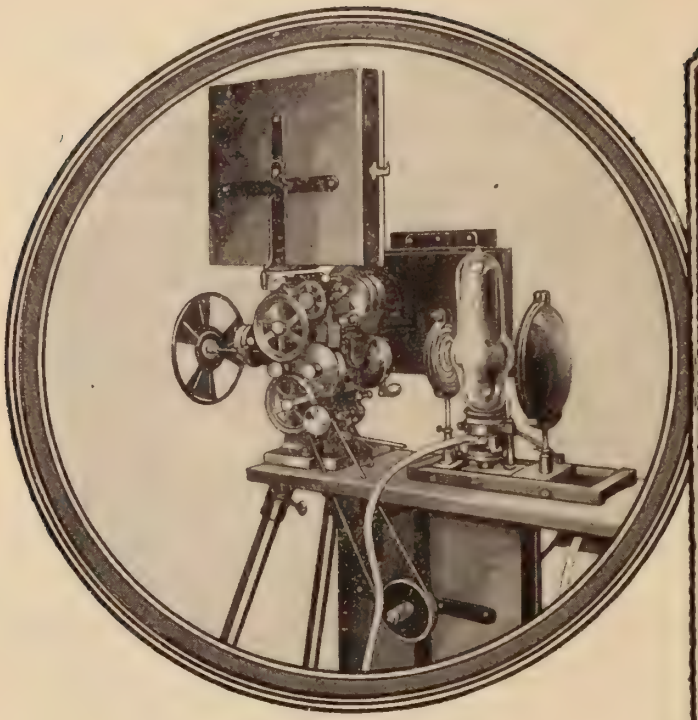
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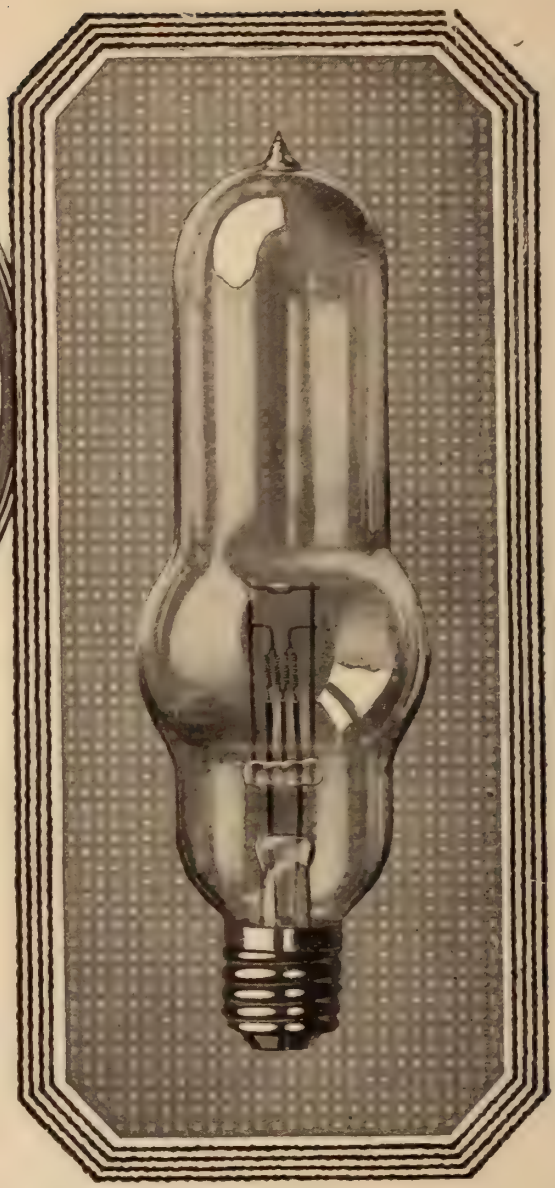
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EDISON MAZDA C MOTION PICTURE LAMPS

GENERAL ELECTRIC COMPANY

Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Under the Direction of Peter Milne

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too rly to be included in The Complete Plan Book—readers will so find under this heading each week the reviews of short fea- res and serial episodes.]

"One Bright Idea" (Temporary Title)

With Carmel Myers

(Bluebird—Oct. 28. Directed by Paul Powell)

'HIS is about the craziest thing I have ever seen. It is so funny you will die laughing when you see it. It seems strange pro- cers don't make more pictures along these lines.

The scenario is based on the story of the same name by Edgar anklin. It presents the hero as being hard up and trying to raise nillion to work his copper mines. It is difficult to describe what ppens when the millionaire, a rough looking illiterate man, the id that made their money in gold mines, like Goldfield, Nevada, r instance, comes to talk over matters.

In order to help your imagination a little it is necessary first to l you that the hero and heroine exchange identities with the siting friends, a young man and a young lady. Their servants ive them that day when they found out their boss is broke. As wouldn't do to receive the financier "servantless," they had to ke their places. The ignorance of the miner with the consequent ck of manners, is the chief cause of the comedy. Imagine a ung lady being asked impertinent questions (not vulgar). At e time the miner, thinking the impersonators are husband and fe, orders them to bed. He takes the clothes away from the ung man to make sure his orders will be carried out.

The picture contains no offensive scenes. It is a wholesome medy all the way through and fit to show to any audience.— *S. Harrison.*

"The Vanity Pool," with Mary MacLaren

niversal Special—Nov. 4. Directed by Ida May Park)

'HIS picture has been produced very artistically. Although it holds the interest well, owing to the nature of the subject, it ll not have a universal appeal. It deals exclusively of scandals ong married folks and of intrigues to satisfy personal passions. ere are some audiences who like this kind of stuff, others again n't care about them. The degree of satisfaction it will afford pends entirely on which kind you cater to.

The scenario has been based on the story by Nalbro Bartley. introduces the heroine as a pretty young girl of poor circum- nces. She attracts the interest of a wealthy, married man, ndidate for governor, who provides for her liberally. The in- table then happens, he falls in love with her.

The usual intrigues follow. They are caused by one of his sup- rters, who turns against him because he cannot satisfy his base ssions by winning the girl to himself.

In the story, a lady friend of the candidate's wife, is attacked by the villain. While avoiding him she falls from the window accidentally and is killed.

The acting of the principals is good. The interior settings splendid.

Franklin Farnum is also included in the supporting cast.

Length, 6 reels.—*P. S. Harrison.*

"Wolves of Kultur"

(Pathe—First two episodes)

THE first episodes of Pathe's new serial, "Wolves of Kultur," were shown last Tuesday on the New York Roof. As was to be expected from the title, the story deals with German agents. They are bent on securing a wireless torpedo, and the heroine, Alice, is bent on saving it for the United States Government. In the second episode Bob, the hero, comes along to help her out. Therewith the serial is under way with its action, and a vast volume of this it certainly gives promise of containing.

If the exhibitor books his serial on stunts and proven tricks of melodrama then let him seize upon "Wolves of Kultur." Sensationalism, both physical and mental, is raised to the *nth* degree. And while Joseph Golden's direction is exceedingly old-fashioned, as is exemplified in the players' chief method of expressing emotion—violent gesticulation—and while some of the sub-titles, including the patriotic deliverances, are molded on the time-honored "Curses, I'll have my revenge" plan, the action moves at such a pace that the serial devotee will be absorbed.

Only Sheldon Lewis' mysterious appearances on the scene remain as altogether too "serialized." If he were a mysterious character all well and good, but he is merely an amateur detective. He always manages to be on hand for the excitement, and his introductions are amusing.—*Peter Milne.*

"The Kaiser's Finish"

(Produced by S. L. Warner—To Be Released on a State Right Basis. Directed by John Joseph Harvey. Length, 6½ Reels)

"THE KAISER'S FINISH" presents the villainy of the Kaiser and that of his clique from a new angle.

It is true that the story is fiction, plain and simple, the product of fertile imagination, nevertheless, it will prove none the less interesting, as it has been produced well and carries an air of convincingness along with it.

The Complete Plan Book

Appears Every Week—Fifty-two Times a Year—Covers Every Feature Released

"THE STRANGE WOMAN—FOX

Free Love vs. Marriage—a Lengthy Discussion

WHEN a writer of ability, and William J. Hurlbut is generally considered such a man, sets out evolve a drama concerning the relative virtues and vices in free love and marriage, he usu builds an interesting and enlightening entertainment for the better part of the way. He pro conclusively that marriage, as an institution is bad, and that free love, if considered in its true li divorced from sensuality, is meritorious. This is what Mr. Hurlbut did with the case of "The Stra Woman." But in order to satisfy a too conventional public, the ultimate ending of such a controv must needs be the marriage of the principal protagonists. The author is afraid to risk his idea aga the public's.

If "The Strange Woman" had ended logically and according to its beginning it would have b convincing in the extreme. Now it is like a swiftly flowing river that suddenly is lost undergrou However, and notwithstanding "The Strange Woman," to come down to language of the box office going to set them talking. Gladys Brockwell, elegantly and sparsely gowned, appeals with beauty ability. The production has a number of excellent advertising angles and its subject is always inter ing. The chief fault of the picture lies in its subtitles, which are too many and too long. They do read as if written or edited by Hettie Grey Baker.—Released Nov. 3.—Length, 6 reels.—*Peter Milne.*

THE CAST

Inez de Pierrefond.....Gladys Brockwell
The Baron.....Charles Clary
John Hemingway.....William Scott
Charles Abbey.....Harry Depp
Mrs. Hemingway, John's mother
Ruby LaFayette
Walter Hemingway.....G. Raymond Nye
Mrs. Abbey.....Ada Beecher
Kate McMasters.....Eunice Moore
Clara Hemingway.....Grace Wood
Cora Whitman.....Margaret Cullington
Molly McGuire.....Lucy Donahue
May Armstrong.....Miss Billy Arnst
Henry McMasters.....William Hutchinson
The Princess.....Miss Gerard Grassby
The Professor.....Louis Fitzroy

From the play by William J. Hurlbut.
Scenario by J. Grubb Alexander.
Directed by Edward J. LeSaint.

CATCH LINES

An absorbing drama with the question of the right and wrong of marriage forming a vital theme.

A scathing arraignment of the hypocrites one usually finds in every town, large or small.

Gladys Brockwell in a vital picture based on the marriage question.

A drama that pits Marriage against Free Love. There is good and bad in both—which is the better?

AD TALK

Have you ever thought much regarding marriage? Marriage as an institution? Whether it is right or wrong? It is a matter that will doubtless some distant day come to a head and be decided once for all by the higher courts of the nations. Until then it is a good subject to ponder on and in "The Strange Woman," a six-reel Fox production starring Gladys Brockwell, the observer is provided with ample material over which to ponder.

"The Strange Woman" is an adaptation of a play by William J. Hurlbut and has as its chief protagonist one Inez de Pierrefond, a widow of Paris, whose marriage has been such a misfortune that she decides never to enter into any such contract again. She will live and love, yes. But marry never. There comes into her life John Hemingway of a little provincial town in Iowa, who possesses very rigid ideas on marriage. When he runs counter to the views of Inez there is a storm—a severe one.

How these two shaped their destinies to meet a single end makes a vastly absorbing tale. It is a case of the principles of free love, free love divorced from any thought of that which is sensual, pitted against the conventional buttresses of marriage. The problem is solved in a totally unexpected manner. The problem is solved for these two, that is. For others it may still remain a problem. At any rate, the dramatic discussion of the subject presented in "The Strange Woman" is going to interest every man and woman. See this picture when it comes to the ——— theatre on ——— of ——— week.

THE STORY

John Hemingway of Delphi, Iowa, bids his mother goodbye and sets out for Paris to study architecture. Inex de Pierrefond is a young woman of Paris who has been forced into a loveless marriage by a mercenary mother. In a drunken orgy her husband is killed. Disgusted with even the word "marriage," Inez thereupon determines to live and love but never again to bind herself to any man before the altar. In time Inez meets John Hemingway and a great love arises between them.

But John, on hearing Inez's views on the subject of marriage, is so shocked that he leaves her. His friend, Charles Abbey, reasons with him and eventually succeeds in bringing him to the point where he is able to look on Inez as a perfectly good woman holding ideas different than his own. John returns to Inez, willing to be convinced to her belief, believing that then he can restore her faith in the conventions of marriage.

A year later he returns to his mother in Delphi, bringing with him Inez. The gowns of the Parisian lady shock the community and so too, does her book on marriage—which is an attack on that institution. The people of Delphi consider marriage sacred even though in their own midst there are those whose hypocrisy makes them more wicked to the neutral eye than do Inez's revolutionary, though pure beliefs. While John is absent in Chicago the townsfolk decide to inform Mrs. Hemingway that Inez is unfit for her son. Inez hears of this and going to the meeting roundly denounces all those present as the hypocrites they are. She returns to Mrs. Hemingway and tells her the whole story. The old lady's great mother love for her son convinces Inez that the right course lies in marriage.

SUGGESTIONS

Here is a picture containing a story with a number of live advertising angles. A glance at the synopsis will reveal its character and if the exhibitor can not awaken interest with this startling theme there is something vitally wrong with him. The only thing to avoid is too much sensationalism. The discussion which involves a showdown of the principles of Marriage and Free Love is not one to be dealt with lightly. While the sensational angle of it may appeal to some exhibitors who deal with a transient or sensational loving public, the soft pedal should be put on this angle in certain sections.

Some good advertisements are suggested in the Fox press book on this picture, which is complete in every way. Most of these advertisements contain interesting lines, such as "Does Marriage Protect Women?" "Marriage, the Heaven and Hell of Human Existence," etc. These lines range from the moderate to the really sensational and are all good, depending on the type of audience advertised to.

The exhibitor is advised to procure a copy of the press book if he contemplates an extended run of the picture. This book is really one of the most complete and well written that has ever come to this desk and contains a variety of data that will be of great help to the exhibitor who wants to get the most from the feature.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sh one six-sheet; one twenty-four-sheet.

LOBBY DISPLAY:—Ten 8 x 10 photos; 11 x 14; three 22 x 28 (colored).

SCENE CUTS:—There are one and two-co scene cuts. Two of the two's illustrate s of wild revelry that are in the first reel o production. The others are generally por of Miss Brockwell or cuts of the love scen the production.

ADVERTISING CUTS AND LAYOUTS:— vertising cuts are procurable in one and column sizes, all well worded and calculat awaken interest in the production with catch lines. Other advertisements are gested and the title of the picture is set a variety of styles of type in case the exhi has not the time to fuss with type styles self. Mats of the title are procurable at exchanges for the asking.

SLIDES, MUSIC CUE SHEET.



"THE STRANGE WOMAN"
WILLIAM FOX PRODUCTIO

"THE BORDER WIRELESS"—ARTCRAFT

Here's a Picture That Will Surely Add to Hart's Popularity

MOST of you will consider this picture as the best one in which Bill Hart has ever appeared. A pleasing feature about it, besides, is the fact that the star is again presented in an entirely new role. He comes across some dangerous German spies whom he captures, then joins the army. I wouldn't hesitate to predict that such a role will add to the star's popularity.

Thrill is the basic entertaining element in this attraction. And believe me, it is the genuine kind. It will hold your patrons on the edge of their seats. It is caused mostly by the situation where Hart, accompanied by the girl telegraph operator, enters the hidden wireless room of the German spies, beats the operator and fights off the other confederates, while the girl sends out a signal for help. The nearby army post gets it and the troops rush to the rescue.

Don't take this as the regular kind of a spy picture. It presents new and untouched angles, due to which the element of suspense is present in a marked degree. You may go to the limit with it. It is a clean offering and bound to please all, except the Germans at heart.—Released Oct. 8.—Length, 5 reels. —*P. S. Harrison.*

THE CAST

Steve Ransom, a Bandit.....William S. Hart
Elsa Miller, a Telegrapher.....Wanda Hawley
Herman Brandt, a Hun Spy.....Charles Arling
Carl Miller, Elsa's Brother.....James Mason
Frederick Schloss.....E. von Ritzen
Von Helm.....Berthold Sprotte
Esther Meier.....Marcia Manon

Arthur: Howard E. Morton.
Scenario by C. Gardner Sullivan.
Directed by William S. Hart.
Photographed by Joe August.

AD TALK

William S. Hart contributes his offering to the files of patriotic pictures in "The Border Wireless," his latest Artcraft picture to be shown at the ——— theatre on ——— of ——— week. It may be added, in passing, that Mr. Hart's contribution ranks well above the average. It is not the usual type of patriotic picture but rather a production that combines the type of Hart photoplay that has made him the wonderful figure he is today with a spy plot of the most thrilling order. It was written for Mr. Hart by Howard E. Morton and scenarioized by C. Gardner Sullivan while the star himself took charge of all details of the production.

"The Border Wireless" introduces Mr. Hart as Steve Ransom, a typical westerner who has turned outlaw because a southern railroad has caused the death of his father and mother by robbing them of their home. A price is soon put upon his head but he drifts alone, always managing to keep at least a jump ahead of the posses sent to capture him. It is in the town of Yellow Dog, Arizona, that things begin to happen. Here is the girl and here also are German spies. When the United States declares war on Germany, Steve makes all haste to Fort Scott to enlist. The spies, out of revenge because Steve forces them to kiss the stars and stripes, go through his belongings and discover his identity. They send word to Fort Scott demanding his arrest but Steve escapes.

How Steve rounds up the spies, prevents a serious catastrophe planned against the United States by the Germans and incidentally, by so doing, blots out his past record, are events which cap this tale with a truly thrilling climax. Pretty Wanda Hawley is seen as Mr. Hart's leading woman.

THE STORY

Steve Ransom, a westerner, turns bandit when his father and mother are turned out of their home by a southern railroad which takes possession of their property by underhanded methods. He soon becomes known to the station agents of the line through his daring robberies. Steve eventually drifts to Yellow Dog, Arizona, where he meets Elsa Miller, the telegraph operator. He saves her from an attack by Mexican bandits as she is on her way to the Magdelena mines to deliver a message to Herman Brandt, the proprietor. Brandt is a German spy and has hidden a powerful wireless apparatus in the mine.

Steve takes another name during his stay in Yellow Dog. When Brandt and his assistant, Schloss, insult the flag he forces them to kiss it. On the declaration of war, Steve hastens to Fort Scott to enlist. While he is away Brandt goes through his belongings and discovers his true identity. He wires to Fort Scott telling the authorities to arrest Steve when he arrives. Steve overhears the message while he is awaiting examination and makes good his escape. Elsa learns of this but does not lose faith in him.

Later a code message comes for Brandt and Carl, Elsa's brother, rides with it to the mines. He is thrown from his horse. Brandt discovers him unconscious and takes the message. Decoded, it is to the effect that General Pershing and his staff have sailed. A plan is laid to sink the vessel. Carl overhears this but is captured by the spies and left under guard. It remains for Steve to save the day. At great risk he hastens to the mine, sends a message to Fort Scott for help and then destroys the machine. The troops arrive just in time, arrest the spies, while the commander pardons Steve because of his patriotic service.

CATCH LINES

William S. Hart's contribution to the library of patriotic pictures—a production that is different from all the rest.

In which Bill Hart gets into a uniform and proceeds to wallop the very dickens out of fellows named Brandt and Schloss.

A bandit's past forgotten by a government grateful for services rendered in the cause of democracy.

An inspiring story of the manner in which a bandit heeds the call of his flag and wipes out his past with a record of fearlessness in hunting down German spies.

You wouldn't expect William S. Hart to offer up the conventional sort of patriotic picture, would you? Well, he doesn't. See "The "Border Wireless" and the inspiring story it offers.

For once, a patriotic picture that is plausible, convincing—and thrilling besides.

Don't forget that there is only one William S. Hart and so there is only one "Border Wireless." It's the best patriotic picture that the ——— theatre has yet offered.

He didn't want to turn bandit but they forced him to. He wanted to turn soldier and they didn't want him to. See how Steve Ransom managed to enter the service after all.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; rotogravure one-sheet. One of the one-sheets and the six show Hart in uniform, part of the American flag seen in the background. These two are the best, it seems, as they give insight into character of this production. The other paper shows Hart in usual western makeup and is well gotten up though similar to paper on other of his pictures.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia; one 22 x 28 sepia; also 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. One of the one's and one of the two's show Hart in uniform. The others are scenes and poses of star in western makeup.

Same number of cuts and mats furnished on star in same sizes.

ADVERTISING LAYOUTS:—One, two and three-column layouts in usual effective Paramount-Artcraft style.

SLIDE, MUSIC CUE SHEET.

SUGGESTIONS

Here you have William S. Hart in a totally different type of picture. You, who have been crying for something different from this star, get out your megaphone and start to let the town know about it. Hart's "The Border Wireless" is a patriotic number of the Mexican border line. Advertise it as Hart's contribution to the list of patriotic features and be sure to mention that it is of a different type than the rest—as might be expected.

The name of Hart is still as magical as it used to be and with the additional angle of the patriotic stuff, "The Border Wireless" ought to get over big. The title is by no means a bad one either.



One, Two and Three-column Cuts as Above Supplied at Paramount Offices

"UNEXPECTED PLACES"—METRO

You Can't Believe the Story, But Entertaining Qualities Are There

YOU will find an extensive review of this attraction in advance reviews of issue of Oct. 5, on page 2243. It is a picture of the light type, the kind that are not based on a story constructed with the purpose of making you believe them, but with the object of entertaining you.

The story deals with reporters and German spies, with the never failing triumph of the hero.

It is a clean offering.

Released Sept. 30.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Dick Holloway.....BERT LYTELL
Lord Varden.....Colin Kenney
Hiram Penfield.....Louis Morrison
Mrs. Penfield.....Edythe Chapman
Ruth Penfield.....Rhea Mitchell
Jocelyn.....John Burton
"Cherie".....Rosemary Theby
Brauer.....Stanton Heck
Meyer.....Jay Dwiggins

Story by Lieutenant Frank R. Adams.
Scenario by A. S. Le Vino.
Directed by E. Mason Hopper.
Photographed by Robert B. Kurrle.

THE STORY

Dick Holloway, star reporter of the New York Chronicle, is sent to investigate the mysterious death of Lord Harold Varden's valet. Varden has come to the United States on a diplomatic mission and is evidently being pursued by German spies. At the hotel he enters the dining room and approaches Varden's table. The Englishman suddenly becomes faint and collapses. He gasps out to Dick that his food has been poisoned and also asks him to secure certain papers in his room before the spies get there. He is rushed to the hospital where antidotes are administered.

While Dick is in Varden's room a beautiful girl enters and addresses him as "Cousin Harold," introducing herself as Ruth Penfield. Dick sees no other way out but to carry the deception through and as a consequence he becomes a guest at the Penfield country home. He gets in touch with Varden on the 'phone and the latter implores him to continue playing the imposter. Dick is willing enough until Varden's wife appears and then he explains the whole situation.

The Penfields understand. Ruth is kidnapped by the spies and held a prisoner. Dick gets a message demanding the papers if he desires the girl to be released. Dick pretends to accede to these demands and succeeds in saving Ruth. He hands over the paper to the spies and then snatches them back. Grasping a poker he downs all three of them and escapes with Ruth in an automobile. Later the spies ran right into the arms of the police.

Varden at length appears and offers Dick his warmest thanks. Dick's story is a wonderful "scoop" but it is his last one as he accepts a position as Penfield's secretary and—as Ruth's husband.

AD TALK

Bert Lytell, one of the newer stars of the screen, comes to the ———— theatre on ———— of ———— week in his latest Metro feature, "Unexpected Places," a thrilling tale in which a New York reporter outwits a group of German spies. Since Mr. Lytell's first appearance on the screen about a year ago he has risen in popularity with each succeeding picture, until today he is up among the first of the men motion picture stars. His knowledge of acting, his ready grasp of the essentials of studio technique, his clean cut personality and his good looks are a combination that make all Mr. Lytell's rivals look jealously to their laurels.

In "Unexpected Places" he is seen as a reporter with unlimited energy and resourcefulness. While investigating a murder mystery he is mistaken for an English agent, Lord Varden, and it is while assuming this rôle he overcomes the German spies and wins the heart and hand of a beautiful girl. Those of you who like fast action, a story with many a lively turn and twist, high suspense and not a little humor will find in "Unexpected Places" a worthy entertainment indeed.

The story originally appeared in the Blue Book Magazine under Lieutenant Frank R. Adams' name. It was transferred into scenario form by Albert Shelby Le Vino and was produced under the direction of E. Mason Hopper. Rhea Mitchell, a beautiful blonde, and Rosemary Theby, an actress of contrasting type, appear in Mr. Lytell's support heading a cast that acquits itself creditably with respect to every individual.

CATCH LINES

New York reporter captures German spies after thrilling series of adventures.

Bert Lytell in one of the fastest, snappiest, most daring melodramas of German spies outwitted.

All reporters are supposed to possess superior acumen, dauntless courage—they are supposed to be real Romeos and everything—fact is, the reporter in "Unexpected Places" is just this sort of a fellow. You'll like him.

How a reporter outwitted a band of German spies by posing as an English nobleman—and how he won a wife besides.

Lord Varden was asking a lot when he suggested that Dick Holliday, reporter, take his place for a few days. German spies were bent on killing the Englishman and naturally they would be bent on killing Dick if he signed his name with Lord in front of it. But even so, Dick was game. He played his hand, defeated the spies and won the prettiest girl in the world as his wife.

ADVERTISING AIDS

PAPER:—In colors including two styles of one, two, three and six sheets. These posters give enlarged pictures of star, scenes from production including pictures of star and other members of the cast.

LOBBY DISPLAY:—8 x 10 sepia, 11 x 14 sepia, and 22 x 28 colored including stills of star and scenes from production. Title card also goes with this layout.

CUTS AND MATS:—One and two column cuts of star and scene cuts available at Metro exchanges.

SLIDES, MUSIC CUE SHEET, HERALDS.

SUGGESTIONS

In advertising this feature it can be said that it is a German spy proposition—the spies being duly defeated by a reporter. This can also be forgotten if desirable. The spy play is merely the old crook play brought up to date and is not a thing to be declared "out" just because of many others that have been before. So if desirable play up the side of the picture which deals with the energetic young reporter, his romance conducted while he is posing as an English lord, etc. Bring the spies in as an after-thought if you must. You might even run a line explaining what was said above, such as "We used to have crooks to furnish the clash with the hero, now we have German spies."

Bert Lytell appears to be generally well liked, so let them know he is the one starred in "Unexpected Places." Rhea Mitchell and Rosemary Theby are well known leading women who also appear in the production.

ALWAYS FIRST

Have you noticed that we always carry the reviews first of all trade papers, either in the Complete Plan Book or Advance Reviews?

Service doesn't go very far if it is not the kind you can use and profit by. Plan Book service will help you.



BERT LYTELL.

Stock Star Cut Supplied at Metro Exchanges

"THE HEART OF RACHAEL"—HODKINSON

Bessie Barriscale Fortunate in Getting Good Story and Making it Better

BESSIE BARRISCALE may well feel proud of her work in this picture. She has a perfect right to feel so. It is the best she has ever done, in my opinion. She may also thank Director Hickman for the intelligent directing, and Jack Cunningham, the continuity writer, who prepared the scenario. Like a good mechanic, he made every part of the machine fit just right.

Picture in your mind a faithful wife, who bears in silence and in the most dignified manner, the insults of an unappreciative husband, until the cup fills to the brim, when she demands her freedom. Picture her again as the wife of a man who professed love to her without bounds, then as a mother of two children, then being alienated of his affections by another woman, without ever giving the slightest cause for such ill luck, and you will fully understand the role the star assumes. Your sympathies go to her from the very beginning and never once leave her. Such a role never fails to move a human being.

A good story, based on the popular book of the same name, by Kathleen Norris, and perfect team work among the different factors, have produced what one may safely call 100% picture.

Released Oct. 14.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Rachael.....Bessie Barriscale
Clarence Breckenridge.....Hershel Mayall
"Billy".....Ella Hall
Dr. Warren Gregory.....Herbert Heyes
Magsie Clay.....Gloria Hope
Joe Pickering.....Edward Coxen
Jim, Rachael's son.....Ben Alexander
Book by Kathleen Norris.
Scenario by Jack Cunningham.
Directed by Howard Hickman.

CATCH LINES

Bessie Barriscale supported by an all-star cast including Ella Hall, Gloria Hope, Edward Coxen and Ben Alexander.

Adapted from the well-known book by Kathleen Norris.

A picture dealing with the evils of divorce and the glory of true love.

A lavish production dealing with the eternal triangle in a new and absorbing fashion.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets. All paper shows scene from production and Bessie Barriscale. These obtainable at General exchanges handling the Hodkinson product.

LOBBY DISPLAY:—11 x 14, 22 x 28 of star and production.

CUTS AND MATS:—Two styles of one and two-column cuts suitable for reproduction in either text or advertising columns of your newspapers.

AD TALK

Bessie Barriscale, supported by a cast that may safely be termed "all-star" is to appear at the ——— theatre of ——— of ——— week in her latest photoplay entitled "The Heart of Rachael," an adaptation of one of the season's best sellers by Kathleen Norris. The cast includes Ella Hall and Gloria Hope, stars in their own right, and Little Ben Alexander, who scored such a hit in D. W. Griffith's "Hearts of the World." The personnel of the cast only goes to show the extent to which the Hodkinson Company is going in its efforts to produce only the best of pictures. "The Heart of Rachael" is a striking example of the type of production that an organization so well oiled as this can turn out.

Kathleen Norris' novel is based on marital troubles and in dealing with them the author has displayed her keen insight of human nature, her ability of characterization and her knack of hitting upon the novel in plot. Miss Barriscale is seen as Rachael, the second wife of Clarence Breckenridge, a profligate. She divorces him in order to marry Doctor Warren Gregory, her life-long friend. What is her dismay to discover that Gregory, whom she thought a home-loving man, immediately becomes a "high-stepper" after his marriage and commences a life similar to that of her first husband.

How this distracting problem is solved and how the two are brought together again is well told by Miss Norris and has been finely handled on the screen by the scenario writer, Jack Cunningham. Howard Hickman has produced the picture effectively and with a number of most artistic touches.

THE STORY

Clarence Breckenridge, a widower, has married Rachael, a woman little older than his daughter Billy. Rachael endeavors to be both a good wife and mother but finds her efforts unappreciated. Billy is spoiled and Breckenridge devotes himself to wine. Warren Gregory, a doctor, is called to attend Breckenridge. He has been a life-long friend of Rachael's and it is over Breckenridge's bedside that the two come to a realization that they love each other. Rachael soon afterwards divorces Breckenridge and marries Gregory.

Gregory, previous to his marriage, a quiet and home loving man, undergoes a change. He wants to see life and lots of it, though Rachael is tired of frivolity. As a result, Gregory picks up an acquaintance with Maggie Clay, an actress. In Breckenridge's household, Billy elopes with Joe Pickering, a worthless young man, regarding whom Rachael had often warned her step-daughter. Breckenridge, whose only love was Billy, kills himself.

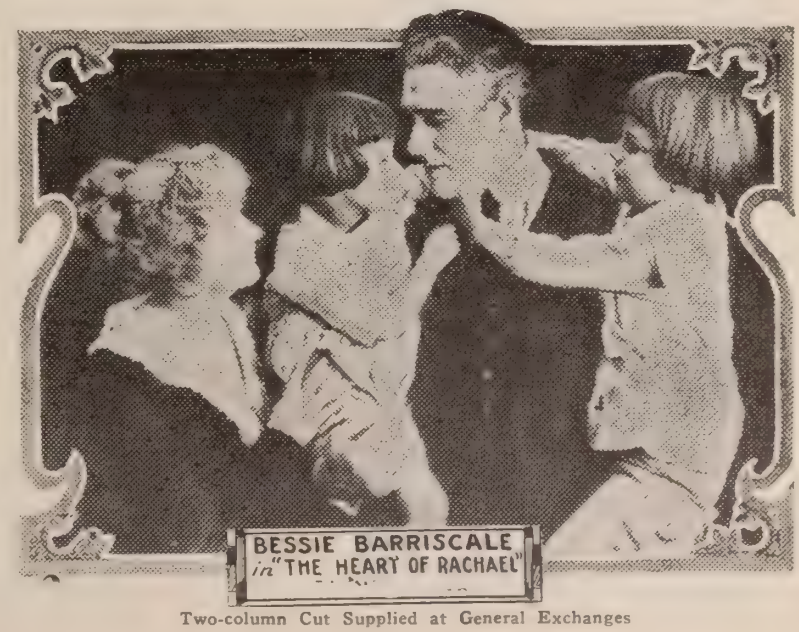
After a number of years Rachael discovers her husband's affair with the actress. At length Magsie comes to Rachael and confesses her love for her husband. Rachael answers that she will not contest a divorce if they so will it. But Gregory will not hear to this. It remains for Rachael's little boy, Jim, to reunite the drifting couple. He is severely injured in a fall and Gregory is the only physician who can save him. In their anxiety in saving Jim's life a greater love grows between Rachael and her husband.

SUGGESTIONS

Kathleen Norris is the author of many a best seller and "The Heart of Rachael" is by no means the least of these. It is such a well-known novel that it affords the usual opportunity for an exhibitor to tie up with his book store on advertising the picture. If this course is not desirable, you might get your book store to tie up with you and so reverse the order. In other words, you might sell copies of the book in the lobby of your theatre. If the book seller has an eye for business he will welcome this proposition.

At any rate, you might get a few copies of the book and make a lobby display of them. A very good idea has been worked out on some pictures in this way: procure say three copies of the edition. If you have deep frames place one of the books closed in the center; open another to the first page and the third to one of the interesting passages in the book. Try to find a page that turns over in the middle of an exciting passage. This certainly serves to arouse interest.

Miss Barriscale and the other members of the cast should be given real prominence. Seldom does the exhibitor get such a combination of talent all in one picture. Run your eye over the cast and see for yourself. Don't forget that Little Ben Alexander has made a name for himself in "Hearts of the World."



Two-column Cut Supplied at General Exchanges

"SWAT THE SPY"—FOX

The Lee Children Practice Patriotic Pranks

JANE AND KATHERINE LEE, the junior Fox stars, who always call to mind the title of one of their recent pictures, "Two Little Imps," appear in a patriotic comedy entitled "Swat the Spy." It is a clever title, to be sure, and be further sure that Jane and Katherine swat the spy, several of them, for that matter, in practically every foot of celluloid that goes to make up the five reels.

If an audience be in the humor to witness the usual practical jokes of the Lee children turned to patriotic effect there are passages of "Swat the Spy" that will surely amuse. Pies are thrown at the Kaiser's picture, the ambitious mustache of the German butler is clipped while he snoozes, a time-clock bomb set for the American chemist is turned against the plotters, etc.

Yes, Jane and Katherine keep up their usual pace. However, those of intelligence are obliged to suffer much in the name of patriotism these days and in viewing "Swat the Spy" the reviewer absorbed the idea that Arvid E. Gillstrom still believed himself directing the Billy West company.—Released Sept. 29.—Length, 5 reels.—*Peter Milne.*

THE CAST

Jane Sheldon.....Jane Lee
Katherine Sheldon.....Katherine Lee
Andrew Sheldon.....Charles Slattery
Karl Schmidt.....P. C. Hartigan
Lena Muller.....Florence Ashbrooke
Story by Arvid E. Gillstrom.
Scenario by Raymond L. Shrock.
Directed by Mr. Gillstrom.

CATCH LINES

Jane and Katherine Lee turn their pranks against German spies and prove instrumental in their capture.

Swat the Fly, yes, but don't forget the Spy, Swat him, too, and swat him hard. See Jane and Katherine in their swat fest in "Swat the Spy."

Mr. Fox has dubbed the Lee children the "Baby Grands." But they make more noise than any grown-up star.

A picture that is bold enough to take the comedy viewpoint on the German spies. Have a little fun at Germany's expense. You'll never get a bill.

Pie-throwing turned to good advantage at last. The target is the Kaiser's picture.

Jane and Katherine Lee are two of the biggest little patriots in New York. They really are. They make Liberty Loan speeches—War Savings Stamp speeches—Red Cross speeches—speeches for everything going—and in "Swat the Spy" they give further proof of their intense patriotism.

If you are a German sympathizer keep away from this theatre during the showing of "Swat the Spy"—and keep away from it forever.

AD TALK

In the good old summer time you have been told to swat the fly. Now winter is here, and with it the season for swatting spies. Jane and Katherine Lee, the junior Fox stars, have already undertaken their duties along these lines, and in "Swat the Spy" patrons of the ———— theatre will be able to see the results of their efforts when the picture is shown on ———— of ———— week.

"Swat the Spy" is a picture full of pranks that the Lee children know so well how to play. But in this, their latest effort, they combine forces against a band of German spies who are servants in the household of their father. The father is a chemist, and—need we say more? He is manufacturing a high explosive for the Government. Naturally the spies seek the formulae. Suffice it to say here that due to the untiring efforts of Jane and Katherine the spies wind up where all German spies eventually do wind up—in the hands of the United States Department of Justice. The formulae is saved.

However, don't get the idea that "Swat the Spy" is the usual melodrama by reading this mere sketch of the plot. It is not melodrama at all, rather is it burlesque, and burlesque of the most contagious type. The many admirers of the Fox Baby Grands as these two children have come to be known will revel in their latest pranks, particularly when they are captivated by the desire to assist in such a worthy cause as running the enemy within to the internment camp where he belongs.

THE STORY

Andrew Sheldon, experimental chemist, works on an explosive which he plans giving to the United States Government. His house is filled up with German spies. The butler is a spy, the housekeeper is a spy, the maid is a spy, the chauffeur is a spy, and there are others hanging about in the offing. Andrew hasn't got time to notice all this. What with the experiment and the prospect that his wife is about to present him with a baby—he has his mind full. But Jane and Katherine, his daughters, have their eyes open.

Even before they make the discovery that they are being served by spies, they make life generally miserable for the Huns within the house. They break up a meeting by smearing the Kaiser's picture with pie—and decorating his ears with lettuce leaves. When the butler is about to smash one of those prismatic pictures that shows Wilson, Washington and Lincoln from different angles, they bring the hammer down first on his foot, and then on his head, and save the picture in some miraculous manner.

As a relief to their campaign against the Hun they run away to New York when their new baby brother comes, and endeavor to enlist because their father and mother are centering attention on the newcomer to the exclusion of all else. But they can't enlist—instead they aid in getting recruits for the Navy and subscriptions for the Fourth Liberty Loan. And then at last they are responsible for the roundup of the German spies. The butler attempts to steal the secret formulae, but he only gets half-way across the Hudson with it before he is overtaken and made prisoner.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet.

LOBBY DISPLAY:—Ten 8 x 10 photos; ten 11 x 14 photos black and white; three 22 x 28 colored.

SCENE CUTS:—There are five single-column cuts and four two-column cuts included in the accessories on this production. The single columns all have the Lee children in comedy poses, and any one is acceptable for either text or advertising columns of the newspapers. The two-column cuts, of course, present bigger scenes and are also suggestive of the comedy in the feature.

ADVERTISING CUTS:—The display ads include two and one-column cuts with illustrations of a comedy nature and display lettering. There are also one and two-column type advertisements suggested in the press sheet on this picture, each one taking up some angle of the picture and referring to it cleverly.

SLIDES, MUSIC CUE SHEET.

SUGGESTIONS

This is not meant to be taken seriously. The Lee children have fun at the German spies' expense. These kiddies are real favorites, particularly with the soldiers and sailors. Their pictures are excellently received in the training camps. You might advertise them as favorites of our fighting men, you won't be misleading any one.

Also it might be a good idea to mention the Fourth Liberty Loan in connection with the showing of this feature. Mention the fact that the Lee children were instrumental in raising large sums of money for the preceding loans, and add that they are doing their bit with respect to the present one.

But always accentuate the comedy angle of the picture, and don't forget that the title is a corker for display purposes.

Up-to-Date

The Index on Page 2242 last week will keep you posted on all pictures reviewed in the Complete Plan Book.

File It with Reviews



"SWAT THE SPY" WILLIAM FOX-PRODUCTION

Illustration of Cuts Supplied for Both Text and Advertising Columns

"THE GOAT"—ARTCRAFT

Fred Stone Good, But Should Have a Story More Suitable

As it was said in last week's issue, in the advance reviews, page 2261, this is only a fair picture. It depends on the physical action, the clever stunts performed by the star and on the comedy element to entertain. It lacks heart-appealing situations.

The story is a disclosure of picture making, as it actually is in the studio. I am afraid this will essen the pleasure a spectator derives from watching a picture, as it will destroy some of the illusion due o the mystery surrounding picture production.

Mr. Stone displays rare competence as a screen actor, when the fact that this is his first picture is aken into consideration. He seems to be adapted more for Western plays than any other kind. With a uitable story to work with no doubt he can present a good picture.

It is a clean attraction. Released Sept. 22.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

huck McCarthy, an Iron Worker....Fred Stone
rs. McCarthy, his Mother.....Fannie Midgely
r. McCarthy.....Charles McHugh
jou Lamour, an Actress.....Rhea Mitchell
te Baby Vampire.....Sylvia Ashton
armaduke X. Caruthers, an Actor
Philo McCollough
olly O'Connors, Chuck's Sweetheart
Winifred Greenwood
rector Griffin.....Noah Beery
nmy Quicksilver, Assistant Director
Raymond Hatton
rector Graham.....Charles Ogle
udio Manager.....Ernest Joy
.sting Director.....Clarence Geldart
Written by Frances Marion.
Directed by Donald Crisp.

ADVERTISING AIDS

APER:—Two one-sheets; two three-sheets; one six-sheet; one twenty-four-sheet; rotogravure one-sheet.

The six, the twenty-four and both threes are catching comedy posters that will arouse curiosity. One of the one's is a more sober scene while the other is a portrait of Stone.

OBBY DISPLAY:—Eight 8 x 10 black and white photos; eight 11 x 14 sepia; one 22 x 28; also 8 x 10 photos of star.

UTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column.

These are mostly comedy scenes from production and comedy portraits of star.

The same number of cuts and mats on Stone are to be had in the same sizes.

DVERTISING LAYOUTS:—In one, two and three-column sizes, dressed in usual Paramount-Artcraft style and giving good ideas of type of production.

IDES, MUSIC CUE SHEET.

AD TALK

Fred Stone, the popular musical company orite, makes his debut in pictures in the Artft subject, "The Goat," which is scheduled for sentation at the ——— theatre on ——— ——— week. There were many opinions pressed when Fred Stone decided to take a r in the pictures. People said that his voice s 51 per cent of him and that on the screen would fail to make anything more than an rage impression. But that is what people whenever any stage celebrity goes into pics. The facts of the case are, and we speak h authority after having seen "The Goat" selves, is that he is perfectly well at home on screen—in fact he is a wonderful success.

On the stage he is known for his acrobatics well as his ability as a comedian. And in he Goat" he has ample opportunity to prove iself along both lines. Frances Marion, who pared the story and scenario of this picture, seen to it that he has every chance possible show himself off to the best advantage. As onsequence "The Goat" is a succession of comedy and startling stunts, never forgetting very human little love story that runs through o tying up the more spectacular events.

Miss Marion's story concerns the adventures an intrepid iron worker in a motion picture dio. Because of his fearlessness he is made he Goat" of the place. Whenever there is thing particularly dangerous to be done it Chuck who is called upon to do it. He ubles" for the stars who are afraid of having their skins scratched. An here, of course, the stunts come in. We ar not going to go into superlatives about the picture to any greater extent. New stars are always over-advertised. We want to under-advertise Mr. Stone, right here, that is, and permit the gentleman to prove his worth on his own merits—he'll do it too.

THE STORY

Chuck McCarthy, an iron-worker, thinks money does not come fast enough in his chosen trade and decides to seek more lucrative fields—the movies for instance. While working on a new studio one day he catches the pet monkey of Bijou Lamour's, an actress. In this way he gets the chance to "double" for her in a roller skating scene. The Filmcraft Company decides that Chuck must stay to perform other such stunts when the trepid professionals say "nay." So Chuck becomes the "goat" of the studio, the official stunt man, who does all the work and gets none of the credit.

Molly, Chuck's sweetheart, quarrels with him over his movie career and they part company, Chuck caring little because he revels in the glances of Bijou. Bijou only turns her eyes on him, however, to make one Marmaduke X. Caruthers, matinee idol, jealous. Chuck unwittingly becomes the laughing stock of the studio. Acting on Bijou's suggestion he buys a fine wardrobe and shows up silk hatted and swinging a cane. Molly grieves for him but Chuck looks forward to a brilliant career before the camera.

One day Chuck is called upon to "double" for Marmaduke in some battle scenes. His horse stumbles and he is thrown to the ground, sustaining severe injuries. The manager seeing the chance for a story regarding Marmaduke's fearlessness, winds him up in bandages and has him carted away to the hospital. Chuck is removed through the back door. That night Chuck reads the story of Marmaduke and also that Bijou Lamour is engaged to him. Molly comes to his humble flat with an offering of cheap flowers and Chuck at last comes to and realizes the stuff she is made of.

The Filmcraft Company sends Chuck a check for a thousand dollars. Chuck is worried over his superfluous wardrobe but Molly opines that this will come in handy on their honeymoon to Niagara Falls.

SUGGESTIONS

Owing to the vast popularity of the shows in which Fred Stone has appeared, both those of recent date and those in which he appeared with his late partner, Dave Montgomery, the star's name is undoubtedly a wonderful box office asset. Stone's two last musical comedies, "Chin Chin" and "Jack o' Lantern," played entire seasons on Broadway and extensively on the road. Hundreds of thousands of people have seen him. Remember this in advertising him, for although he is new to the screen he is one of the popular actors of the day in his older profession. Old timers (that are not so very old), will also remember him in "The Wizard of Oz," "The Red Mill" and other comedies of the musical stage.

Fred Stone is a stunt comedian and deserves to be featured as such. Some of the feats he performs in "The Goat" are real thrillers. You can go the limit on this angle. Also the comedy end should be accentuated.

The material in this production makes it an ideal subject for children's matinees, although it is a picture that the whole family will appreciate. But the special matinee idea would be a good one to play up. Again have his stage comedies pave the way for you. In New York and the other big cities where he has played, the afternoon shows are always crowded with children. He is a favorite with everyone.

If you can get hold of some of the musical numbers from "Jack o' Lantern" and "Chin Chin" use them frequently during the run of the picture. There were a number of real popular song hits in these shows that will make an excellent accompaniment for the feature.

CATCH LINES

Fred Stone, comedy favorite, in a whirlwind, human comedy of life in a motion picture studio.

The beloved Scarecrow of "The Wizard of Oz," the Chink of "Chin Chin" and the Jack of "Jack o' Lantern," revealed as a motion picture star.

If you think everyone in the motion picture studio has an easy time of it see Fred Stone in "The Goat" and learn the truth.

See the secrets of picture production revealed in one of the finest comedies of the season.

"The Goat" marks Fred Stone's debut in motion pictures—but it is a debut that closely resembles the zenith of the average star's career.

The team name of Montgomery and Stone was long a byword in things theatrical. Fred Stone seems destined to carry this fame into the picture world from his performance in this, his first picture.



Reproduction of Three Sheet

"THE ROAD TO FRANCE"—WORLD

The Name Should Draw the Crowds to This Picture

THERE is no question in my mind that this picture will draw, owing to its title. For that matter, t word " France " stretched across the lobby of your theatre is enough to bring in the crowds. But expect your patrons to enjoy, or even believe such a conglomeration of impossible situations, it asking too much of them. There was a chance to make a knockout of it had the story been written inte gently and had it been entrusted in the hands of a director that would draw a sharp line between acti and moving of figures on the screen.

It is a melodrama of the most absurd kind, the sort that could have gotten by five years ago.

The picture has been produced with the co-operation of the shipping board. Chairman Hurley shown at the opening. Actual scenes of the operation of the machinery as well as the launching of so of the completed ships are shown in it. Apparently it was the intention to base the story on ship constru tion, but it hardly can be said that the idea has been carried out.

If you expect to play this picture, I would suggest you lay stress more on the acutal scenes of sh construction shown than on the story. You will have less kicks from critical patrons.—Released Oct. 1 —Length, 7 reels.—*P. S. Harrison.*

THE CAST

Tom Whitney.....Carlyle Blackwell
Helen Bemis.....Evelyn Greeley
John Bemis.....Jack Drumier
Mollie.....Muriel Ostriche
Robert Whitney.....George De Carlton
Mrs. Whitney.....Jane Sterling
Hector Winter.....Richard Neill
Mrs. O'Leary.....Inez Shannon
Burns.....Henry West
Hugo Kraus.....Alex Shannon
Chief of Police.....Joseph Smiley
Dennis O'Leary.....James Davis
Little O'Leary Girl.....Elizabeth Kennedy

Story by Harry O. Hoyt.
Directed by Dell Henderson.
Photographer by Louis Ostland.

SUGGESTIONS

This picture suggests a number of courses for the exhibitor to pursue. If you are in a town where there is shipbuilding get some of the workers to attend in a body. Officials of any town will be glad to indorse the production. The newspapers should be glad to give you considerable space on this. If you show it for a week's run, invite them to a special showing, and get their opinions for your advertisements. All patriotic societies should be glad enough to cooperate with you on putting this over, for remember, you haven't had anything like it. A good picture of work in a shipyard has not yet been shown to our knowledge.

AD TALK

We have had pictures dealing with our boys' activities on the other side, of the activities of our Allies in the fighting zone, of the activities of all the armies back of the fighting line, of munitions making and of practically every branch of the Government that is now serving in the one great cause, but "The Road to France" introduces scenes and fields of activity that have not, as yet, been revealed to the public eye through the medium of the screen. This special World Film production in six reels which comes to the ———— theatre on ———— of ———— week for a run of ———— days, is laid, for the most part, in one of the shipyards of the United States, and the various branches of shipbuilding are unfolded before the spectator in all their interesting detail.

Special permission from Chairman Edward N. Hurley, of the United States Shipping Board, was secured to photograph these scenes, and Director Dell Henderson and his entire company headed by the stars, Carlyle Blackwell and Evelyn Greeley, spent many days taking these scenes. The results are some of the most entertaining ever shown of the screen of the ———— theatre, for combined with a story that has all the elements of popular appeal, "The Road to France," offers practically everything the particular patron could ask for.

It is not merely a string of scenes on the building of ships. Rather are these scenes shown as incidental to the main action which is a strong story of a man's regeneration through devotion to patriotic service. How he captures three spies bent on stopping work in the shipyards, and by his capable work is reinstated in the graces of the girl he loves makes a story that is ever absorbing. Don't miss it.

THE STORY

Tom Whitney, a young man of good family who has descended to the depths because of drink, attempts to commit suicide, but is prevented from so doing by a policeman. The officer asks for his draft registration card. Showing it Tom explains that he has been exempted because of an old injury sustained in football. The officer suggests that he buck up and get work in the shipyards any way, as they are sorely in need of men. As a result, Tom goes to work in the yard owned by John Bemis, the father of the girl to whom he was once engaged, Helen. Helen had broken the engagement because on the morning after Tom's last "party" he had produced an impossible person called Mollie, who claimed to be his wife.

In the shipyard Tom soon rises from one position to another, until he becomes one of the most valuable all-around workers in the place. Various construction work on a ship is shown during the course of Tom's apprenticeship in different positions. Tom finally gets wise to the fact that three men in the yard, Burns, Kraus and Winter are German spies, posing as agitators. They try several times to incite the workers to strike and violence, but always Tom manages to make a patriotic appeal to them in time to save the day.

One of the Germans murders Bemis after a quarrel, and fastens the blame on Tom. By a trick Tom and the Secret Service men succeed in tricking the German into a confession of his crime. The spies quarrel among themselves when all goes wrong, and it is then discovered that Mollie is, in reality, the wife of Winter. All obstacles are thus removed from between Tom and Helen. The last scene shows them witnessing the launching of the great ship "Liberty," on which Tom has worked so diligently.

CATCH LINES

"A Bridge of Ships is the Road to France"—Chairman Hurley, of the United States Shipping Board. See this Bridge of Ships in the course of construction in World Film's thrilling picture, "The Road to France."

A stirring drama of a man's regeneration through patriotic service laid in one of the monstrous shipyards of the United States.

See one of the "splashes" that Berlin is hearing every day.

Carlyle Blackwell and Evelyn Greeley in a patriotic picture laid in a shipyard of the United States.

"The life blood of the nation is being shed on French soil for an unselfish purpose, and the men in our new shipyards have the same spirit, pluck and unselfishness, as the men in the trenches"—Chairman Hurley, of the Shipping Board. See these men at work in World Film's special drama, "The Road to France."

There are patriots on this side of the water as well as "Over There." See hundreds of them at work in one of the United States shipyards.

A patriotic picture with one of the most realistic backgrounds ever photographed—one of the United States shipyards.

See the men of the United States building "Road to France."

No other nation in the world could build s a "road" over the Atlantic Ocean. It takes vast resources and energies of the United St to turn the trick.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; six-sheet and one special eight-sheet. F appearance of the reproduction of the sketc for this paper it is some of the best issued. The eight, though an off size, i magnificent poster, showing two long tr of ships sweeping into the foreground. the right corner is a bit of the French f while a woman's figure in armor, evide Jeanne d'Arc, reaches out in welcome. six shows the stars in right foreground v the huge ships under construction in the r Both ones are suggestive of the indust side of the picture rather than the drama One of the threes shows workmen busy bu ing, while the other has Blackwell and G ley with a ship in the background. The tail on all the sketch reproductions is markable.

LOBBY DISPLAY:—Two 22 x 28 colored p tos; eight 11 x 14 colored; eight 8 x 10 bl and white.

CUTS AND MATS:—There are two one-colu cuts with Blackwell and Greeley in f ground; ships in background. Two two- umn cuts, one Blackwell and Greeley in insert, the rest of the cut showing a and one eight and a half inch deep cut the stars. The two three-column cuts sh ships under construction with stars in f ground.

One and two-column type advertisements h also been suggested in the World press sh on this production.

SLIDES, MUSIC CUE SHEET.



One-Column Cuts Like This at World E changes

"RULING PASSIONS"—SCHOMER PHOTOPLAY

Touching Moments and Excellent Handling Make This a Winner

THIS is an excellent production, heart interest being the basic element in the story.

The plot concerns the hero, who saves a boyhood chum from self destruction, offering him financial as well as moral help. Later the hero thinks he is wronged by the man whom he assisted, and from a person possessing the brightest of natures and the most happy of dispositions, becomes a hater of every human being. Eventually he is restored to his former self by a kind-hearted girl.

The story is remarkable as it gets along without a villain. Although marred by dark clouds for a time, it lays stress mostly on the bright side of life. Two of the scenes, the one at the beginning of the picture, where the two friends meet, and the other near the end, showing their reconciliation after the estrangement, are very touching. They will bring the tears to many an eye. It will leave no bitter taste, however, but on the contrary a pleasing one.

The reformation of the hero is accomplished in a unique and very clever manner. It is not done by preaching, but by the utilization of the understanding of human nature.

The subtitles are short and to the point. The acting is of the highest standard. One is surprised why Edwin Arden doesn't appear in pictures oftener.

You may shut your eyes and book it if you have room for it. It is a clean and wholesome entertainment, the kind that is bound to have universal appeal.

To be released on a State Right basis.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Eveline Roland.....Julia Dean
John Walton.....Edwin Arden
Louise Palmer .....Claire Whitney
Alexander Vernon.....Earl Schenck
Lew, the Butler.....Doan Borrup
Written and directed by Abraham S. Schomer.

SUGGESTIONS

Your title and cast are strong selling points on this feature. Without doubt the former is a good box office magnet and, prominently displayed, in both newspaper and billboard advertising, will attract attention that will count in dollars and cents. It lends itself well to display advertising. In red electrics it will stand out even more, and if the paper on this is designed with an idea of carrying the suggestion in the title into the illustrations it should be well worthy its price. (The paper and accessories have not yet been supplied.)

With the case of the cast the names of Edwin Arden and Julia Dean are well known both in stage and studio circles, while Claire Whitney has long been a picture favorite, and Earl Schenck has come to the public notice often of recent day by his many portrayals of the Crown Prince in war pictures.

AD TALK

As a special attraction for ——— of ——— week, the management of the ——— theatre will present "Ruling Passions," a photoplay written and directed by Abraham S. Schomer. This is a special length feature and is enacted by a notable cast, including Julia Dean, Edwin Arden, Claire Whitney, Earl Schenck and Doan Borrup, the first three well known stars of the screen, the latter two fast coming into prominence through their consistently good work in photoplays of promience.

"Ruling Passions" takes up the story of John Walton, a millionaire, who for some reason entertains a perpetual grouch against the world in general. As a result of this he suffers a nervous breakdown, and after a number of nurses have successively left him, unable to stand his violent temper, one Eveline Roland appears and takes his case in hand. In order to fully acquaint herself with the details of the situation and so be of some use to the raving man she determines to learn the why and wherefore of his condition, and so gets his butler, who has been long in his service, to tell her the story.

Thus is the body of the photoplay unfolded. The strange story of the manner in which John Walton became embittered against the world makes a drama of high sustaining force as unfolded by the guiding hand of Mr. Schomer and his associates in the acting before the camera. There is not a situation that is not developed with the greatest attention to detail, realism and, above all, to sure dramatic effect, and as a result "Ruling Passions" stands as one of the best stories of domestic life ever unfolded on the screen. The principals act with rare skill and much of the production's strength is due their untiring efforts.

THE STORY

Because John Walton, wealthy New York banker and broker, is embittered against the world he suffers a nervous breakdown. One after one the nurses hired to tend him in his illness leave him, unable to stand his violent temper. At last Eveline Roland, a nurse of culture and refinement, is brought to his bedside. She alone is able to calm him and, in order to learn more regarding his case, she questions his butler.

It appears that, two years before, Walton had befriended an old schoolmate, Alexander Vernon, and had eventually made him partner in his firm. Vernon had become the idol of the fair sex and was lionized by society. Walton had loved Louise Palmer, a country school teacher, but she had returned no love for him. But when Walton saved her brother from prison, he having committed a forgery, Louise felt that she owed him her hand if not her love. However, she met Vernon and fell in love with him, and when Walton discovered them one day embracing one another a violent scene had taken place. The business partnership had been dissolved and Vernon had departed with Louise as his wife.

As a result of all this Walton had become a slave to the passions of Hate and Revenge. Eveline is even more tender toward the soured millionaire on learning his story and tries her best to soothe him. Eventually she brings Vernon, Louise and their child back to the Walton home and succeeds in banishing the poisonous passions from Walton's mind, replacing them with Love and Mercy. Later Walton discovers that Eveline has become more than a nurse to him and they are married, while the old firm of Walton and Vernon is established once again.

CATCH LINES

Hate and Revenge were the Ruling Passions in John Walton's heart until Eveline Roland sought and succeeded to displace them with Love and Mercy.

A superb photodrama, enacted by an all-star cast, including Edwin Arden, Julia Dean, Claire Whitney and Earl Schenck.

In jest, John Walton asks his good-looking partner, Vernon, to keep away from his betrothed—but the jestingly anticipated happens. Walton's fiancee falls in love with Vernon, and as a result the deserted man becomes embittered against the world until Eveline comes into his life. The manner in which he is taught the way out forms a gripping photoplay.

The Ruling Passions in John Walton's heart were Hate and Revenge, and as a consequence he lost every man and woman he had called a friend. See his faith restored in Abraham Schomer's graphic photoplay, "Ruling Passions."

The cast is headed by Julia Dean and Edwin Arden, skilled and well-known players, while Claire Whitney and Earl Schenck are seen in roles of next importance.

A picture of special length, of special merit and enacted by a special cast.

FILE IT!

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Edwin Arden and Julia Dean in Scene from Production

"THE LURE OF LUXURY"—BLUEBIRD

Good Acting Goes a Long Way in This Feature

THIS picture was reviewed in advance reviews in issue of Sept. 28, on page 2093, under the title of "Love of Luxury." It is an average program offering, the intelligent acting of the star saving it. The plot is rather weak.

The story deals with a young girl, just out of a seminary, who falls in love with the first young man she ever met, a farmer. Later an older man, wealthy and refined, attempts to win her for himself. In the end, remembering that he has lost his girl in a similar way when he was young, gives up the effort.

When the older man is introduced, you can hardly tell whether he is intended for a villain or a hero. You cannot define what he is. He is a puzzle.

Miss Clifford is given an opportunity to display her emotional powers. She acquits herself.—Released Oct. 7.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Dale Aldis.....Ruth Clifford
John Coventry.....Edwin Hearn
Phillip Leswing.....Harry V. Meter
————.....Elizabeth James
————.....Janet Sully

Story by Nalbro Bartley.
Scenario by Fred Myton.
Directed by Elsie Jane Wilson.

THE STORY

Dale Aldis, daughter of Mizra Aldis, a woman of English parentage, who resides in one of the most exclusive sections of the town of Amherst, returns home after finishing her studies in a convent. Both her mother and the servants in the family affect a lofty air before the other village folk in respective positions, and the Aldis home in "World's End" is, as a consequence, looked down upon by the rest of the people. It is a dreary and unpopular place.

One day Dale meets John Coventry, son of the village no-account and drunkard. She falls in love with him despite his position. Dale does not adhere to the standards of snobbery adopted by her mother. Then there appears Phillip Leswing, the family's attorney, who has had charge of the estate since the death of Lord Aldis. He falls in love with Dale and lays siege to her heart and hand. He succeeds in persuading Dale to give up John, whom she has promised to marry, and become his wife.

When Dale imparts this information to John he becomes despondent and starts drinking heavily. It is not until then that Dale realizes how much she means to him, and once more she announces her intentions to marry him. Leswing, his love for Dale so sincere, decides that it is all for the best and readily but sorrowfully relinquishes all hold on the girl. With Dale's love returned to him John straightens up and with the marriage of these two all ends happily.

AD TALK

On ———— of ———— week, "The Lure of Luxury," an unusual photoplay bearing the Bluebird trade-mark, will hold the screen at the ———— theatre. This production is one of the most lavish that has come from the Bluebird studios in California, and in the featured role is the pretty favorite, Ruth Clifford. The story of this picture was written by Nalbro Bartley, the continuity was prepared by Fred Myton, one of the ablest scenarioists in the art, while the direction was in charge of Elsie Jane Wilson, one of the few women directors who have risen to prominence in the business of picture production. "The Lure of Luxury" embraced the type of story which Miss Wilson is specially qualified to handle. It deals in a large part with the emotions of a young woman, fresh from a convent, and how she feels when she emerges into the great world after leading a life of practical seclusion.

Miss Wilson has pictured with infinite care and great attention to detail the character study of this girl, Dale Aldis. To be sure, she was aided in no small measure by Miss Clifford, who essays this role, but it is a fact that cannot be denied that Miss Wilson, being a woman, has caused Miss Clifford to create a character more realistic than few men directors could have done. The story concerns this young woman from the convent, John Coventry, the first man she meets, and Phillip Leswing, an older and wiser man.

How the destinies of these three intimately concern one another and how finally the drama reaches its happy ending after a series of intensely human and dramatic episodes have been evolved, makes an entertainment well worth your while. Edward Hearn and Harry V. Meter are seen at the head of the star's supporting cast.

CATCH LINES

Dale Aldis thought to sacrifice Love on the altar of Luxury, but Experience intervened in time to save her from such a fate.

The story of a girl who was reared in a world of women and who didn't recognize Love when at last it came to her.

Dale Aldis had two suitors, one a country boy with nothing to offer but youth, another a middle-aged man with money. She loved the former's priceless possessions but envied the latter his gold, and both wished to marry her.

Ruth Clifford, the dainty Bluebird favorite, in a romantic drama produced under the direction of Elsie Jane Wilson.

The romance of the daughter of the most exclusive family in Amherst with the son of the village drunkard.

Dale Aldis thought to heed the Lure of Luxury instead of the Call of True Love. See how she was saved from sacrificing herself on the altar of Gold.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is an attractive portrait of Ruth Clifford; two three-sheets and two six-sheets on this production. All paper is printed in the style of past Bluebird subjects. The colors are attractive, the lettering striking, and the selected scenes most suitable for this type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills in the usual standard sizes suitable for framing in an attractive lobby display. A title card goes with each set of stills.

ADVERTISING LAYOUTS:—Scene cuts are provided on this production in one and two-column sizes. These can be used in either the text or advertising columns of the newspaper. There are also stock star cuts of Miss Clifford in an attractive pose.

SLIDES, MUSIC CUT SHEET, WINDOW CARDS and PRESS SHEET are among the other accessories supplied on this production, as on all Bluebird offerings.

SUGGESTIONS

As with the majority of Bluebird and Universal features, the producers have taken great care to select a good box-office title for this production. In passing it is worth while to recall these titles. This company certainly hands the exhibitor a lot along this line, a lot that shouldn't be neglected. "The Lure of Luxury," besides being alliterative, has a catchy sound and is calculated to arouse the interest, which in all probability it will do. Don't forget the title, for while Miss Clifford is one of the better known stars, these business-pulling titles have been selected for your benefit and should be made use of.

In newspaper advertisements and in the display on your theatre play it up prominently and you will be sure to draw the attention of the passer-by, even though he is a stranger in your vicinity.

REPRINTS

ARRANGEMENTS Have Been Completed by Which Motion Picture News will Be Able to Furnish Reprints of pages in The Complete Plan Book to Manufacturers at Actual Cost.

They Make a Most Valuable Aid to Every Exhibitor Booking Your Picture.

The Supreme Test—
Buy Liberty Bonds and Help Your Government
Back up the Boys Abroad



Stock Star Cut of Miss Clifford Supplied at Exchanges

"THE RETURN OF MARY"—METRO

Without the Subtitles There Would Be No Picture

THE quality of this program offering doesn't exceed the average. There is hardly any physical movement, or action of plot in it, the unfolding of the story being accomplished mostly through dialogue. In nearly half of the picture, the explanation of the story can be effected by the subtitles alone, without the aid of the scenes.

Pictures which depend mainly on talk, expressed through the medium of subtitles, are naturally slow. They can hardly hold the interest. It is an exception, however, when such talk represents an address or a narration carrying dramatic appeal, or is expressed in the form of humorous or witty expressions. The subtitles in this attraction possess very little dramatic power and no comedy.

As far as the direction is concerned, no fault can be found. It is the plot that is rather weak. The kidnaping of a child forms its basis.

The picture is clean.—Released Sept. 29.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mary .....May Allison
John Denby, Sr.....Clarence Burton
Mrs. John Denby, Sr.....Claire McDowell
"Jack" Denby.....Darrell Foss
John Graham.....Frank Brownlee
Clark, the Denby's butler.....Joseph Belmont
Play by Hale Hamilton.
Scenario by George D. Baker.
Directed by Wilfred Lucas.
Photographed by William E. Fildew.

CATCH LINES

May Allison, Metro's beautiful young star, in a pretty drama that contains real heart-interest.

Adapted from Hale Hamilton's well-known play of the same name.

John Graham, engineer, was charged with the crime of causing the railroad wreck because he rounded a curve at high speed. In reality he was running under orders from headquarters—but even so he was convicted and sent to prison. He planned a revenge on the man responsible, but love intervened and brought about a happy ending.

May Allison, one of the fairest daughters of the South, in a drama that will make your heart warm.

Jack Denby awoke one day to the realization that he was in love with his own sister—kindly Fate intervened to prove there was no blood relationship between the two.

May Allison in her latest and best Metro picture based on the play by Hale Hamilton.

AD TALK

May Allison, the dainty Metro favorite, in a picture version of Hale Hamilton's drama, "The Return of Mary," will be the featured attraction at the ———— theatre beginning ———— of ———— week. This picture opens with the kidnapping of little Mary Denby, daughter of a railroad president by a fireman who had been discharged from the road's employ. After the passing of seventeen years we find Mr. and Mrs. Denby still living in the hope that their daughter will be returned to them.

How a girl named Mary is introduced into the household and seemingly proven the Denby's daughter, her romance with Jack, the son of the house, and the final clearing up of the situation which points to the fact that Mary and Jack are not kin, makes a tale fraught with unusual interest from start to finish. Miss Allison is seen at her very best as the girl, and Miss Allison's best is, indeed, something definitely superlative. Her support includes Darrell Foss, a popular leading man; Clarence Burton, Claire McDowell, Frank Brownlee and Joseph Belmont.

The picture has been attractively staged by Director Wilfred Lucas. The scenes are varied, prettily set and quite ideally photographed and form a background of beauty for the story. Mr. Hamilton's original drama, under the same title, achieved a distinct success on the speaking stage. It has been carefully adapted for screen presentation by George D. Baker, manager of production at the Metro studios.

Other pictures on the bill have been carefully selected by the management and include .....

THE STORY

Mary, the baby daughter of John Denby, president of the Great Eastern Railroad, is kidnapped. All search for her proves vain, and the years slowly pass until the world is seventeen the older. At this time there is a big wreck on the road owing to the fact that John Graham, the engineer, undertook to round a curve at high speed. Denby insists that he go to jail, but his wife and son, Jack, plead for clemency, due to the man's fine record in the past. One night an old man brings a girl named Mary to the Denby household, and gives proof that convinces the family that she is the long lost child. Graham starts to serve a five-year sentence for criminal negligence.

Jack grows to admire Mary greatly, and his love for her is more than merely platonic. He finishes his studies in college and then takes up the case of Graham. It is through his efforts that a pardon for the engineer is secured. Denby, Sr., dislikes this, but all thought of the proceedings passes from his mind, when Mary, on hearing Graham discussed, informs them that he is the man who has been father to her for the greater part of her life.

Graham is brought to the house and asked to explain. He tells the story of Mary's disappearance. She was kidnapped by a disgruntled fireman of the road, but died shortly afterward. Mary, the present Mary, is in reality his own daughter. She does not know what to do, whether to go with her father or remain with her new friends, but naturally Jack solves all these difficulties, while to make the ending happier, Graham is reinstated in a much more important position.

ADVERTISING AIDS

PAPER:—Colored posters include two styles of one, two, three and six sheets, with star prominently displayed in either portrait or scenes.

LOBBY DISPLAY:—The usual lobby display provided on all Metro releases may be obtained on this subject. Photos are 8 x 10 in sepia; 11 x 14 in sepia and 22 x 28 of star. Title and synopsis cards are supplied to complete this display.

ADVERTISING CUTS AND MATS:—One and two-column star cuts procurable at Metro exchanges.

SLIDES, MUSIC CUE SHEET.

SUGGESTIONS

This is an old-fashioned heart-interest picture which forgets all about the war. Its advertising possibilities offer nothing unusual. May Allison is the star, and is deserving of featured prominence. The fact that the picture is based on a play by Hale Hamilton might lend the subject additional weight in some sections where this man's name is known. It could be advertised as "a picture of railroad life, both in the engine cab and in the president's office." This might serve to create more interest. Or a line reading: "Who is responsible for the railroad wreck, the man at the wheel or the man in the office," might awaken interest if displayed prominently over the body of the advertisement.

BUY BONDS

ALL IN ONE SPOT!

No More Does the Exhibitor Have to Spend Weary Hours Looking Up the Information He Needs on a Coming Attraction.

No More Does He Spend Fifteen Minutes Looking For the Review, Another Fifteen Seeking the Ad-Talk, and More Time to Find What Advertising Accessories Are Supplied.

It's All in One Spot Now—in The Complete Plan Book.



MAY ALLISON
Stock Star Cut Supplied by Metro

"HOBBS IN A HURRY"—AMERICAN

Here's One That's Above the Average; Full of Entertainment

THIS picture is a little above the average. Its entertaining qualities chiefly are physical action, a lit comedy and some dare-devil stunts, of the cowboy style, performed by the star, attired, in the fi t half of the picture, in a regular dress suit. Towards the end he becomes a real cowboy.

The hero is introduced as the son of a Wall Street magnate, who is sent by his father to buy ba some mining property he had once sold as worthless, but is later informed that it is rich in Tungst values.

The hero is shown as riding over a fast passenger train and performing several tricks that are rea dangerous.

The picture is clean. Released Oct. 6.—Available at Pathe Exchange.—Length, 6 reels.—*P. Harrison.*

THE CAST

J. Warren Hobbs, Junior.....William Russell
J. Warren Hobbs, Senior.....Henry Barrows
Helen Renshaw.....Winifred Westover
Rufus Renshaw.....Richard Morris
Lord Willoughby.....Hayward Mack
Louis Willoughby.....Hayward Mack
Angus MacDonald.....Carl Stockdale
Story by George Lee McCandless.
Scenario by Stephen Fox.
Directed by Henry King.

CATCH LINES

The story of a young American who traveled such a fast pace that he forgot to sleep.

William Russell, the American favorite, in a comedy-drama of love and business.

How often have you seen a musical comedy that you felt like sweeping off the stage with one fell swoop—that's what happened to a bum show in "Hobbs in a Hurry" and then the riot started.

The fascinating story of a young man who won out in love and business though confronted by tremendous odds.

J. Warren Hobbs hired a professional bad man to keep people away from a mine he wanted to purchase. The trouble happened when the professional bad man thought he'd become one in reality.

Lord Willoughby and Louis Willoughby were twins, Louis was good and the Lord was bad. Louis owned a mine, the Lord dressed up in his clothes and sold it for a large sum. Louis sold it to someone else. The Lord got caught in his shady business and Louis—Louis—Lord, see it for yourself at ——— theatre, it's too funny to write about.

William Russell in his latest and best American production.

AD TALK

The swift movement, ingenious character and excellent comedy values apparent in the later William Russell pictures have given this actor a big boost toward lasting fame. His favorites increase in numbers by the day. Patrons of the ——— theatre even now will recollect the fine showing Mr. Russell made in "Up Romance Road" and other pictures but it may safely be said that he has never appeared in a more pleasing production than "Hobbs in a Hurry," a picture based on a story by George Lee McCandless which will be shown at the ——— theatre on ——— of ——— week.

"Hobbs in a Hurry" is a comedy-drama of finance, romance and sufficient villainy to provide the ever valuable element of suspense. It tells of the manner in which business rivals seek to buy the same mine and its complications are some of the most exciting and amusing ever reflected upon the screen. It is futile to go into the details of the story here for no idea could be given of the merit of the production from a mere outline of the plot. It is one of those pictures that must be seen to be appreciated and having seen it already the management of the ——— theatre suffers no hesitancy in announcing its hearty appreciation of the production.

Mr. Russell is seen to excellent advantage as Hobbs, a typical, aggressive young business man, dauntless and unafraid. The supporting cast is particularly good, including as it does Winifred Westover, Henry Barrows, Hayward Mack in a dual role, Richard Morris and Carl Stockdale. Don't fail to miss "Hobbs in a Hurry" during its run. It is one of the most wholesome and amusing and at the same time exhilarating features we have shown.

THE STORY

J. Warren Hobbs, broker, looks with covetous eyes on a tungsten mine owned by Louis Willoughby and commissions his son, J. Warren Hobbs, Jr., to go West and purchase it. At the same time Rufus Renshaw, father of Hobbs' fiancee, Helen, decides to purchase the mine acting on the suggestion of Lord Willoughby, the owner's twin brother. Hobbs Sr. to make things sure for his son has hired Angus MacDonald, a professional bad man to keep all strangers away from the mine until the transaction has been completed.

And so the scene shifts to the West and here things begin to happen fast and furious. Lord Willoughby enters ardent suit for Helen's hand, but finding his attentions undesired he turns villain. Shaving off his moustache he dresses as his brother and succeeds in selling the mine to Renshaw. He pockets the money and makes off for the Renshaw private car there to get his things. While this goes on, however, Hobbs is buying the mine from the real owner.

In the car when the party is about to depart the two purchases are discussed and Hobbs is mystified. However, he soon gets on Lord Willoughby's trail and straightens this out. Then he gets word from his father that the mine is worthless after all. Here Hobbs' ingenuity asserts itself and he sells the mine back to Renshaw when he is promised Helen's hand. Hobbs and Helen remove themselves from Renshaw's private car fearful of the storm that will break when the tricked man discovers that the mine is no good. And while they wait for Hobbs' car the young man who has been constantly on the go since leaving the city leans forward to kiss Helen but falls asleep on her shoulder.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet. There is a one-sheet of Russell while others contain scenes giving good idea of light character of production.
LOBBY DISPLAY:—Eight 11 x 14 photos; one 22 x 28 of star; one 22 x 28 of scene. All are scenes suggesting light character of production. Title card is also furnished.
SUGGESTIONS FOR DISPLAY ADVERTISING:—Include one-one column; one two-column and one three-column cut.
SLIDES, MUSIC CUE.

SUGGESTIONS

This is the type of production that has made the Saturday Evening Post famous. A fast comedy of business and romance and it deserves to be featured, as much for the story as for the star, William Russell. Russell is becoming more popular day by day and in some localities rivals and offsets stars of much bigger reputation. Get the most out of his reputation and his ability as an actor, before whom stunts appear as mere incidents in a day's work.

The production deserves to rank alongside of such comedy-dramas as the Skinner series and the Taylor Holmes comedies. It appears that this type of picture is growing more popular every day. Play it up big as a comedy-drama and dress the rest of the bill accordingly.

BUY BONDS
AND
KEEP THEM

FULL SERVICE
ON ONE PAGE

THE complete plan book is the ultimate in service to the exhibitor.

Service was inaugurated when the First review on a motion picture was printed.

Later advertising suggestions and various aids were printed.

These suggestions and aids, elaborated upon and combined with the review on one page form a compact, valuable service that no showman who cares to get the most from his purchase should overlook.

It is the aim in these pages to help the exhibitor—

Not to show him.

This help is put before you in the best possible style that we know of——

And all in the same place.



Star Cut Supplied at Pathe Exchanges

"THREE MOUNTED MEN"—UNIVERSAL SPECIAL

Carey-Ford Combination Always Means Something Good

WITH Harry Carey and a decent story, you can always bank on Jack Ford producing a good picture. When you add a good cast to it, then he is bound to produce a knockout. Part of the supporting cast in this one doesn't quite come up to the level of the other factors, nevertheless the picture is entertaining. It is based on fast action of plot as well as of physical forces, it contains several situations with heart interest, and, as one can't guess how the story is going to come out, it creates suspense. The star is given the part of a sympathetic hero. He once risks being captured to save his partners.

The picture opens showing the hero in jail. He was an outlaw and got caught.

The son of the Warden liberates him with the understanding that he is to get, dead or alive, a pardoned convict who threatens to expose him as a grafter. The hero gets his man, but when he finds out he is a brother of the girl he met and learned to love, turns back and takes him away from the hands of the prison guards.

The picture is clean and will please anybody that loves Western plays.

Released Oct. 7. Length, 6 reels.—*P. S. Harrison.*

THE CAST

Cheyenne Harry.....Harry Carey
Buck Masters.....Joe Harris
Warden's Son.....Harry Carter
Lola.....Neva Gerber
Story by Eugene B. Lewis.
Scenario by Mr. Lewis.
Directed by Jack Ford.

THE STORY

Cheyenne Harry and Buck Masters, a forger, are serving sentences in jail. The warden's son, a weakling, conspires with Masters to change the prison books, sharing on the profits so dishonestly realized. For this Harry and Masters fight, and from that time on are bitter enemies. The warden's son procures a pardon for Masters, but it proves to be an unwise step, as from then on Masters blackmails him. Eventually Harry is called to the weakling's rescue, with the result that he is granted a pardon, which will become unconditional after he causes Masters' rearrest.

Harry finds his way to a western town and there meets Lola, a dance hall girl, with whom he falls in love, unaware of the fact that she is Masters' sister. Harry, with his two brothers, learns that Masters plans to rob the stage in order to get money to provide for his mother and sister. Seeing his chance, Harry notifies the prison, and as a result deputies take Masters into custody as he attempts to steal the box from the stage.

But when Harry discovers that he has caused the arrest of Lola's brother he turns in his tracks, as it were, and takes steps to right the wrong he has done the girl he loves. With his brothers he rides after the posse which has made Masters a prisoner. The three mounted men finally succeed in saving Masters from the posse and in restoring him safely to his mother and sister. Lola and Harry ride away to the nearest town, where the always necessary minister is secured in order to make the ending finally and completely happy.

AD TALK

Harry Carey, Universal's western favorite, is to appear on the screen of the theatre on ——— of ——— week in the Special Attraction entitled "Three Mounted Men." This is said to be one of the most pleasing of Carey's recent pictures. It was written specially for him by Eugene B. Lewis, a writer of considerable note and great ability, and casts Carey in the role to which he is most accustomed, that of Cheyenne Harry, a man possessing human frailties as well as virtues. Jack Ford, who has handled the direction on all of this star's photoplays in the past year, has fairly outdone himself while working on the present picture. Mr. Ford is noted for the "pep" he instills into photodramas of his making, and the "pep" of "Three Mounted Men" consists of the same amount of action that one usually finds in two five-reelers combined.

The story tells of Cheyenne Harry, who languishes in jail along with Buck Masters, forger and disreputable weakling. The warden's son, in need of money, has Buck alter the books, subsequently giving him his pardon. But Buck proceeds to blackmail his associate in crime, with the result that later Harry is freed in order to send Buck back behind the bars. This Harry is glad to do, for he and Buck are sworn enemies. The only fly in Harry's ointment appears when he falls in love with Buck's sister. Love and Revenge struggle for victory in the man's heart, and eventually the former triumphs.

CATCH LINES

In which a forgery is committed within the prison walls right under the nose of the warden!

Pining in solitary confinement for a crime he did not commit.

Harry Carey in his latest Universal Special Attraction, an absorbing melodrama of the West.

See what happened when the warden's son foolishly put himself in the power of one of the prison convicts.

Harry Carey, Universal favorite, in a picture laying bare the corrupt inner workings of a prison.

A Western Photoplay that is as different from the usual run of such subjects as day from night.

The Three Mounted Men terrorized the countryside until their prime member fell under love's spell.

One convict is pardoned on the condition that he recapture another.

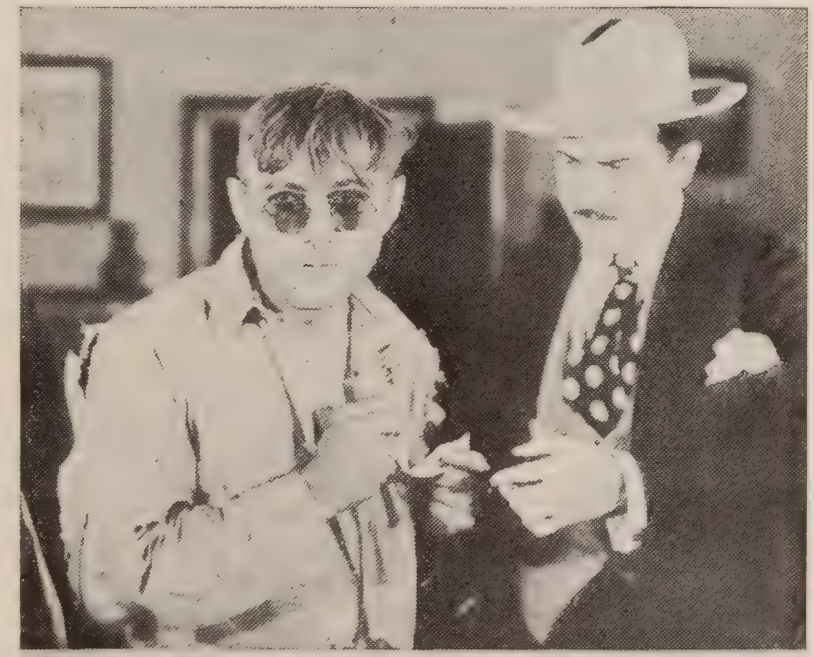
ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet; one 24-sheet. These are done in good style and give excellent idea of character of the production. Star is prominent in all of them, one of the one's is a portrait, while the majority of the others are scenes of interesting nature.

LOBBY DISPLAY:—Stills of scenes and star are furnished in standard sizes, title card with each set.

ADVERTISING:—Cuts and electros in one and two-column sizes are furnished on this production. There is a good one-column portrait of Carey and a good scene cut in which Carey figures with another character.

SLIDES, MUSIC CUE, WINDOW CARD.



HARRY CAREY
IN JACK FORD'S GREAT PRODUCTION
"THREE MOUNTED MEN"

Scene Cut Provided on This Production

"THE MATING"—VITAGRAPH

Personality of Star Goes a Long Way in This Picture

THE pleasing personality of the star, the excellent cast and the several human touches that have bee inserted intelligently and with good effect, make this picture entertaining.

The story is simple. There are no original situations nor any new angles in it.

The action of the plot as well as that of the physical forces keep up at a fairly steady pace. holdi the interest fairly tense.

Herbert Rawlinson is in the supporting cast, and as he is given a human part, he draws quite a litt sympathy.

There are several children used with good effect.

The picture is clean and should furnish a satisfactory entertainment.—*P. S. Harrison.*

THE CAST

Nancy Fane.....Gladys Leslie
Dick Ives.....Herbert Rawlinson
Mr. Fane.....Forest Robertson
Billy.....Stephen Carr
Bob.....John Thomson
Betty.....Aida Horton
Mammy.....Frances Grant
Author: Millicent Evison.
Director: Fred Thompson.

THE STORY

Nancy Fane has her hands full caring for her aged father, an inventor, who is always occupied with his ore crusher machine, and her younger brother and sister. Dick Ives, a young novelist, takes the vacant house next door to concentrate on his latest opus. Nancy mistakes him for a crook, and summons the sheriff to claim her reward. Dick explains the error, and Nancy and he become fast friends.

An unscrupulous promoter offers Fane a ridiculously small sum for his invention. Dick, realizing its possibilities and knowing the old man's enthusiasm will overcome his better judgment, steals the machine and secrets it in his own apartment, intending to sell it for its real worth. The excitement of the affair is too much for old Fane and he succumbs. Nancy discovers the machine in Dick's room, and believes him a crook after all.

All Dick's explaining is to no avail, and even after Dick rescues Nancy's sister from drowning she will have none of him. As a result of his plunge Dick contracts pneumonia, and lies for several days in a delirious state. It is during his sickness that Nancy receives a check for a large sum for the sale of the invention. The letter explains farther that Dick acted as agent. Wishing to atone for the manner in which she treated him, Nancy rushes to Dick's bedside. He is still out of his head. She realizes that it is the last day of the contest for the novel. She takes the 'script, and rushes it to the editor's office just in time—and, of course, it wins the prize.

So when Dick recovers he finds a check awaiting him—but better yet the girl he had always loved since the first day of their meeting.

AD TALK

For its feature picture for ———— of ———— week, the management of the ———— theatre has selected "The Mating," a Vitagraph production, featuring the radiant Gladys Leslie. This offering was selected for a number of reasons. In the first place, it is a light and happy tale of romance and sacrifice without any suggestion of war entering into any scene. We honestly believe that the patrons of the ———— theatre get enough of the World War out of the daily papers and the news weeklies. True enough, there are some good war dramas, but for a change a picture of the type of "The Mating" comes as exceedingly welcome.

Further Gladys Leslie is one of the most refreshing young actresses on the screen to-day. She has risen to her present place of stellar prominence through diligent effort and persistent application to her work. As a consequence, she is possessed of a sure knowledge of screen acting. This combined with her refreshing beauty, her vivaciousness, her youth and her spirited handling of any role which she undertakes insures her a warm reception in her every picture.

Miss Leslie's role in "The Mating" is that of the "little mother." As Nancy Fane she obliged to look after her younger brothers and sisters and provide for her father, an aged inventor. Her romance with a novelist who lives next door, the manner in which she is led to believe him an imposter, bent on robbing her father of his invention, and the final clearing up of the situation, leaving the lovers happy as all true lovers should be, forms a charming story appropriately presented in the five reels of "The Mating."

CATCH LINES

Gladys Leslie, "The Sunshine Girl," in her latest Vitagraph picture, "The Mating."

One of the prettiest stories ever seen—a story of love and sacrifice.

Miss Leslie is supported by Herbert Rawlinson, one of the most popular leading men in the business.

She thought the novelist was an escaped convict, and when she discovered her father's precious invention tucked away in a corner of his room she thought she had proof conclusive of this. Just how was the young man to prove his innocence? He couldn't do it—but it was proven just the same.

Gladys Leslie is an ingenue, and though this term doesn't always carry the suggestion of acting ability, Miss Leslie is a real actress besides being young, vivacious and pretty.

Everything Dick Ives did stamped him as a crook in Nancy's eyes. All his actions were perfectly innocent, yet each one of them damned him before her. How was he to prove himself an honorable gentleman? See "The Mating" and find out.

ADVERTISING AIDS

PAPER:—One one-sheet; one three-sheet; one six-sheet.
LOBBY DISPLAY:—This includes various sizes of photographs, both scene and star. Title card is also furnished for this display.
CUTS:—There is a good pen sketch furnished of Miss Leslie in both one and two-column sizes. There is a two-column scene cut and a one-column scene cut. Electros of all cuts furnished free to newspapers and are obtainable from neaest Vitagraph branch.
SLIDES, MUSIC CUE SHEET.

SUGGESTIONS

Play this picture up as a happy romance of love and sacrifice, and keep Gladys Leslie ever in the foreground. She is one of the most refreshing young actresses on the screen to-day, and is gaining in popularity with each release. The subject is pure fiction, and does not rely on the war or any topic of the day for interest. It is a wholesome feature, and should be played as such.

Herbert Rawlinson has starred in many pictures, and has played leads opposite some of the best known feminine stars in the business. His name should also be displayed, as he is seen opposite Miss Leslie.

The Industry Must Surpass Itself In This Liberty Loan Drive

Are You Doing Your Part?



GLADYS LESLIE
in Vitagraph Blue Ribbon Feature
"The Mating"

"MANTLE OF CHARITY"—AMERICAN

A Good Farce That Is Clean and Should Please Everyone

THIS picture was reviewed extensively in the advance section of issue Oct. 5, on page 2213. It is a light comedy drama, of the farce type, produced along the lines that are in demand now-a-days.

The basic idea of the story is an innocent deception, accomplished through the medium of a pet dog, dressed as a baby. The heroine fools the hero. He does not become aware of the fact until towards the close. In the end, they become engaged.

Of course the story was not constructed with the idea of making one believe it, but with the object of entertaining.

The climax is very amusing. It will undoubtedly cause roars of laughter. It shows a woman, whom the hero and the heroine are trying to help, get behind the hero and strike him on the head with the poker, when she sees that her husband is in danger of getting the worst of it. It makes no difference that he is a worthless human being, and that he had mistreated her right along. He is her husband after all.

This attraction is clean and should please everybody.

Released by the Pathe Film Exchange.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Norah McDonald.....Margarita Fisher
Paul Howell.....Jack Mower
Judge Kerr.....Dan Gilfeather
Anna Houlahan.....Louella Maxam
Tom Houlahan.....Gordon Russell
Mrs. Malone.....Kate Price
Scenario and Direction by Edward Sloman.

THE STORY

Norah McDonald doesn't like the idea of turning her pet dog over to the tender mercies of the baggage man when she travels and as a result she dresses the pup up in baby's clothes and makes her way to her compartment with the bundle in her arms. Paul Howell, millionaire and philanthropist also claims the compartment but he immediately gives way when he sees a woman with a baby. He becomes acquainted with Norah on the trip and opines that she is rather young to be married. Norah replies that she never was married and furthermore has no immediate intention of taking the fatal step. Paul is righteously shocked.

At the terminal, Norah is met by her guardian. Paul is of the opinion that he is the scoundrel that caused her downfall. He offers her a position in his settlement and Norah accepts, only to discover that his system of helping the poor is all wrong owing to the overwhelming amount of red tape that is involved in dealing with every case. When the case of Anna Houlahan, a starving mother, owing to the bibulousness of her husband, is brought up before the settlement, Norah takes matters into her own hands, working on the principle, "help first and investigate afterwards." For this, Paul discharges her.

Across the way Norah sets up her own settlement and works things out on her own idea. Little by little Paul comes to see the error of his ways in the management of things and sees that Norah has the right idea. Norah finally suggests to Paul that the right way to adjust the Houlahan case is to teach the male member of the family how to work. Paul invites Norah to come and watch the "teaching" and he sets out to administer a sound thrashing to the laggard. He is getting the worst of things with Mrs. Houlahan's interference but Norah intercedes and saves the day. Houlahan is cured and Paul combines forces with Norah. Not until then does he learn the true identity of the "baby" and so nothing stands between the lovers.

AD TALK

A delightful little comedy-drama will be presented at the ———— theatre on ———— of ———— week when Margarita Fisher appears in "The Mantle of Charity," her latest production for the American Film company. This story revolves around a misunderstanding and a very funny one. Norah McDonald, a wealthy young woman, objects putting her dog in the charge of the king of the baggage car while traveling and so dresses the pet up as a baby and seeks her compartment in the Pullman. Paul Howell, a millionaire and social worker, also claims the compartment but willingly waves all claims when the girl appears with "a baby in her arms." In the course of their conversation Paul remarks that Norah is rather young to be married. And Norah innocently replies that she is not married nor has she ever thought of taking the vows.

Paul at this is shocked to the extreme and believes Norah a wronged woman. The scene then shifts to the city where Norah has accepted a position as Paul's secretary in his settlement work. She soon discovers that there is far too much red tape in the handling of his cases and so she parts company from him and establishes a settlement of her own. How she finally brings Paul to a realization of the mediocrity of his system and how the matter of "the baby" is finally cleared up brings this charming photoplay to a humorous conclusion.

Miss Fisher has appeared in many comedies recently but it is safe to say that none of them contains the genuine humor and homely touches apparent through the five reels of "The Mantle of Charity." The picture has been excellently produced by Edward Sloman, while as in her previous pictures Jack Mower appears as leading man. This production will be shown at the ———— theatre ———— and don't miss it, for by so doing you will miss many a good laugh.

CATCH LINES

Margarita Fisher in her latest American comedy.

He thought her dog was a baby and as a consequence thought her an abused woman when she told him she wasn't married—this is only the beginning of the fun in Margarita Fisher's latest comedy, "The Mantle of Charity."

Comedies are all too scarce these days of war pictures and spy melodramas. Come around to the ———— theatre and have all the laughs you crave by watching Margarita Fisher in "The Mantle of Charity."

Margarita Fisher in her latest and best American comedy—a picture that starts with a laugh and ends with a roar.

One of the most pleasing productions from the comedy viewpoint—and that is the major viewpoint these days—that the ———— theatre has ever presented on its screen.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet. One-sheet contains attractive scene of Miss Fisher and opposite lead. Three-sheet contains light scene giving good idea of humorous nature of picture. Six-sheet contains scene of melodramatic character.

LOBBY DISPLAY:—Eight 11 x 14 photos and title card; all are good scenes suggesting light character of production. One 22 x 28 of scene; one 22 x 28 of star.

SUGGESTIONS FOR DISPLAY ADVERTISING INCLUDE:—One three-column, one two-column and one one-column.

SLIDES AND MUSIC CUE.

SUGGESTIONS

Don't forget in advertising this feature that Margarita Fisher has made a big name for herself in the comedy line. Her past releases have generally been meritorious works built to get the laughs—and they have gotten them. "The Mantle of Charity"—despite its title, which implies anything but comedy—is another one of these humorous numbers that the exhibitor can go the limit on in advertising. A light entertainment is worth much these days so don't fail to feature the production for what it is.

Recall Miss Fisher's success in her last release, "Money Isn't Everything," which placed her in even greater popularity and advertise her as the star that believes in making happier the sadder hours of the present day. To boost this line of comedies that the American company is offering is certainly doing yourself a service as well as establishing a line of goods that the public will eventually clamor for, even if they are not doing it already.



Newspaper Star Cut Supplied by the Distributors

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   - (a) Rheostat
   - (b) Rewinders
   - (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
War Industries Board.

235-50

We pledge ourselves to abide by its provisions in every particular

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 GOLD STREET, NEW YORK, N. Y.

PRECISION MACHINE CO., INC.
Manufacturers of Simplex Projectors
317 EAST 34TH STREET, NEW YORK, N. Y.

ENTERPRISE OPTICAL MFG. CO.
Manufacturers of Motiograph Projectors
564-572 WEST RANDOLPH STREET, CHICAGO, ILLS.

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
DAVENPORT, IOWA

THE WILLIAMS PRINTING COMPANY, NEW YORK

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Weiss Covers 100 Towns in Eighteen Days in Automobile

HARRY WIESS, the energetic manager of the Central Film Exchange, Chicago, has just returned after eighteen days' hard work and hard driving. Mr. Wiess made his entire trip by automobile and says that never in the history of the Motion Picture business has the outlook been as good as it is today, in all the towns he visited. Houses that last spring were yelling calamity, are this season playing to capacity business at bigger prices than ever charged before. They are making most of their money on War pictures. The same managers last spring would not book a War picture at any price.

There is no more bunk in the small towns about all the men having to go the front and leaving the theatres without patrons. The women, elderly people, and children are more in evidence than ever.

The exhibitors in the small towns are glad of the daylight saving order, glad of the war-tax, which they at first feared, and are now well pleased with all present regulations.

"Salome" Runs Close Second to "Cleopatra"

"SALOME," the Fox super-production, featuring Theda Bara, at Clune's Auditorium, during its first week's run gave promise of eclipsing "Cleopatra" in the matter of attendance, yet the run the second week indicated that it must play second position to "Cleopatra" in the matter of popularity, according to the theatre management.

"It is not because the picture does not measure up to the standard set by 'Cleopatra,'" it was explained, "but it is not being shown under the same favorable conditions that greeted the showing of 'Cleopatra.' But in the main we are well satisfied and the picture will run at least three weeks, and possibly four."

"Hearts of the World" Plays Elgin

CROWDS greater than in months stormed the Grand theatre, Elgin, Ill., for "Hearts of the World."

This war picture was shown there for three days—Monday, Tuesday and Wednesday, September 23, 24 and 25. Monday matinee was impossible on account of shortage of time between arrival of the show in the morning, so the premiere showing was to packed house Monday evening. Matinee performances on the other two days and evening shows crowded the house to capacity.

Zambreno Buys Illinois Rights to "Vigilantes"

FRANK ZAMBRENO, the head of the Unity Photo Play Co., has again shown himself to be one of Chicago's live wires as a state rights buyer. Mr. Zambreno has closed a deal with Messrs. Lewis J. Hampton and C. Sanford Harrison of the Bear State Film Company, which gives him the Illinois rights to the "Vigilantes," the seven-reel production that has just closed a successful three weeks run at the Playhouse Chicago. As the picture pleased many hundreds of exhibitors during its run, there is no question but what the booking of it will keep Mr. Zambreno's organization busy for some time to come.

C. Sanford Harrison, business manager of the Bear State Film Co., will make his headquarters for the next sixty days at Mr. Zambreno's office in the College Bldg., 207 Wabash Ave.

Mr. Lewis J. Hampton, president of the company, is leaving for Minneapolis where he will arrange for an opening of the picture in the very near future at one of the leading theatres of that city.

As soon as the "Vigilantes" is properly launched in this district, Mr. Harrison and Mr. Hampton will return to their studios in California to prepare for another big production, the name of which they are not ready to announce.

Fond du Lac Orpheum Pleases Crowds

THE ORPHEUM THEATRE in Fond du Lac, Wis., laid the foundation for a record business on D. W. Griffith's new picture, "The Great Love," on Monday, Tuesday, Wendesday and Thursday, September 23, 24, 25 and 26. This was followed on Friday and Saturday, September 27 and 28, by Bryant Washburn in "Kidder & Co." The Orpheum has booked Norma Talmadge in "The Safety Curtain" for October 14, 15 and 16. William Russell, in "Up Romance Road," will constitute the program for the balance of the week, October 17, 18 and 19.

Dubuque Orchestra Gains Popularity

THE GRAND ORCHESTRA at Dubuque, Iowa, is becoming more and more popular. The theatre's patrons are no longer satisfied when the orchestra plays only during the picture—they demand a piece or two during the intermission. On Sunday, September 22nd, "Smiles," with variations, was played, and it won such approval that it was encored time and again.

ARE YOU DOING YOUR BIT?

THE CENTRAL STATES

October 12, 1918

New Racine Theatre Upsets Usual Order of Things

THE ADVENT of the Rialto in Racine has put a zest to the moving picture industry of the city. The new theatre, managed by W. C. Lamereaux, formerly with Ascher Brothers, Chicago, has revolutionized the business in the city and has started a competition that is startling in its effects. Four main theatres in this town of 60,000 cause a keen rivalry that is cropping out in redecorated auditoriums, new orchestras, better pictures, and a little more personal interest in the movie goers.

During the opening week of the Rialto the trade in the other theatres was diminished by almost half. This of course was due to the novelty of the wonderful new playhouse. Now the question arising in the minds of the managers is whether or not the trade will continue at the Rialto or shift in equal proportions to the other theatres.

The afternoon trade in the three theatres has gone almost completely to the Rialto. Only recently the Rex cut their prices for the matinees to ten cents. Both the Palace and Rialto, under the same management, have placed their prices at ten cents and consequently the trade patronizes the new theatre.

So keen has become the competition that the managers will not announce their programs far in advance for fear that the other managers will run counter pictures of equal value and draw away what should be the bulk of the trade.

Manager McKivett has installed a new orchestra of five pieces. He has contracted to have his auditorium refinished and redecorated. His attractions have picked up one hundred per cent during the past two months. He is playing such specials as "Italy's Flaming Front," "Nine Tenths of the Law," and "The Fall of the Romanoffs." There is a peculiar trait about the Bijou audiences that will make them steady to their favorite playhouse and will make it hard for the Rialto to draw them. They have a hankering for strong plays and not for the close-ups of some beautiful movie actress. If McKivett will only give them their heavy plots with good action he can keep his audience.

At the Rex, Manager Blumberg and Norman, have changed the policy of their theatre to some extent. N. Blumberg was formerly manager of the Palace and when he went in with Tom Norman drew the DeVolls, regarded as the best musicians that have ever played in Racine houses, with him. Features of exceptional merit that are released through State exchanges make it possible for the Rex to have a larger variety of pictures to pick from. The Rex theatre will undergo changes and a pipe organ is to be installed. The seating capacity of the Rex is large, accommodating some 1,600 people. They have a good situation as far as locality is concerned and draw largely from the North Side of the city. Their Fox films have a certain appeal that is not found in other types of films.

Palace happenings have been the talk of the town for the past year. The theatre opened by Mr. Friedman while not large has been a money-maker of the first water. His Artcraft Metro, and Paramount pictures have drawn record-breaking crowds for a theatre the size of the Palace—some 600 seats Now that the Rialto has been opened in conjunction with the Palace new features are necessary to draw the trade. They split the service of the Paramount, Artcraft, Metro and Goldwyn pictures with the new theatre.

I. R. Peters, of Ascher Brothers, Chicago, has been placed in control and is inaugurating features that will make the Palace a family theatre. Just one little incident to show the change. The old Palace had a back entrance that small lads were hip to and used to an advantage. Now the lads will wander down to the back door, shake it and walk away in disgust. It is locked.

Peters is to redecorate his place, overhaul his pipe organ and make other changes in his auditorium. He has inaugurated community singing with great success, having the people donate the parodies and lyrics. He is now compiling the second edition of these community songs.

W. C. Lamereaux in charge of the Rialto feels that though he has increased his evening prices over the other theatres in town he will still draw because of his high class first showings and because of his orchestra.

BUY LIBERTY BONDS

In Elgin Theatres

MRS. ROLLO CHAPPELL, piano player at the Star, has returned from a vacation. Her place was taken by Miss Marvel Rambow.

MRS. WILLIAM B. NEWMAN AND SON, wife and baby son of the manager of the Grand Theatre, recently returned from a visit with relatives at Gibson City, Ill.

DAY STAR CHAPTER, Order of Eastern Star, presented "The Widow's Might" with Julian Eltinge on Monday, September 23, at the Crystal theatre, Dundee, and cleared a tidy sum thereby.

STAR fans found the Dolly Sisters in "The Million Dollar Dollies" exceedingly snappy, gorgeous and entertaining. The picture was shown Monday and Tuesday, September 23 and 24.

FEATURES of the Star program in the fourth September week included: Virginia Pearson in "Her Price," Florence Deshon, Edward Earle and Agnes Ayers in "One Thousand Dollars," Corinne Griffith in "The Clutch of Circumstance," Fatty Arbuckle in "The Village Scandal," William Duncan in "The Fight for Millions," June Caprice in "Miss Innocence" and Harry Morey in "The Green God." Comiques included "The Tonsorial Artist," Mutt and Jeff cartoon; "Hula Hulas," Toto, the Clown, in "Do Husbands Deceive?" "Sneakers and Snoozers," Billy West in "The Rogue," and "The Tale of a Pig."

BRET HARTE'S "M'LISS," with Mary Pickford, completed the week's bill at the Grand, begun with three days' showing of "Hearts of the World."

THE weekly "big, combination" program at the Temple, Elgin, for the afternoon and evening of Monday, September 23, included the Judge Brown story, "The Chocolate of the Gang," episode number eight of "The Bull's Eye" serial with Eddie Polo, latest edition of the Universal Animated Weekly and Fatty Arbuckle in "Fatty Cleans Up."

OTHER offerings of the week included: Roy Stewart in "Untamed," Colleen Moore and Thomas Jefferson in "A Hoosier Romance," Mary MacLaren in "Bread," "Broncho Billy's Indian Romance," Jack Abbie and Martha Taka in Mystic Faces," the Official War Review, Priscilla Dean in "The Brazen Beauty," the Ford weekly, Gloria Swanson in "The Secret Code" and William S. Hart in "Devil's Double." The comedies included: "The High Cost of Weddings," a Mont-

(Continued on page 4)

They Say in Chicago That—

GEO. LYON, The Genial Booker, who left the Fox, Chicago office, to act as sales manager for Griever Herz, is now city salesman for the Wm. L. Sherry Service, Chicago office.

HARRY LAMB, manager of the Palm Theatre, Rockford, Ill., has been in Chicago, arranging for several of the Sherry productions.

HOWARD F. BRINK, manager of the Wm. L. Sherry, Chicago office, known as the man with the hearty laugh, reports that business is great, one of the reasons being that they have no "Pink Permit Pictures." They are all white.

W. S. KIRK, who runs the Electric Theatre, at Windsor, Ill., a town of 800 reports business good, even though he puts on seven nights a week. He claims the secret is big pictures.

J. H. IRELAND, of Sullivan, Ill., has closed the Globe Theatre and is running the Jefferson only.

GEORGE PORTER, of the Lyric Theatre, is recovering from a slight operation and is back on the job again.

THE GRAND THEATRE, Steger, Ill., has closed its doors on account of poor business.

THE VIALTO THEATRE, Clifton, Ill., managed by E. A. LaRouche, is in the market for big feature productions and in the future will run but three nights a week.

THE OPERA HOUSE, Gilman, Ill., reports business very good since they cut down to three nights a week.

THE ARMORY THEATRE, Ridgefarm, Ill., is managed by Miss Naomi Lane. Miss Lane has cut down her show nights to twice a week, showing only big feature pictures and reports business very good.

THE OPERA HOUSE of Marshall, Ill., will run pictures every night during the season booking in an occasional road show.

J. C. HEWITT, manager of the Strand Theatre, Robins, Illinois, has just returned from a vacation through Pennsylvania and Ohio. Mr. Hewitt reports business very good but complains of the express service he is receiving.

C. R. PERTLE, manager of the Opera House, Flora, Ill., was a St. Louis visitor recently making arrangements for his fall bookings.

JOE KOPPEL, manager of the Balaban & Katz new Riviera Theatre, is having all kinds of trouble getting ready for the opening of the house; mainly securing proper help. When a footman is engaged, then wants his salary raised before the Theatre opens, he is some footman—one of Joe's many little trials.

M. L. LIVINGSTON, the New York representative of the United Theatre Equipment Co, has been spending a few days in Chicago.

L. J. GARDNER, manufacturer of the Velvet Gold Fibre Screen has been busy arranging for the installing of a number of their screens in Chicago.

HARRY WILLARD, the genial manager of Fox Chicago Office, expects great things from Tom Mix's new picture "Treat 'Em Rough."

THE PALACE THEATRE, Danville, Ill., R. B. Holmes, manager, opened for the season September 15th.

E. C. ZAH, manager of the Dreamland Theatre, Mt. Pulaski, Ill., says that business might be better.

CARL PEARSON, manager of the Princess Theatre, Rushville, Ill., reports his business great.

H. B. FRANKS, manager of the Strand Theatre, Macomb, Ill., is recovering from serious injuries received recently in a fall.

ACCORDING to information from Manager Ransom of the Palestine Opera House, business has started out big this season.

H. B. GOULD, manager of the Bijou Theatre, Bridgeport, Ill., has been spending a few days playing the ponies in Louisville, Ky. Several of Mr. Gould's horses are entered at Churchill Downs.

THE LINCOLN SQUARE THEATRE, of Decatur, Ill., has opened its second season under the able management of Nate Erber, who reports that business is very good.

ASCHER BROS. have engaged Sara Maxon as managing director of their Peerless Theatre on the south side. The lady is not new in the business as she at one time managed the Colonial Theatre while under the direction of the Triangle Film Co.

C. L. JORADSKI, Danville, Ill., has been visiting in Chicago for a few days arranging his bookings.

MUSGRAVE & LIGGETT, of the Gem Theatre, Hudsonville, reports their business considerably off key.

C. L. TUREMAN, manager of the Opera House, Virginia, Ill., says that his business is big with every indication that it will grow larger.

CARL LAEMLE, President of the Universal Film Co., has been in Chicago several days looking over the situation. Mr. Laemle is on his way to Universal City.

LUBLINER & TRINZ, are showing the Liberty Loan Pictures made by the various stars at all their theatres.

R. L. SMITH, manager of the Idle Hour Theatre, Roseville, Ill., has joined the colors.

BIRCH WORMOLD, of the Marquette Theatre, LaSalle, Ill., has been rejected for physical reasons at Camp Grant.

R. H. CLARK, manager of the Star Effingham, Ill., is recovering from a serious attack of pneumonia.

A. M. KELLER, manager of the Princess Theatre, Hoopeston, Ill., is enjoying his vacation basking in the sun down in Florida.

WATERSON R. ROTHACKER, presided at the dinner given at the Hotel LaSalle, September 25th, for the purpose of explaining to each of the exchange men in the 7th district the plans for moving picture exploitation of the Fourth Liberty Loan. Mr. Rothacker is the moving picture manager for the 7th district and is doing splendid work. Plans for the forming of a permanent organization to further government interests after the Fourth Liberty Loan is over was taken under advisement. The motion picture men of Chicago are determined to make a record on the Fourth Loan.

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Additional Elgin News

(Continued from page 2)

gomery Flagg girl comedy, "The Matinee Fan," "Some Cave Man," "Vanity and Vengeance," "Spying the Spy" and "Winnie's Wild Wedding."

FRANCES X. BUSHMAN AND BEVERLY BAYNE in "A Pair of Cupids" featured the bill at the Orpheum, Elgin, the week of September 23. The Chinese comedy, Fang's Fate and Fortune" was shown with it. Other features of the week were: Carlyle Blackwell and Evelyn Greeley in "The Golden Wall," Clara Kimball Young in "The Marionettes," Robert Warwick in "The Family Honor," William S. Hart in "The Lonesome Trail," June Elvidge and John Bowers in "Joan of the Woods," the comedies: "When You Hit, Hit Hard," and an educational film.

THAT women do go to the pictures to feast their eyes on the late fashions is the firm conviction of Manager William B. Newman of the Grand, Elgin, since showing Norma Talmadge in "The Safety Curtain" at his playhouse, Monday and Tuesday, September 16 and 17. Comment that attended the picture made it evident that Miss Talmadge's popularity is none the less due to her wonderful apparel, than to her inimitable emotional acting. Suspicion attending other pictures showing with Miss Talmadge, that this was cause for good patronage when Norma comes to town, established it as actual fact that pretty clothes are a strong magnet for women fans.

DOROTHY DALTON in "Love Me" made the other hit of the week when shown at the Grand theatre, Elgin, September 20 and 21. Dorothy Dalton is a favorite in Elgin.

"Unclaimed Goods," with Vivian Martin, shown in midweek, was not so well liked as "Love Me" and "The Safety Curtain."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," Central States Edition, published weekly at New York, N. Y., for October 1, 1918.

State of New York } ss.
County of New York }

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of Motion Picture News, Inc., which publishes "Motion Picture News," Central States Edition, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in secton 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:
Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welch, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)
Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 23d day of September, 1918.

[SEAL] JAMES S. JUDD, Notary Public.

My commission expires March 30, 1920.

Additional Chicago News

(Continued from page 3)

THE IDLE HOUR THEATRE, Roseville, Ill., has been closed on account of poor business.

E. E. EDWARDS, manager of the Opera House, Aleda, Ill. says that his business is good.

THE PRINCESS THEATRE at Beardstown, Ill., reports that the business is the best in the history of the house.

Dubuque News and Views

THE DREAMLAND presented Alma Rubens, in "False Ambition", for two days, Friday and Saturday, September 20 and 21. Manager Boyle reported good business.

"OLD HARTWELL'S CUB" with William Desmond, played at the Liberty Friday of last week.

THE Friday, September 20 program at the Family theatre, was a powerful Metro production, "The Avenging Trail" starring Metro's most popular actor, Harold Lockwood.

MABEL NORMAND held the boards at the Princess theatre for two days, September 18 and 19, in "The Venus Model." A vitagraph comedy was also shown.

LOUISE LOVELY was the featured star at the Family Thursday, September 19, in "A Rich Man's Darling.". This drew an average crowd.

THE second showing of "The Witching Hour" with C. Aubrey Smith and Jack Sherrill, drew quite well at the Grand, Thursday, September 19.

"THE SAFETY CURTAIN" with Norma Talmadge, came to the Princess the first part of October.

MISS EMMA SUMPMANN, one of Dubuque's leading violinists, has been engaged to play the first violin at the Majestic.

HARRY WILBUR, manager of the Liberty theatre, has added Paralta films to his program, the first one being "A Man's Man," with Warren Kerrigan. The picture was shown there Saturday, September 21.

"GOOD NIGHT NURSE" featuring Fatty Arbuckle, "The Allies Official War Review" and an episode of "A Fight for Millions," with William Duncan, were the attractions at the Grand on last Saturday.

THE FAMILY presented Mary Pickford in "The Little Princess" on Saturday, September 21. For the first time in months, Manager Yount had a children's matinee at 2:00 p. m., and it proved to be very well liked. It is possible that Manager Yount will continue having these matinees, since they are becoming very popular.

THE Grand had an unusually successful day Friday, September 20th, when they presented "The Landloper" with Harold Lockwood. This star's pictures always take well.

"MRS. DANE'S DEFENSE," with Pauline Frederick, closed a two days engagement at the Princess theatre Saturday, September 20. From all reports Miss Frederick is as popular in Dubuque, which means a big day for the exhibitor fortunate in securing one of her productions.

"THE EASIEST WAY" with Clara Kimball Young, proved a financial success for Manager Yount of the Family theatre, where the picture was shown Tuesday, September 24. This is the third showing of this photoplay in Dubuque.

"A clean, wholesome comedy," was the verdict of the people

who saw "Bonnie Annie Laurie" starring Peggy Hyland, and shown at the Dreamland Sunday and Monday, September 22 and 23. Peggy Hyland was at her best in this picture.

ANN PENNINGTON was welcomed at the Princess recently, when she appeared in "Sunshine Nan." This was Miss Pennington's first appearance there for over two months, and her followers certainly were pleased to see her back again, judging from the crowds that attended. Her supporting star, Richard Barthelmess, came in for a good slice of praise because of his excellent portrayal of a difficult role.

ON Monday and Tuesday, September 23 and 24, Constance Talmadge came to the Princess in that long awaited feature "Up the Road with Sallie." Princess patrons galore, turned out to see the picture, which certainly was worth seeing. Miss Talmadge had as clever a comedy role as one could find, in addition to having as co-star, Norman Kerry, who has already, more than an average following in this city.

ALFRED WHITMAN deserves credit for his unusually good work in "A Gentleman's Agreement," shown at the Grand, Sunday September 22. Nell Shipman and Juan de la Cruze were also pleasing, but the real star of the play was Mr. Whitman, whose portrayal of Allen Spargo won for him the deserved approval of the theatre's patrons.

DOROTHY DALTON was presented at the Family theatre Sunday, September 22, in "The Price Mark." This was one of the most interesting photoplays in which Miss Dalton has appeared.

A RIALTO De Luxe production "The Unchastened Woman," starring Grace Valentine, was shown at the Grand, Thursday and Friday, September 26 and 27. Miss Valentine had an excellent role and made the most of it, while the supporting cast which included such well-known stars as Frank Mills, Mildred Manning and Paul Panzer, did some remarkably fine work.

MISS ELENE BERNSDEN has been engaged as violinist at the Grand.

"THE SOUL OF A WOMAN" starring superb Emily Stevens, was the attraction at the Grand, Monday, September 23, and it drew as well, if not better, than on its first showing here two years ago. It is a photoplay of the highest quality and stands out as being the best photoplay Miss Stevens has ever made.

"FOR THE FREEDOM OF THE WORLD" was the big special feature shown at the Cozey theatre at Dyersville, Iowa. Sunday, September 22. There were three shows that day—one in the afternoon and two in the evening.

NORMA TALMADGE rendered a good account of herself in "The Secret of the Storm Country" shown at the Star theatre at Decorah, Ia. Monday, September 23. "The Unbeliever" with Raymond McKee, came to the Star October 4 and 5.

CONSTANCE TALMADGE played at the Palace theatre at Waverly, Ia., on Friday and Saturday, September 20 and 21, in that excellent comedy, "Up the Road with Sallie."

THE week from Thursday, September 19 to 26, was a week of stars and plays at the Plaza theatre at Manchester, Ia. William Hart played in "Wolves of the Rail" on Thursday; Constance Talmadge in "The Studio Girl" was Friday's star; Douglas Fairbanks in "In Again, Out Again" held the boards on Sunday; Monday's star was Theda Bara in "Clemenceau Case"; Edna Goodrich appeared in "Her Husband's Honor" on Tuesday; Mary Pickford was seen on Wednesday in "Stella Maris" and Madame Petrova closed the week in "The Law of the Land."

BABY MARIE OSBORN in "Sunshine and Gold," won the hearts of every one who saw her play in that feature, shown at the Orpheum at Lancaster, Wis., Wednesday, September 18. On Friday, Paramount's great character man, George Beban, was featured in "One More American." "Her Sister," with Olive Tell, was Saturday's program.

News of Fond du Lac Theatres

THE FOURTH LIBERTY LOAN campaign was formally launched in each of the Fond du Lac moving picture houses on the night of Friday, September 27, when the four minute speakers occupied the time between shows. Rev. W. P. Leek, pastor of Division Street M. E. Church, opened the campaign at the Henry Boyle; E. P. Worthing at the Orpheum; J. M. Gooding at the Idea and F. A. Foster at the Bijou.

"CRASHING THROUGH TO BERLIN," the Jewel production was presented to a good business at the Henry Boyle Friday, Saturday and Sunday, September 27, 28 and 29.

MANAGER VOLLERT of the Henry Boyle has booked Theda Bara in "Salome" for October 20-21.

THE ORPHEUM program for Monday and Tuesday, September 30, and October 1 included Constance Talmadge in "The Lesson." This was followed Wednesday and Thursday, October 2 and 3, with Enid Bennett in "Naughty-Naughty."

IF NEWSPAPER and other publicity will do it, manager Ainsworth will have packed houses for Lois Weber's latest success, "For Husbands Only." Mr. Ainsworth has taxed his own resourcefulness to advertise this picture for he believes in advertising a good attraction.

MANAGER VOLLERT simply kicked the lid off when it came to advertising "Crashing Through to Berlin" for the Henry Boyle, using half pages in all the daily papers. And it got the business. Mr. Vollert simply knew it would.

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In Springfield Theatres

ED MAISEL, manager of the Capitol theatre, announces some very exceptional photoplay offerings for October. He has signed for second-run Goldwyn pictures, repeating on the Gaiety, and presented the first of them, "Polly of the Circut," with Mae Marsh, on September 30. Sherry productions, and several Doll-Van state right features have also been booked. Some of the pictures coming are Nine-Tenths of the Law," with Mitchell Lewis; "The Crucible of Life" and "The Belgian," with Valentine Grant and Walker Whiteside. The Capitol is now using Metro, Select and Triangle plays. Other special pictures booked are "To Hell with the Kaiser," October 11 and 12, and "The Geezer of Berlin," October 17 and 18.

JOVIAL BEN ROVIN again says that business is fine, couldn't be better. Ben is cutting quite a swath these days, appearing recently in a new form fitting overcoat that makes him look like a Broadway Beau Brummell. Some of the pictures that have been putting the shekels in the Amuse-U coffers are Dustin Farnum in "Durand of the Bad Lands," "God's Country and the Woman," and Bushman and Bayne in "The Adopted Son."

GUS KERASTOES had bad luck recently. A mechanic at the garage where Gus kept his auto took it out and went joy riding with a party of friends. When the affair wound up Gus's car was a complete wreck. In the meantime the Royal theatre, where Gus presides, booked the following pictures for the week of September 22-29: Sunday, "Little Run-Away"; Monday, Edna Goodrich in "My Wife"; Tuesday, Gladys Brockwell in "For Liberty"; Wednesday, "The Trap," a World feature; Thursday, "The Love Doctor," with Earl Williams; Friday, "Peg of the Pirates," with Peggy Hyland; Saturday, "The Grand Passion," a Jewel production.

THE market on short film subjects has caused some of the smallar theatres to book big plays for long runs. The Royal established a precedent when it ran "My Four Years in Germany" for five days. Now the Savoy comes along and shows Francis Ford in "Berlin vs. America" for two days and "The Kaiser, the Beast of Berlin," for two more, on September 26 and 27.

THE CAPITOL THEATRE is doing nicely with "Hands Up!" the Pathe serial. Already six chapters have been run, and business grows better each succeeding week. Manager Maisel books a good comedy every Sunday and cleans up.

"TO HELL WITH THE KAISER" opened a five days' run at the Princess on Sunday, September 22, to the biggest business in the history of the theatre. The former record was held by "Hypocrites," a Paramount picture shown here two years ago. Manager Kunz says he confidently expects "To Hell with the Kaiser" to do better in its five days' stay than "The Unbeliever" did, and the latter picture was the talk of the city last spring. Every one who has commented on the picture says it is a wonder, and the applause can be heard a block from the theatre during the showing of the play.

W. D. CAVE, manager of the Chatterton, has moved his household effects from St. Louis and is now one of us. W. D. announces that "Hearts of the World" will be shown here in November instead of October, as previously announced. The reason for the change is that Bill wants the picture for a week's run, and could not give it more than five days in any week in October. "Hearts of the World" did tremendous business here in August, after getting away to a very poor start.

THE CAPITOL has contracted for James Montgomery Flagg comedies.

LILA LEE, the new Paramount star, did not draw extra well at the Vaudette on September 19, 20 and 21. The reason for it, according to the management, was that the public is unfamiliar with the player and did not care to take a chance. Now that the news has gone round that she is clever, the chances are that the Vaudette will do very well next time. Ethel Clayton preceded her for four days in 'The Girl Who Came Back," and did well.

LAWRENCE GRANT, who plays the Kaiser in "To Hell with the Kaiser," made a personal appearance at the Majestic Thursday, Friday and Saturday, October 3, 4 and 5.

THE MAJESTIC booked "A Fight for Millions," Vitagraph serial, with William Duncan, and presented the first episode on Monday, Tuesday and Wednesday, September 30, October 1 and 2. The Savoy repeated the picture a week later.

"THE UNCHASTENED WOMAN," George Kleine Rialto production, came to the Princess for three days starting September 29.

ONE of the best weeks this year was experienced by the Gaiety for the seven days commencing September 15. For four days "The Hun Within" played to tremendous business at increased prices, and Geraldine Farrar did finely for the last three in "The Turn of the Wheel." Manager Thornton had a Billy Parsons comedy, "Matching Billy," with Farrar, and folks "ate it up." Mary Pickford came in on Sunday, September 22, for four days with "Johanna Enlists," and scored a wonderful hit. There was just enough military atmosphere in the play to make the crowds patriotic, and the applause at times was deafening. Billy Parsons in "The Widow's Might" was also on the program for the same four days.

MARGUERITE CLARK came to the Vaudette on Sunday, September 22, in "Out of a Clear Sky," and did nicely. In the opinion of the writer this picture was the poorest that Miss Clark has ever appeared in, not being anywhere near up to her standard. It is all the more noticeable in that Marshall Neilan directed. This gentleman also has another poor offering to his credit lately, "Heart of the Wilds," with Elsie Ferguson. "Fatty" Arbuckle was on the bill at the Vaudette with Miss Clark, appearing in one of his most popular reissues, "The Waiters' Ball." "Fatty" was the hit of the show. Screen Telegram completed the program.

THE local papers printed a nice picture of Lieutenant Russell Paul Loper, brother of Harry Loper of the Lyric, another of our soldier boys who has arrived "over there" for the big fray.

MABEL NORMAND came to the Gaiety on Thursday, Friday and Saturday, September 26, 27 and 28, in "Peck's Bad Girl." "His Wife's Friend," a Mack Sennett Paramount comedy, was booked for the same days. Douglas Fairbanks followed in "He Comes Up Smiling," and was featured with "Fatty" Arbuckle in "The Cook." This was one of the big double star programs that Manager Thornton has been giving his patrons this year.

THE VAUDETTE had Shirley Mason and Ernest Truex in "Come On In" on September 26, 27 and 28. Miss Mason is well known here, having been starred in "The Seven Deadly Sins" and other plays. The coming out of these two players as Paramount stars will be watched with interest.

WITH Strand comedies once a week, Burton Holmes Travelogues, "Fatty" Arbuckle comedies, Bray Pictographs and Screen Telegram, Manager Watts of the Vaudette has a wide diversity of short subjects.

THE SAVOY cleaned up on Sunday, September 22, with Cleo Madison in "Flame of the West," a Universal weekly, and Eva Novak in "Whirlwind Wedding," a two-reel L-Ko comedy. "The Brass Bullet" is drawing big crowds to the Sixth and Washington Street theatre, "the home of Universal serials."

HARRY LOPER had a good week at the Lyric with Peggy Hyland in "Bonnie Annie Laurie," Bushman and Bayne in "A Pair of Cupids" and Theda Bara in "Under the Yoke." It's hard to admit it, but Bushman and Bayne are practically back numbers in this part of the country, where once they were supreme, and that Miss Bara is no longer the drawing star she was a year ago.

THE boys are getting their questionnaires. Soon we shall know who will be answering roll call for Uncle Sam.

TOM MIX proved a whirlwind attraction at the Lyric on Sunday and Monday, September 22 and 23, drawing well both days. "Mr. Logan, U. S. A.," was the bill, and patrons said it was the best picture Tom has ever done. "The House of Mirth," a Metro picture with Katherine Harris Barrymore and star cast, came on Tuesday and Wednesday, September 24 and 25, and for Thursday, Friday and Saturday, Manager Loper had Alice Brady in "The Dance of Death."

LYMAN HOWE had the two biggest days at he Chatterton he has ever had since he started to exhibit in Springfield. Theatregoers have come to put faith in the Howe Travel Festival, and business gets better each time. The films were shown here on September 20 and 21.

LOCAL theatres have taken up the community singing plan. William Chenery, a local composer and singer, has launched the idea here, and expects to make the rounds of the playhouses. The Liberty Loan films are expected to arrive some time this week, so patriotism will run rampant at the theatres for the next four weeks. Illinois is trying to put its loan quota over the top in one week, and then announce to the rest of the country that it makes a present of the amount as its Centennial gift to the nation.

THE EMPRESS, Pekin, North End Circle and Palace theatres continue to prosper.

Indiana and Indianapolis News

THE EMPRESS THEATRE of Indianapolis has been taken over by A. B. Rice, formerly of the Lenwood theatre, and will be reopened under the name, Nu-Show.

A SPECIAL MEETING of the members of the Motion Picture Exchange Managers division of the Chamber of Commerce in Indianapolis was held for the purpose of settling the details incident to the distribution of Liberty Loan films for the state. The distribution of these films in Kentucky will also be handled through the Indianapolis exchanges.

THE NEW LIBERTY THEATRE at Terre Haute, owned and operated by Bankers and Merchants Theatres Company of Indianapolis was opened this last week and is reported to be doing an over capacity business. A. F. Brentlinger is manager. The Liberty is using the complete Fox output and opened with "Riders of the Purple Sage." The house is one of the most beautiful in the state and ranks with the Circle of Indianapolis. It has a seating capacity of 1,400 and will play vaudeville with the pictures. The Bankers and Merchants also owns houses in Fort Wayne, Richmond, Indiana and Niles, Mich.

THE week of September 22 was Universal week in Indianapolis, if newspaper advertising is to be believed for all the downtown theatres but one showed Universal films. The Circle played "Gezzer of Berlin"; English's theatre, "Crashing Through to Berlin"; Colonial, "Talk of the Town"; Crystal, "The Risky Road"; B. F. Keith's (vaudeville), Animated News Weekly; Lyric, "How Charlie Captured the Kaiser," and Current Events; The Palms, "The Brass Bullet"; Manhattan, "Beating the Limited"; Regent, "Pay Me"; Royal, "The Shooting Party"; Alhambra, "Bread"; and the only theatre not showing Universal was the Keystone.

MAYOR CHARLES W. JEWETT of Indianapolis decorated more than eighty boys and girls of the city and parochial schools Saturday at the Circle theatre with badges denoting their rank as field marshals in America's Thrift Army. S. Barrett McCormick, managing director of the Circle, arranged the program as one of the committee handling War Savings Stamps.

THE DRAFT has caused a number of changes in the office and sales staff of C. E. Penrod, Indianapolis manager for the Fox Film Corporation. L. A. Schnitzer, special representative, was taken last week by his local draft board in Pittsburgh and sent to Camp Wadsworth at Spartanburg, S. C. While Mr. Schnitzer had been working out of the Indianapolis office he continued to make his home in Pittsburg. His wife and baby are now with her parents in Cincinnati. He was succeeded in Indianapolis by M. E. Maxwell, formerly special representative for Metro, working out of the Chicago office. J. L. McCurdy, Indiana representative for Fox, who resigned in August to enlist, but who was forced to undergo an operation before he could be accepted for service in the army, is now out of the hospital and looking forward to the time when he can answer the call. McCurdy was followed in Indianapolis by E. L. Rife of Dallas, Texas, formerly connected with Paramount-Mutual forces.

ARTHUR POWELL of Montezuma has opened a new theatre in that city

to be known as Powell's Electric theatre. The house will have a seating capacity of 350 and will be modern in every respect.

FRED SANDERS of Indianapolis, owner of the Victoria theatre, has sold out his interests to the Victoria Theatre Company. The house is being managed by M. Erickson, formerly connected with the Hodupp Feature Film Company.

GUSTAVE G. SCHMIDT, city councilman and proprietor of the Crystal theatre in Indianapolis, was fined $500 and sentenced to ten days in jail on the charge of operating a gambling house in rooms over the theatre. His testimony and that of the other witnesses for the defense in a trial that has been dragged out over several weeks, that the charge brought against Schmidt was a political frameup failed to convince the jury in the case and the verdict was brought in after less than a half hour's deliberation.

JOSEPH BRANDT, general manager of the Universal Film Exchanges, Inc., spent a couple of days in Indianapolis recently the guest of Local Manager J. I. Schnitzer. Mr. Brandt reported an unusually heavy business in all the territory he had covered. He will go to the coast before returning to New York City.

THE ancient cry, "New Lamps for Old," might be changed into "Old Shirts for Movie Tickets," at the Regent theatre in Indianapolis, for here it was this last week that the "shirt tail drive" held under the auspices of the stage women's war relief began. Any shirt, gingham, cotton, silk, linen or any other material, provided it is clean, will be accepted and the shirts, under the skilful fingers of the actresses, who gave the organization its name, will be transformed into attractive little dresses for the destitute children of France, Belgium and Italy. Many of "Dads'" old shirts found their way into the Regent box office, and the boys who brought them thrilled at the escapades of "Silent Bill" Hart in "Shark Monroe."

THE SHERMAN AMUSEMENT COMPANY of Sullivan filed preliminary certificate of dissolution with the Secretary of State in Indianapolis. The papers covering the organization of the Sherman Building Company, a subsidiary concern to the amusement company, certifying preliminary steps in its dissolution were also filed.

McCARROLL BROTHERS, owners of the Opera House and Grand theatre at Bedford, have purchased the Colonial theatre at Mitchell. It is their intention to remodel this house and enlarge the seating capacity to 450. It will reopen under the name of the Washington, with a new organ and many other improvements.

M. ERICKSON, who has just recently been appointed manager of the Victoria theatre, was reported last week to the county fuel administrator for violating the Lightless Night order at his theatre on East Sixteenth street.

MORE than 2,000 youngsters sang "Over There" and a number of other patriotic songs recently when Barton & Olson, managers of English's theatre, gave a special screening of "Crashing Through to Berlin" for the benefit of the newsboys and girls of the Indianapolis News. The scenes preceding the screening of the picture will not soon be forgotten by the grownups who watched them. Mayor Jewett and Russell B. Harrison, secretary of the Marion County Council of Defense, addressed the gathering. Chaplain Huston of the United States Army led them in the singing.

Heard in Detroit

"AMERICA'S ANSWER," the second U. S. official war picture, will start a two-weeks' engagement at the Majestic theatre, Detroit, on Sunday, October 13, and if ever M. W. McGee put over a big picture in Michigan he wants to do it with "America's Answer" for patriotic reasons. After looking at this picture in New York City, Mr. McGee said: "I believe every exhibitor should run this picture—he should make room for it; furthermore, it's a picture that not only is good, but it has unlimited possibilities." Mr. McGee distributed 100,000 circulars advertising the engagement at the Battle of Vimy Ridge, a spectacular event put on by the Michigan State troops for two days, September 28 and 29.

"SALOME" concluded a two-weeks' engagement at the Adams theatre, Detroit, on September 28. It will play through Michigan as a road attraction, and has been heavily booked.

BOOKINGS at popular rentals are now being made with Detroit theatres on "Birth of a Nation." A representative of the Epworth Producing Company has been in the motor city for sometime arranging dates. The Colonial theatre, Woodward and Sibley will play it a full week starting October 27. Messrs. Warren and Cohen, who own this theatre, have booked it for an additional week for the rest of their houses.

G. J. TRASK, for several years with Mutual in Detroit, has been appointed Michigan representative for the United Picture Theatres, Inc. He has already started a vigorous campaign to establish a Michigan Unit.

C. R. SEELYE, one of the promoters of this enterprise, was in Detroit September 27, 28 and 29, and said that Units had practically been established now in every section of the country and that actual releasing would start November 1.

THE "HEARTS OF THE WORLD" engagement at the Campus theatre, Detroit ending September 21, concluded thirteen weeks—the longest engagement of any picture in the history of the city for consecutive showing. Arthur S. Hyman, manager of the Dawn Masterplay Company controlling the picture, says five prints are working absolutely solid.

GUS GREENING, manager of Miles theatre, Detroit, says "Eight Bells," a World special, proved a good business-getter for the week of September 23.

M. A. SLEPSKI, of the White Star theatre, and C. E. Edwards of the Iris theatre, Detroit, report they broke records with "The Price of Applause," a Triangle feature.

CHARLES SEAMAN, of the Majestic Gardens, Grand Rapids, writes that he had his house record nearly broken with "Tarzan of the Apes," which he played for a solid week.

THE GOLDWYN first-run situation in Detroit is practically settled. The Regent theatre gets first-run, a full week on each picture, with these stars: Mabel Normand, Madge Kennedy, Geraldine Farrar and Pauline Frederick.

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The Family theatre uses the entire series second-run and the Drury Lane theatre third-run. John H. Kunsky has contracted to use Goldwyn's Rex Beach series at his Madison theatre, first-run, a full week on each picture.

THE MADISON FILM EXCHANGE, Detroit, reports many bookings on "The Hand of Vengeance," Gaumont's serial in ten episodes for which the Madison has the Michigan rights.

STEVE SPRINGETT of Jackson, Mich., Family theatre, has returned from a three weeks' vacation spent in the East.

W. S. McLAREN and associates, have taken over the entire stock in the Majestic and Colonial theatres, Jackson, Mich. Mr. McLaren is planning some radical changes in the policy of both houses.

JOE OPTNER, of the Jewel and Gratiot theatres, Detroit, has taken over the Tillman, 951 Michigan avenue, and appointed Frank Leverenz house manager.

JOHN H. KUNSKY is now showing Educational subjects, first-run a full week, at his Adams, Washington and Madison theatres.

WHITMAN AND GRAFFORD, of the Princess theatre, Buchanan, Mich., have taken over the Colonial theatre at Niles, Mich., where they are making extended improvements.

"WHO'S AFRAID OF THE HUN?" a two-reel feature owned for Michigan by the Strand Features, played four days at the Liberty theatre, Detroit, week of September 28 and was featured as big as any special.

"CRASHING THROUGH TO BERLIN" is booked for an indefinite engagement at the Washington theatre, Detroit, starting October 6. It is being presented in conjunction with the Detroit Free Press.

FRED M. SHAFER is now in charge of the Adams theatre, Detroit, succeeding Russell G. Pearce.

NEARLY fifty Detroit theatres have booked Vitagraph's Big V comedies.

THE EMPIRE THEATRE, Detroit, changed its policy to four changes weekly, starting October 1.

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Ince Uses Public in Scene at San Diego

AT SAN DIEGO, CAL., on Sunday afternoon, September 22, Thomas H. Ince, the well-known west coast producer, carried through successfully a plan which was an innovation in motion picture making.

With the co-operation of two of the San Diego daily papers, the Union and the Tribune, wide publicity had been given the plan for a period of ten days, setting forth the fact that a monster gathering of men, women and children who have men in the service in the present war would be held at Balboa Park, and that motion pictures were to be made, to be shown later in every "Y" and K. C. hut in France, as well as in every training camp in America.

The result was the assembling of some thirty thousand people in the park, about the grounds formerly used by the San Diego exposition and now occupied by the navy training station. Near the mammoth out-door organ Mr. Ince had his elevated platform, from which his camera-men shot the scenes while he enthusiastically directed the movement of the great crowds, with the aid of detachments of sailors under command of Lieutenant Commander Wallace.

For more than two hours the line of people was kept moving down one of the paved thoroughfares, directly towards the cameras, with Mr. Ince calling for "action" all the while. 'Smile, smile, smile," he called through his megaphone. 'Throw a kiss to your boys, and look directly at the camera," was his injunction, and they did it, old fathers and mothers, with tears in their eyes, possibly, but sending their greetings with the others to the boys "over there." Babies were held aloft that their daddies might see them. It was a continual display of the human emotions, and the film is bound to prove a popular one when projected before the fighting men of the country.

It is probable that the plan will be followed in other cities in the near future.

Alhambra Theatre Substitutes Fotoplayer for Orchestra

IN marked contrast with the announced policy of several large San Francisco motion picture houses to enlarge their orchestras, the Alhambra Theatre has eliminated all musicians and installed a de luxe style number 50 Fotoplayer.

This action was taken by manager Frank L. Browne in anticipation of the new draft and with an aim to conserve man power. The new organ was supplied by the American Photoplayer Company of San Francisco.

Clemmer Gets Peach Pits for Government

"BE at the Clemmer theatre any time between 11 a. m. and 6 p. m. Friday with a pint of peach pits thoroughly washed and dried. These plus the war tax, will be as good as a ticket." Such an invitation, extended through the press by Dr. Howard S. Clemmer, premier picture showman of Spokane, Wash., brought 3,000 youngsters and adults with a similar poundage of peach pits for the Red Cross to the Clemmer theatre last week. The congregation so blocked traffic that it was necessary to call out the police to help maintain order. The pits gathered are sufficient to make carbon for 750 gas masks, enough for three full companies of infantry. The number collected is estimated at 150,000. Free admission was given for each pint, or 50 pits. The Clemmer management is the first in the West to hold a peach pit matinee. Their anticipations were far exceeded by the outpouring of peach pits. Seven barrels had been placed at the curb in front of the theatre, but these were filled early in the afternoon. Dry goods cases and crates were secured hurriedly but before they were put in place, the vestibule was piled high with pits. When the rush ended at 6 o'clock, after which no more pits were accepted, the harvest was seven barrels, four dry goods cases and two crates filled to overflowing. In addition to the pits that were carried to the theatre by youngsters numerous shipments were received by mail and express, just to help the cause along. The Clemmer peach pits were turned over to the Spokane chapter of the Red Cross for forwarding to the government mask department.

San Francisco to Have Made-at-Home Feature Film Production

THE LIBERTY FEATURE FILMS COMPANY, producers of the first made-in-San Francisco motion picture, "The American," has announced its plans for a second patriotic feature of ten reels, entitled, "Don't Bite the Hand that Feeds You."

Stars for the leading roles will be brought from Los Angeles, according to the announcement of the film company, and the extras, of whom it is proposed to use a great number, will be selected locally. All exterior scenes will be taken in San Francisco and San Rafael, California. Interiors will be made either at San Rafael or in Southern California studios.

Harold E. Wallace will direct the new production. Florian Fischer is the business manager. The Liberty Feature Films Company is financed by San Francisco men.

THE WEST COAST

Kennedy Books Liberty Films on Coast

L. E. KENNEDY, former manager of the Pathe exchange, but now in the service at the Submarine base at the Los Angeles harbor, this week received special permission from his commanding officer to take charge of the booking of Government Liberty Loan pictures to be released in this territory during the Fourth Liberty Loan. He will be in uniform, and his selection for this important government work met with the general approval of all exchangemen on film row.

The committee co-operating with Mr. Kennedy is composed of Harry G. Ballance, of Paramount-Artcraft, chairman; A. B. Lamb, Metro; B. E. Loper, Select Pictures; Harry Lustig, special representative of Metro, and P. N. Brink, special representative of Hodkinson.

Thirty-five different subjects will be released, ranging in length from 300 to 1000 feet, featuring as many different stars. No theatre will be allowed to run one picture longer than one day, and no theatre will be allowed to exhibit more than one picture at a time.

"We are working for Uncle Sam," is the way Manager Ballance put it, "and these pictures were made to arouse interest in the Liberty Loan campaign, and not for the purpose of bringing business to the theatres. Therefore, we have planned for a 100 per cent booking, and we intend that this rule shall be lived up to.

"Mr. Kennedy will arrange all bookings, and the distribution will be made by the various exchanges."

Fire Burns Reels in Butte Theatre

THREE THOUSAND FEET of the feature production, "Hearts of the World" burned in Butte at the Broadway theatre on the evening September 18. It was the second day of the exhibition here and a packed house was in attendance. In fact the house was also sold out for the next day, which was to be the closing day, and Manager Levy had to refund the money. It is alleged that due to defective film it got caught and bunched up so that the strong light set it on fire. When the strings holding up the shutters on the fireproof booth broke the shutters came down with a crash. This caused some uneasiness among the spectators and there was a serious nervous tension for a moment. Men and women leaped to their feet and a few started to stampede. Promptly the lights were put on and the orchestra struck up the Star Spangled Banner, just after Mr. Levy had announced from the stage that there was no occasion for alarm as the building was fireproof and the booth would not permit the blaze to get any farther. Several women fainted. No one was hurt.

The usual "simp" was in the house and yelled "fire" which came within an ace of starting a serious crush.

The first three reels were burned so that showing of the bill that night was impossible. Presence of mind of one of the operators doubtless saved the entire film from going up in smoke. "Hearts of the World" will again be shown in Butte and it is certain to draw to capacity.

Service Film and Supply Sells Many Machines

ACCORDING to reports from Portland, Ore., the Service Film and Supply Company, 393 Oak street, Portland, Ore., has been entertaining more out-of-town buyers than usual recently, with the result that business has taken a decided jump upward.

Recent visitors to the company's offices on Film Row in Portland were J. B. Sparks, Condon, Ore.; M. Coble, Liberty Theatre, Bend, Ore.; B. P. Abbott, Baker, Ore.; Charles Hettum, Kalama, Ore., and others.

The Service Film and Supply Company installed three new machines in the Bligh and Liberty Theatres, Salem, Ore. Exhibitor Kuhn, of Lebanon, has brought a new machine, and E. C. Smith, of Dayton, has invested in two.

Gets Arrested to Advertise Picture

E. MARSHALL TAYLOR of the Orpheum theatre, Butte Mont., ran into the strong arm of the law in Walkerville, a suburb of Butte, the other day when he went crashing through that town with posters and placards advertising the feature "Crashing Through to Berlin." Here is the story. There is an ordinance in Walkerville requiring a license of any theatre to distribute handbills or placards in the little city. There is one theatre in the town and when he invaded the Hill city Taylor got onto foreign soil. Result: he crashed right into the police court. He was arrested for the violation of the said ordinance because he placed some of the advertising matter in the store windows and handed some out to individuals. The irrepressible Taylor says that since the picture was of such a patriotic nature such a small matter as a city ordinance should not be permitted to interfere in the advertising of it. "Just the same," he says, "'Crashing Through to Berlin' is going to have a big run at the Orpheum and Walkerville people will come to see it. They can't help it. I really figure the man who arrested me is going to try to get in."

All Star Gets "Natural Law" and "Hand of Vengeance."

SOL L. LESSER, All Star Features Distributors, Inc., San Francisco, has purchased the state rights for Arizona, California and Nevada to "The Natural Law," a seven reel version of the play by the same name. Marguerite Courtot, starred in "The Unbeliever," is featured in "The Natural Law."

STATEMENT OF THE OWNERSHIP, MANAGEMENT, CIRCULATION, ETC., REQUIRED BY THE ACT OF CONGRESS OF AUGUST 24, 1912, of "Motion Picture News," West Coast Edition, published weekly at New York, N. Y., for October 1, 1918.

State of New York
County of New York } ss.

Before me, a Notary Public, in and for the State and county aforesaid, personally appeared E. Kendall Gillett, 729 7th Ave., N. Y. C., who, having been duly sworn according to law, deposes and says that he is the Business Manager of Motion Picture News, Inc., which publishes "Motion Picture News," West Coast Edition, and that the following is, to the best of his knowledge and belief, a true statement of the ownership, management (and if a daily paper, the circulation), etc., of the aforesaid publication for the date shown in the above caption, required by the Act of August 24, 1912, embodied in secton 443, Postal Laws and Regulations, printed on the reverse of this form, to wit:

1. That the names and addresses of the publisher, editor, managing editor, and business managers are:

Publisher, Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Editor, Wm. A. Johnston, 729 7th Ave., N. Y. C.; Managing Editor, Robert E. Welch, 729 7th Ave., N. Y. C.; Business Manager, E. Kendall Gillett, 729 7th Ave., N. Y. C.

2. That the owners are: (Give names and addresses of individual owners, or, if a corporation, give its name and the names and addresses of stockholders owning or holding 1 per cent. or more of the total amount of stock.)

Motion Picture News, Inc., 729 7th Ave., N. Y. C.; Wm. A. Johnston, 729 7th Ave., N. Y. C.; E. Kendall Gillett, 729 7th Ave., N. Y. C.; Henry F. Sewall, 729 7th Ave., N. Y. C.; Percy S. Alden, 729 7th Ave., N. Y. C.; Wentworth Tucker, 729 7th Ave., N. Y. C.; Carl Tucker, 729 7th Ave., N. Y. C.

3. That the known bondholders, mortgagees, and other security holders owning or holding 1 per cent. or more of total amount of bonds, mortgages, or other securities are: (If there are none, so state.) None.

4. That the two paragraphs next above, giving the names of the owners, stockholders, and security holders, if any, contain not only the list of stockholders and security holders as they appear upon the books of the company but also, in cases where the stockholder or security holder appears upon the books of the company as trustee or in any other fiduciary relation, the name of the person or corporation for whom such trustee is acting, is given; also that the said two paragraphs contain statements embracing affiant's full knowledge and belief as to the circumstances and conditions under which stockholders and security holders who do not appear upon the books of the company as trustees, hold stock and securities in a capacity other than that of a bona fide owner; and this affiant has no reason to believe that any other person, association, or corporation has any interest direct or indirect in the said stock, bonds, or other securities than as so stated by him.

5. That the average number of copies of each issue of this publication sold or distributed, through the mails or otherwise, to paid subscribers during the six months preceding the date shown above is.....
(This information is required from daily publications only.)

E. KENDALL GILLETT,
Business Manager.

Sworn to and subscribed before me this 23d day of September, 1918.
[SEAL] JAMES S. JUDD, Notary Public.
My commission expires March 30, 1920.

What Exchanges and Theatres Are Doing

"NICK" STEELE, who has been branch manager for the William L. Sherry service since the opening of that office in Los Angeles, has been appointed Pacific Coast district manager in place of William Alexander, who has resigned. Mr. Steele was formerly with Fox and Goldwyn, where he enjoyed unusual success as salesman and later as manager. Mr. Steele's first trip in his new capacity will be made to San Diego, and then he will go to San Francisco and Seattle.

E. K. LAMKON has been added to the sales force of the William L. Sherry service. He will begin calling on exhibitors immediately.

THE entire series of the Burlingham adventure scenics have been booked at the New California theatre, on Main street, which is scheduled to open in October.

CHARLES ALTHOUSE, of Globe, Ariz., called at the William L. Sherry offices this week and booked the entire Sherry service for his house at Globe.

SOL L. LESSER, of San Francisco, has been in Los Angeles a few days. A number of conferences have been held with D. W. Griffith relative to "Hearts of the World," and possible other Griffith subjects, he said. He will be here another week.

THE first releases of the six Select pictures, "The One Woman," from Thomas Dixon's famous book of the same name, starring Clara Williams, and "The Midnight Patrol," a Thomas H. Ince production, will be released in Los Angeles early in October, according to announcement this week at the Select offices.

TOM MIX, Fox Western star, will make a public appearance at the Kinema theatre when his new picture, "Mr. Logan, U. S. A.," is released soon at that house. This announcement was made by A. Walsh, branch manager of the Fox exchanges. The picture made a big hit at the Rialto theatre in San Francisco last week, acording to advices received in Los Angeles from the Northern City.

STEVE BROWN, a prominent exhibitor at Globe, Ariz., was a visitor in Los Angeles last Friday and Saturday.

THE WORLD FILM EXCHANGE this week announced that it has been selected to release "America's Answer" in Arizona. Already a number of bookings have been made, and the exchange expects to book the film solid before another week.

BEGINNING October 9, the World exchange will begin releasing first-run pictures to the Hippodrome theatre in Los Angeles and to the Hippodrome theatre in San Diego.

MERRILL AND HOWE, of Riverside, this week signed contracts with the Paramount-Artcraft exchange for the entire Paramount and Artcraft program for the next twelve months, according to Branch Manager Harry G. Ballance.

ANOTHER twelve-months' contract for Famous Players-Lasky productions was announced by Branch Manager Ballance with W. Marcus, of Santa Barbara. Mr. Marcus has arranged to handle the entire Paramount and Artcraft program in Santa Barbara for another year.

JOE BRANDT, assistant treasurer of the Universal Film Manufacturing Company, will arrive in Los Angeles on September 28 from New York on a tour of all the Universal exchanges on the Pacific Coast. After a few days in Los Angeles he will go to San Francisco, thence to Seattle, Portland and other Northern Pacific Coast cities.

THE Y. M. C. A. war film "Around the Clock with the Rookie," a one-reel subject released by Universal, will be exhibited next week at the Kinema theatre. The film shows the life of a rookie in camp from the time he rises in the morning until taps are sounded at night. It was produced under the direct supervision of the Y. M. C. A. War Work Committee.

ANOTHER exchangeman who reported a successful visit this week to Arizona is R. G. Turner, of the Metro exchange. Mr. Turner reports unusual success in the booking of the patriotic subject "To Hell with the Kaiser." The Metro program, generally, he said, is receiving a welcome at the hands of the Arizona exhibitors.

GEORGE MAUK, proprietor of the Columbia theatre at Phoenix, was in Los Angeles this week lining up his program for the fall and winter months.

A. C. CAVENESS, owner of the Plaza theatre at Phoenix, was also a visitor to film row.

C. J. ALDEN, proprietor of the Dime theatre at Globe, Ariz., called on the Mutual exchange last Saturday and booked a number of subjects for his fall program.

J. LIGGETT, owner of the Airdome theatre at Douglas, Ariz., was also in Los Angeles. He called on a number of the exchanges and booked several pictures.

AL WINGHAM, Arizona salesman for Mutual, who returned to Los Angeles Saturday, said that business in Arizona this fall is better than in many seasons. He reported a number of new accounts for first-run pictures.

THE UNIVERSAL EXCHANGE this week concluded a contract with Grauman's theatre for the showing in that house, beginning September 30, of the Universal Animated Weekly. The contract was negotiated by Branch Manager David Bershon.

THE BLUEBIRD release "For Husbands Only," which had its first run in Los Angeles at the Kinema theatre, will be brought back to the Superba theatre this week.

A special review of Goldwyn releases of "The Turn of the Wheel," with Geraldine Farrar, and "Peck's Bad Girl," with Mabel Normand, was made last week at the Arlington theatre. These pictures are the first releases of the Goldwyn star series. A number of representative film people were present at the showing.

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JOE MERRICK, Pacific Coast supervisor of Mutual exchanges, with headquarters in Los Angeles, returned to the city Saturday, following a two months' tour of all the principal cities on the Pacific Coast. He says that Seattle in one year has increased its population by 60,000 people, and that Portland has gone ahead with an additional 40,000 people, with the result that the motion picture theatres in these cities are doing a land office business. A wonderful business was reported by him in all other cities lining the Coast, but the inland towns are not doing so well.

A particular feature that impressed him is the fact that the Japanese are acquiring much property in certain sections of Seattle, and a number of them are rebuilding old stores into theatres. He expects to be in Los Angeles about thirty days, when he will make another trip through the Pacific Coast territory.

MUTUAL EXCHANGES are reporting a tremendous demand for the new Sessue Hayakawa pictures, according to an announcement this week by Joe Merrick, Pacific Coast eupervisor of Mutual.

BERNARD FISH, special salesman for Goldwyn, returned to Los Angeles Saturday from Arizona, where he reported the biggest business ever secured in that state by Goldwyn. He made contracts with a majority of the Arizona exhibitors to play the Goldwyn star series during the coming year.

BEN FISH, branch manager of the Goldwyn exchange, made a hurried trip to San Diego last Friday, where he secured contracts for the showing of the Goldwyn star series at the Superba theatre at San Diego and the Silver Strand theatre at Coronado Beach.

C. A. HOWE, proprietor of the Regent theatre at Riverside, was a visitor to film row this week and he signed a new contract for Goldwyn star series.

MORE than sixty-five new contracts for first-run pictures were made with leading exhibitors of Southern California and Arizona during the past three weeks by Goldwyn, according to announcement by Branch Manager Fish. The list inlcudes the Kinema theatre, Los Angeles; Strand, Pasadena; Quinn's Rialto, Los Angeles; Charles Gogg, Bakersfield; Hippodrome, Taft, Cal.; Superba, San Diego; Empress, Phoenix, and houses in scores of other towns and cities in this territory.

E. H. SILCOCKS, branch manager of the George Kleine System, resigned his position last Friday. It is understood that he will accept a position with another exchange, but no announcement to this effect was made by Mr. Silcocks. M. J. Cohen, branch manager of the San Francisco exchange, arrived in Los Angeles Saturday from Chicago, and he immediately took charge of the office until a successor to Mr. Silcocks has been named. Mr. Cohen expressed regret that Mr. Silcocks had resigned.

M. J. COHEN, branch manager of the San Francisco office of the George Kleine System, announced in Los Angeles this week that the patriotic film "Behind the Lines in Italy" is expected to get a big run on the Pacific Coast. He made a special trip to Chicago to make arrangements for the distribution of this subject in this territory.

H. M. LENTZ, formerly with the Select Pictures Corporation, was this week appointed manager of the United Picture Theatres of America exchange in Los Angeles. The appointment was made by Lee Ochs, vice-president of the corporation, on the eve of his departure for New York. Mr. Lentz has had much film experience and his friends predict for him much success in his new position. His headquarters will be maintained in the General Film offices.

Seattle Exchanges and Accessory Firms

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"FALL OF BARBARY COAST"
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INCORPORATED
Member of First National Exhibitors Circuit
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MY FOUR YEARS IN GERMANY
TARZAN OF THE APES
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SHOULDER ARMS
(Second Chaplin Comedy)
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3rd & University St., Seattle
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GEORGE KLEINE SYSTEM
Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue.

What Seattle Exhibitors Say

FILLUM ROW was pleased to greet Julius Sax the other day when he came up from Portland, Ore., to say "Hello, boys," to the managers and the fellows in the offices with them. Mr. Sax has two sons serving Uncle Sam, Leone A. Sax, at Camp Fremont, and Moe Sax in the First Division at the Orleans base hospital. These two young men were operating the "Princess" before they joined Uncle Sam's fighting corps. While they are away, the oldest brother, Samuel A., will manage their affairs together with the father, Julius Sax.

GUY NAVARRE of the Paramount-Artcraft, who has returned from his vacation, says he will be able to sell twice as many reels as he did before, because of the mountain air that put the salesmanship stuff into him.

SAM COHEN, of the Liberty, was in town the other day. Among the other out-of-towners who registered on Film Row were Manager Peterson, who has houses in Granger and Zillah, Wash.; Frank Stannar of the Gem, Wenatchee; Fred Mercy, of Yakima, Wash.; L. L. Kenworthy, owner of the Vandette, Tacoma.

THERE has been a change in managership in the Seattle "Select" office during the past few days. H. B. Dobbs, former branch manager of the Select, has resigned to take the position as sales manager for the De Luxe Feature Film Company of Seattle. He will also handle "Barbary Coast" and some other pictures for himself. H. S. Hicks has been chosen to take the place of Mr. Dobbs. Mr. J. S. Woody, formerly Seattle salesman and manager in Seattle for "Select," but now holding a high position with the Select in New York, has returned to the biggest town on the Eastern Coast.

MANAGER EDEN, of the Fox Company, has left for a short business trip to Portland.

BILL CODE, manager of the big theatre in Nome, Alaska, was on the Row a few days ago, saying that things could be better up there, but he thought it was a good thing to keep things straight and looking business-like anyway, so he bought a new Minusa screen anyway.

EVERYTHING has been slow in Alaska this year, except the rivers that block up all ways of communication. However, a letter was recently received from Dick Thorne, Fairbanks, Alaska, that after a great deal of trouble he finally received his shipments.

C. M. THALL, one of the owners of the "Liberty theatre," Camp Lewis, Wash., has been made office manager for the De Luxe Feature Film Company, of Seattle and Portland.

FRIENDS of Manager Hill, of the Goldwyn Company in Seattle, are glad to see that Mr. Hill is back in his office after being laid up for a short time with a sprained ankle.

GEORGE RING, proprietor of the "Society," the largest suburban theatre in Seattle, has left for Camp Lewis, where he will train to "ring in" the Kaiser with a Western lasso.

In and Around Denver

IN extenuation of the national prayer movement and a recent proclamation of the Mayor of Denver calling upon all citizens to cease from their various labors for one minute each day at noon and invoke God's blessing upon the Allied cause, the Empress theatre of Denver now flashes a prayer on the screen at the beginning of every performance. The moment it appears on the screen the audience arises and stands in silent prayer for the success of American and Allied arms in the field and ships at sea.

THE MUTUAL FILM CORPORATION has arranged for release through the Denver office the entire product of the Affiliated Distributors in this territory. The Affiliated Distributors are to be represented in territory covered out of Denver and Salt Lake by The Exhibitors Booking Association of Salt Lake City and San Francisco. Mr. L. S. Stallings, of Salt Lake, is in charge of the business and has been in Denver several days during the past week in conference with Manager H. D. Cassidy, of the local Mutual exchange, arranging details. The first release, which is their big special, is entitled, "Lafayette, We Come, or Pershing—17." It will be released about October 5.

THE DENVER FILM EXCHANGE BOARD OF TRADE, through all its members, has co-operated 100 per cent in launching the advance publicity in connection with the Fourth Liberty Loan drive. The exchanges through the board of trade have perfected a plan for the distribution of all Liberty Loan prints, and in all there will be 104 prints distributed through the activities of the various exchanges represented in the board of trade. The conception and success of the plan has been warmly commended by the State war board.

MANAGER CHARLES R. GILMORE announces that the United Pictures Theatres Company in this territory, in their campaign for releasing of funds preparatory to the issuance of stock, has gone over the top 100 per cent. He states that he has lined up every exhibitor in this territory, which includes Denver and Salt Lake and embraces Idaho and Montana.

"BRONCHO BILLY," Jim Anderson's first five-reel production under the Shirley banner, arrived in Denver a few days ago. It was well received at a recent trade screening and pronounced a winner by local exhibitors. The local Shirley exchange has also received the first three subjects of the Burlingham Travel series, and announces that the second two subjects are equally as good as the first.

H. E. SKINNER, of the Alhambra theatre, Ogden, Utah, visited the various exchanges on Film Row last week. Mr. Skinner is heavily interested in the Exhibitors' Booking Corporation.

LOUIS MARCUS, district manager for Paramount-Artcraft, has returned to Salt Lake following several days spent in Denver last week in lining up office affairs with M. H. Cohn, local manager.

AT the opening performance of "America's Answer," September 22, at the Broadway theatre, the General Ordnance Company of Denver purchased every seat in the house. Their object was to stimulate the interest of their employes in the manufacture of war material.

J. L. JONES, owner of the Iris theatre at Leadville, was a recent visitor at local exchanges.

C. E. PERCY, former manager of the Denver Paris and more recently road salesman in Denver territory for Mutual, has returned from Albany, where he was connected with the World exchange, and will probably remain here to again become identified with one of the local exchanges.

HARRY SCHWARTZ, well known local film man, has opened the Gem theatre on the North Side with a showing of Mutual, Universal and Pathe pictures. The Gem, which has been closed all summer, was formerly owned by Mrs. Flora Fitzmiller, who is now an exhibitor at Berkeley, Cal.

F. W. NORMAND has returned from his initial trip for Goldwyn, which he reports was very successful. He covered part of South Dakota, Wyoming, Montana and western Nebraska. The local Metro office has won the prize for the most bookings secured in a contest which closed August 1, awarded by the Rita Jolivet Film Corporation, owners of the production, "Lest We Forget."

WALTER S. RAND, district manager for General, with headquarters in Los Angeles, has written that he will arrive in Denver in a few days from Seattle.

H. A. KYLER, of the Supreme Photo Plays Corporation, is back from a successful trip covering the western slope and the Big Circle.

LOUIS GOLDSTEIN, former local manager for Supreme and recently stationed at Camp Dix, has left there for France.

EARL RADCLIFFE, road man for Select, is out on a long trip covering Nebraska, Wyoming and South Dakota.

ADVERTISE IN THE WEST COAST

News of the Week in Portland

FOR the sixteen weeks ending September 14, Portland motion picture theatres, on behalf of their patrons, paid the United States Government $42,000 as admission war tax. For the same period the State of Oregon turned in $168,000 to Uncle Sam. This means nearly a half million dollars in admissions for Portland during the sixteen weeks, and more than a million and a half for Oregon during the same period.

JOHN A. JENNINGS turned the Sunset theatre over to the Multnomah Guard on Thursday night during the showing of "My Four Years in Germany," for a special 11 o'clock showing for the benefit of the "welfare fund," created to care for the dependents of the boys of G-H Company who have joined the colors.. An elaborate program was presented, including the G-H quartet in campfire songs, solos by several members of the company, and a patriotic talk and song by Alice Fleming, of the Alcazar Players.

AL EDEN, of Fox, and Carl Stearns, of Metro, were recent Portland film visitors from Seattle. Eden was much pleased at the success of the Theda Bara picture, "Salome," during its seven-day screening at the Majestic.

SOME of the most artistic advertising copy ever turned out in Portland was placed in The Oregonian by Charles E. Couche for the Bara subject, "Salome."

LOUIS CHRIST, former manager of the Star theatre, Portland, and for several years on the road with theatrical ventures, is now a salesman with Mutual in Washington and Oregon.

W. W. KOFELDT, Majestic theatre manager, who enlisted in the merchant marine and went to San Francisco as a steward, is back in Portland. He was taken from the boat in the California harbor and leaves soon on another Government vessel.

C. H. HOLTZCLAW, manager of the Circle theatre, Portland, is on a trip to his old home in Tennessee. He will investigate theatre conditions in a number of Eastern cities while on his trip. F. M. Hamburger, formerly with Mutual, is in charge of the Circle during "Colonel" Holtzclaw's absence.

SOL BAUM, Universal district manager for the Northwest, is colonel of district 168 in Portland for the Fourth Liberty Loan.

RECENT out-of-town exhibitor visitors to Portland were: M. G. Colley, of the Silverton, Ore., theatre; E. C. Smith, of Dayton, Wash.; R. Kuhn, of Lebanon, Ore.; S. H. Moses, of Philomath, Ore.

THE five-cent film houses of Portland are commencing to invade the ten-cent field. Manager Stevens has raised the Burnside to ten cents. The Princess, managed by Sax Brothers, goes to a dime on Sundays, while Manager Fleischman, of the Novelty, announces a ten-cent admission for Saturday, Sunday and holidays.

SAM WHITESIDE, of the Majestic theatre, Corvallis, Ore., has been in Portland recently with Mrs. Whiteside, who underwent an operation in the Rose City.

W. E. RICHARDSON has closed the theatre at Lind, Wash., and has gone to Seattle to work in the shipyards. His lease expired on the theatre.

A. L. EDWARDS, of Reedsport, Ore., is reported to be seeking to have a theatre constructed in that town.

G. H. REIZNER is investing $50,000 in a new theatre at Raymond, Wash.

JAMES LANE is building a new theatre in Yakima, Wash. It will be known as The Rose.

JOHN McKEE has sold his Everett, Wash., theatre to C. P. Merwin.

What Coast Studios Are Doing

BOTHWELL BROWNE, impersonator of female vampire roles on the vaudeville stage, has been engaged by Mack Sennett to appear in Paramount comedies. He may later be seen in other Paramount productions.

D. W. GRIFFITH has begun work on a new war picture which has in its cast such well-known players as Lillian Gish, Robert Harron, Elmo Lincoln, David Butler and Kate Bruce. The picture has not been named.

THE WILLIAM RUSSELL COMPANY of the American studios at Santa Barbara, having finished a number of scenes on location at Bakersfield in Mr. Russell's new play, "Where the West Begins," will come to Los Angeles next week to add some finishing touches to the picture. He will be in Los Angeles four or five days.

RUTH STONEHOUSE has wired friends from New York that she is threatened with appendicitis, but that she will not undergo an operation at this time. She added in her telegram that she believes the California sunshine will be sufficient cure when she returns to Los Angeles.

NELL SHIPMAN this week began work on her first picture for Vitagraph. It is a Wolfville story and the continuity was written by Miss Shipman. Others appearing in the cast with her are Otto Lederer and Patricia Palmer. Vitagraph is planning to film one Wolfville story every month.

SLIM SUMMERVILLE, who has appeared in Mack Sennett and Sunshine comedies, was engaged this week to play in Vitagraph comedies. He will work under the direction of J. A. Howe, who has been directing Montgomery and Rock in Big-V productions. A special company is being provided for Summerville, and it is announced that the stories for the company will be provided by Summerville and his associates. The nature of the first comedy has not been announced.

ANTONIO MORENO and his company returned this week from Balboa, where a number of outdoor scenes in the Vitagraph circus serial were filmed. The fifteen episodes of the serial are being produced under the direction of Paul Hurst. Carol Holloway is playing the feminine lead. The serial is about half finished.

BESSIE LOVE will this week finish her latest picture, "Sue." The subject is being directed by David Smith.

WILLIAM DUNCAN has reached the last lap of the fourth episode of the Vitagraph serial "A Man of Might." He will begin work on the fifth episode next week. Others who are appearing with him in the picture are Edith Johnson, Joe Ryan, C. A. Rogers and Vincenti Howard.

WILLIAM HILES, who has appeared in leading roles with Madge Kennedy, Constance Talmadge and other stars, was engaged this week by Thomas H. Ince to take important parts in Dorothy Dalton plays.

THE new Dorothy Dalton production, begun last week at the Ince studios, has been christened "Hard Boiled." This, however, is the working title of the play, and it will never get farther into the world than the studio gates, the Ince forces announce.

CHARLES RAY has had a busy week. He has not been playing in any picture, but he has been superintending the construction of an oddly-fashioned automobile that is to play a prominent part in his next picture. He said the machine, when in perfect running order, would surely break all speed limits. He expects to get at least fifteen miles an hour out of the affair, he says.

TOM J. GERAGHTY, who was last week placed in charge of the Metro scenario department, announced this week that the mails brought fifty-five scripts to his office, the largest contribution during a single week since the war began. He does not know what to think of it, he says, unless the contributions can be traced directly to his popularity as a scenario editor.

THE METRO STUDIOS this week brightened up and retouched all the patriotic flags on the premises so as to be ready for full representation when the Fourth Libery Loan starts on September 28. Besides a service flag with twenty-five stars, the studio boasts of Liberty Loan flags for all previous drives, Red Cross flags, War Savings flags, the American flag and flags of the Allies. "In fact there are enough flags on the lot," said Publicity Director Robinson, "to completely supply a battleship."

SHIRLEY MASON, who has been working in Eastern studios, is planning to come to the Coast this winter, acording to supplemental announcements this week at the Famous Players-Lasky studios. She has been appearing under the direction of Ernest Truex, but it is understood that she will have a new director when she comes West.

Ogden Short Paragraphs

JOSEPH GOSS, manager of the Orpheum theatre, received a letter a few days ago from his brother, "Dick" Goss, an ambulance driver for the French army, announcing that he had been decorated with the Cross of War by the French Government. Young Goss has been driving ambulance for the French Government since July, 1917. He has been in many of the important battles on the West front in the past year.

MANAGER H. E. SKINNER, of the Alhambra theatre, has returned from Chicago, where he was in conference with Western film men. He says that the plea of the managers was for more comedies.

NAZIMOVA in "Revelation" at the Utah theatre, a return engagement, did phenomenal business during the first part of the week.

MANAGER S. B. STECK, of the Cozy theatre, has struck a happy cord with the youngsters by his Saturday matinees of Wild West pictures. The Bill Harts hold the first place as drawing cards for them.

THE OGDEN THEATRE hung a service flag of two stars in the window of the box-office this week. It is for H. W. and L. H. Peery, brothers, both managers of the theatre, who have gone into the service. The former is in the navy and the latter is interpreter at War Prison camp at Fort Douglas, where hundreds of Germans are interned. The Ogden theatre is also displaying a sign which says, "Soldiers and sailors admitted free upon payment of Government war tax of two cents." This has proven very popular with the soldiers and sailors who pass through Ogden.

SINCE the raise in the prices in Ogden from fifteen to seventeen cents for adults and five to six cents for the children, the business of the motion picture houses of the city has been better. Very few of the pictures are put

SEE
THE COMPLETE
PLAN BOOK
IN THIS ISSUE

Directory of Los Angeles Exchanges and Supply Houses

PAREX FILM CORP.
FURNISHING
WM. L. SHERRY SERVICE
SAN FRANCISCO — 180 Golden Gate Ave., C. I. LUNTZ, Mgr.
SEATTLE — 2022 Third Ave., L. A. TODD, Mgr.
LOS ANGELES—511 W. Eighth St., F. M. STEELE, Mgr.
WM. ALEXANDER, District Mgr. Headquarters—LOS ANGELES

LOUIS HYMAN
Manager
ALL STAR FEATURE DISTRIBUTORS, Inc.
514 West Eighth Street

J. SLIPPER & CO.
Projecting Machines
Simplex, Baird, Motiographs
Hertner Transverter
Theatre Equipment and Supplies
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Write for Catalog

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Perfection Pictures
E. H. SILCOCKS
Branch Manager
209 Knickerbocker Building

AMERICAN FILM CO., INC.
William Russell Margarita Fisher
Mary Miles Minter Productions
C. J. CROWLEY, Representative
Distributed Through Pathe Exchange
732 So. Olive St.

UNIVERSAL FILM EXCHANGES, INC.
Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

H. F. CHARLES
District Manager
American Photo Player Co.
737 South Olive Street

VITAGRAPH
So. California and Arizona
W. H. HEPBURN
Branch Manager
Knickerbocker Building
643 South Olive Street

on here at advanced prices. It will probably be a matter of a short time before the managers realize that they can get a quarter to see a good picture as well as seventeen cents.

DURING the past week several large pictures have been shown in Ogden and have all made good. "The Great Love" at the Alhambra was a good card. Theda Bara in "Cleopatra" was at the Orpheum. Theda's a bear when she does Cleo." She's also bare except for a costly necklace and a bewitching smile, but we can bear to see her in a similar picture. Norma Talmadge in "Her Only Way" packed 'em in at the Ogden theatre for the first four days this week. Mabel Normand in "Peck's Bad Girl" followed to three good nights.

NEWSPAPER men and managers were given the opportunity of reviewing "The Blot," the picture made in Ogden Canyon about a year ago under the direction of Harry Devere. The picture has been smoothed over and is fine. It is possible that it will be given an early showing in Ogden.

THE "S. O. S" call was sent up by Manager Joe Goss, of the Orpheum theatre in this city, yesterday, when he gave a matinee of "A Dog's Life" with Charlie Chaplin and admitted the children who brought ten or more peach stones. The youngsters turned out in force and soon had the entrance of the theatre blocked with packages of peach, apricot, plum and other fruit pits. There were so many packages of the peach pits that Manager Goss sent a hurry-up call to Rev. John E. Carver, president of the Red Cross, to bring a dray and haul the stones away.

THE pits of various kinds of fruit are being saved in this big fruit locality for the Government. They are used to make charcoal for the gas masks worn. The charcoal from the pits is the best absorbent of poisonous gases there is.

MANAGER GOSS arranges many such events at his house every month. It sure does the work and stirs up patriotism in the breast of young America. The Orpheum theatre has been donated to the women of the city on next Monday for a big Liberty Loan mass meeting.

Salt Lake News and Views

JOE BRENDT, general manager of the Universal Film Company, is due in Salt Lake in the next few days in course of his tour of the western states.

"CRASHING THROUGH TO BERLIN," the latest patriotic production of the Universal Film Company, is "going big" in this territory, according to G. A. Hager, manager of the Salt Lake office.

A. L. SELIG of the publicity service of the Fox Film Company was in Salt Lake two days during the past week.

H. K. ERIN, who has been representing the Universal company in Butte, has been transferred to the Salt Lake office to handle special attractions.

E. F. ROSENBERG, manager of the Salt Lake office of the Metro Company, was in Butte and other Montana territory for the greater part of the past week.

INCREASED business has necessitated increase by four of the office force in the Salt Lake office of the Famous Players-Lasky Corporation, according to Manager L. Marcus.

MELL S. WILSON, representative of the Famous Players-Lasky Corporation in Montana, was in Salt Lake for a few days the past week.

EXCLUSIVE rights for booking of the picture, "Lafayette, We Come," have been secured by the Exhibitors' Booking Association in the eleven western states which the association serves, according to George C. Lindsay, general manager.

A. B. KNOX, manager of the Salt Lake office of the First National Exhibitors' circuit, is scheduled for three weeks of field work in Idaho and Wyoming. Mr. Knox reports that the picture, "Italy's Flaming Front," is going like wildfire. It has broken records in attendance at the American theatre here, he says.

San Francisco Film Men Like Federal Trade Ruling

SAN FRANCISCO motion picture men were highly pleased with the decision rendered by the Federal Trade Commission in the case of the Stanley Booking Corporation at Washington on September 16. The specific injunction against coercion tactics, as ordered by the Trade Commission, found unanimous approval among those connected with the industry in San Francisco.

H. L. Knappen, newly appointed Select Pictures Exchange manager, voiced the collective opinion of San Francisco exchange men as follows: "The decision will eliminate trust methods on the part of producers in their dealings with exhibitors, prevent theatre combinations or circuits from browbeating the producers, and in a general way it will tend to keep the film industry on a fair and honest business basis. Here in San Francisco, the evils which the Federal Trade Commission seeks to remedy have not existed, so far as I am aware, but in certain Eastern sections they have been very serious."

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

San Francisco News Condensed

THE MOTION PICTURE DIVISION of the Stage Women's War Relief Committee gave a dance to enlisted men on Saturday night, September 21, at Foto Player Hall in San Francisco, which was a largely attended and enjoyable affair. The American Photo Player Company donated the hall and lights for the occasion and the decorations were furnished by Major Mike Cohen, manager of the George Kline System.

ALL the special films for the Fourth Liberty Loan are distributed in this city from one central office. Leon Netter, of the All Star organization, has been appointed special booker for this distribution. The following committee was appointed to handle the matter: Herman Wobber, of the Paramount (chairman); Sol Lesser, of the All Star; Leon Netter, of the All Star; M. Lewis, of the Paramount; William Citron, of the Fox, and L. Reichert, of the Metro.

THE METRO PICTURES CORPORATION had two great pictures at local theatres last week. At the Strand, Ethel Barrymore was appearing in "Our Mrs. McChesney," while the Tivoli was presenting "The House of Mirth."

MAJOR M. J. COHEN, manager of the George Kline System, has been on a trip East and is expected to return during the present week. Sol I. Lesser, of the All Star, spent the best part of last week in Los Angeles in the interests of his company.

THE UNITED PICTURE CORPORATION has established headquarters with the General Film Company of San Francisco, but the name of the man who will have charge of the business has not as yet been made public.

H. W. SCHMIDT, manager of the General Film Company, Inc., in its San Francisco office, has just returned from a short trip up the Sacramento. He reports that he was successful in placing a number of pictures in that territory and that he made a number of new connections which promise to be profitable.

WALTER S. RAND, Division Manager of the General Film Company, Inc., left for the Northwest last week after spending several days in the San Francisco office.

C. H. DOUGLAS, manager of the Elite theatre at Merced, associated with Mr. Slyback of Seattle, has bought the Tulare theatre at Tulare from S. O. Greenwood and will take over its management at once. The new owners have booked six comedies a week from the Peerless Film Service, Inc.

THE GARDEN THEATRE at Burlingame, Cal., was opened last week under the management of W. T. Archibald, who formerly owned the Strand theatre at Los Gatos. The new playhouse is very prettily decorated and will comfortably seat 800 spectators. Mr. Archibald has made arrangements to run pictures from the Triangle, Fox, Goldwyn, Select and Pathe.

IT IS reported that Ben Lebman, who owns Fischer's theatre, in the Richmond district, San Francisco, has bought the Lincoln theatre in the same district. It is also said that he intends to completely remodel the Lincoln theatre into a modern up-to-date picture house.

F. RODRIGUEZ, of the local Pathe headquarters, and A. M. Bowles, the American representative of the corporation, have just returned from a trip through the San Joaquin Valley territory. They found business good throughout the district, and they look for a bright fall and winter demand for Pathe films.

THE DUHEM MOTION PICTURE MFG. CO. recently made some interesting pictures in San Francisco. One of them shows about 300 carpenters working without wages to construct buildings for the Red Cross headquarters on ground owned by the city at the Civic Center. The other was a picture of the parade which accompanied the big Italian celebration held in San Francisco. These pictures will be circulated by the Universal.

N. L. KAPPE, manager of Select Pictures in San Francisco, announces that he will soon have releases on six big pictures, the first one being "One Woman," by Thomas Dixon. One of the big scenes in this picture is a fight between Herschel Mayall, who plays the part of a millionaire Wall Street broker, and Lawson Butt, taking the part of a minister. The second to be released will be "The Midnight Patrol," produced by Thos. H. Ince and directed by Irvin V. Willat. Mr. Kappen also announces that he has just arranged for a first-run for Second Select Star pictures in Oakland.

WILLIAM BERNARD will shortly start on his field campaign in northern California for the Second Select Star Service. Mr. Bernard has been identified with the Select since its advent in this territory and is widely and favorably known to exhibitors. Another Select roadman already on the trail is Robert A. Brackett, who is now lining up the exhibitors on the Second Select Star Service in the San Joaquin Valley.

WITHIN the next two weeks the World Film Corporation will give a preview exhibition to exhibitors of the new picture, "On the Road to France—A Bridge of Ships." Floyd St. John, the local manager of the corporation, who just returned from a short trip to the interior of the State, says that this film has more "pep" and story in it than any other of the war films he has seen.

M. E. CORY, assistant manager of the Universal Film Exchange, Inc., has just returned from one of his semi-annual trips through the interior, and reports that he found most of the exhibitors making money. He says that H. F. Nagle recently sold the Liberty theatre at Pleasanton, Cal., to R. M. Reep. Mr. Reep formerly managed the Alpaugh theatre at Alpaugh, Cal.

THE San Francisco theatres report a successful week and are looking forward to a steady business. The California with "The Hun Within" has again been breaking box-office records. Chas. Pettus, of the California, says that in his opinion the theatre has the greatest patriotic picture made to date. He says it has more thrills and is more exciting than some of the others which are perhaps more instructive. The Imperial has been running to comedy this week and Manager J. A. Partington expresses the opinion that Fatty Arbuckle in "The Cook" is far and away the best thing that Arbuckle has done. The Rialto opened Sunday with "America's Answer," and if the entire two weeks' run measures up to the first two days' run it will break all records for this popular theatre.

AT a recent private view of "The Border Wireless," William S. Hart's latest Artcraft picture, before an audience of film men, those who witnessed the exhibition were unanimous in declaring this to be not only the most gripping but the most unusual story in which W. S. Hart ever appeared. The scene is laid on the Mexican border and every inch of film is filled with action.

JOS. A. HUFF, formerly manager of several theatres in San Francisco, has joined the sales force of the Vitagraph Company.

H. D. NAUGLE, Western Division Manager of the Vitagraph Company, is scheduled to be in San Francisco the latter part of the week.

AMONG the managers from interior points of the State who visited San Francisco last week in the interest of future bookings were: W. S. Wilson, of the Strand at Woodland and Dunsmuir; C. S. Douglas, of the Elite, Merced; Mrs. May Pettingill, of the Pastime, Eureka, and C. L. Langly, of the Hippodrome at Taft and the T. & D. at Hanford.

Directory of San Francisco Exchanges

UNITED STATES OFFICIAL WAR FILMS
Presented by THE DIVISION OF FILMS
Committee on Public Information
Geo. Creel, Chairman Chas. S. Hart, Director
Released in California by SOL. L. LESSER
Chairman Division United States Official War Films, State Council for Defense for California
191 Golden Gate Ave., San Francisco 514 West Eighth St., Los Angeles
NOW BOOKING
"AMERICA'S ANSWER"
EIGHT REELS
A masterpiece of living action of what has been done in France by our boys and the United States Government
"PERSHING'S CRUSADERS"
SEVEN REELS
Khaki-clad millions of Americans sweeping on to meet the foe
"OUR BRIDGE OF SHIPS"
TWO REELS
Visualizing the tremendous energy of America aroused to defeat the U-boat menace
"OFFICIAL WAR REVIEW"
ONE REEL
Authentic action in the war zone from the Governments of the United States, France, Great Britain and Italy. Released every week. Photographed by the United States Signal Corps, A. E. F.

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90 Golden Gate Avenue SAN FRANCISCO
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DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC AND LITERARY DIGEST (SEATTLE ONLY)

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24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
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PERFECTION PICTURES
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The George Kleine System
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183 Golden Gate Avenue

M AND R
SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

Short News of San Diego

MISS LEATRICE JOY, recently motion picture actress with United States Film, Fox, and Paramount, has joined the Virginia Brissac Company in stock at the Strand theatre.

MANAGER WHITSON of the Plaza succeeded in getting some good publicity in advance for "America's Answer" by having the co-operation of a naval band when his float advertising the second big government war picture motored through the streets of the business section.

"CRASHING THROUGH TO BERLIN" drew big houses at the Pickwick for a week, and was followed for the same period by Theda Bara in "Salome."

USING a timely catch-line, opportune because of the presence of the Barnum & Bailey show in the city, the Superba management advertised "The Geezer of Berlin" as "better than a circus."

THOMAS H. INCE and members of his staff accepted the invitation to come to San Diego and take motion pictures of San Diegans as they walked past the big organ in Balboa Park, especial preference being given to all who have relatives or sweethearts in the service in France. The film will be shown at the Savoy and Hippodrome theatres here before being sent across, where it will be projected in every "Y" hut in France, England and Italy.

Coast Works Hard for Liberty Loan

A UNITED EFFORT to put the Fourth Liberty Loan over the top in Los Angeles is being made by the people of the film industry of the West Coast Producing City, in a MAMMOTH DRIVE conducted afternoon and evening in Central Park, Los Angeles, one block from the busiest street crossing of the City.

Organization work has been in progress for the past several weeks, and active studios, and active committees of every studio will on Saturday morning, September 28, begin the work of seeing every member of the producing organization in an effort to make every studio 100 per cent American.

Stars from all studios have volunteered their services to appear at theatres in Los Angeles, where on Monday, Tuesday, Wednesday, Thursday and Friday evenings they will make selling talks from the stages, and will conduct an active campaign in the lobbies. The talks in the theatres have been limited to five minutes, and this will in no way interfere with the programs at the theatres. This Committee is in charge of Mr. H. B. Caulfield, chairman; Harry Leonhardt. Sid Grauman, J. S. Lustig and Glen Harper.

Another theatre committee, composed of prominent exhibitors and all officers of the Theatre Owners Association, with Emil Kehrlein as chairman, will call upon every theatre in an attempt to sell bonds to every employee.

Dave Bershon, manager of Universal Film Exchange, is chairman of the Exchange Committee, and with his members will see that every employee of the exchanges purchases bonds. Mr. Bershon is also serving as treasurer of the Theatre Sales Committee, and all bonds purchased by theatre men and their employees, will be turned through him.

A Tank, with large stage built in connection, conducted under the auspices of the Motion Picture Industry, and managed by yours truly will be the centre of all bond selling activities in Los Angeles.

The purchases of all bonds at studios, theatres, exchanges and accessory houses will be turned in to the Bond Committee through this Tank, as well as the sales made at the meetings throughout the three weeks' drive.

A complete program, arranged by Mr. Jessen of the Motion Picture News for the twenty-three meetings is as follows:

Sept. 28. Dedication and Unveiling Meeting, 2:00 o'clock, D. W. Griffith, chairman; Mary Pickford, guest of honor; Frank Keenan, special announcer. Evening meeting 7:30 p. m. Motion Picture Directors Association in charge, Frank Beal, chairman.

Sept. 30. Charlie Chaplin studio.
Oct. 1. Clara Kimball Young.
Oct. 2. Vitagraph studio, W. S. Smith, chairman.
Oct. 3. Metro-Hampton studios, Jos. Engel, chairman.
Oct. 4. Hart, Christie and Strand Comedies and Francis Ford Company, Chas. Christie, chairman.
Oct. 5. Famous Players-Lasky studios, C. B. De Mille, chairman.
Oct. 7. Brunton studios, Frank Keenan, chairman.
Oct. 8. Sunset studios, Geo. Fawcett, chairman.
Oct. 9. Douglas Fairbanks.
Oct. 10. Fannie Ward and Pathe players.
Oct. 11. Ince studios, Thos. Ince, chairman.
Oct. 12. 2:00 p. m. Liberty Day. Triangle and American studios. 7:30 p. m. Motion Picture Producers Association, W. J. Reynolds, chairman.
Oct. 14. Universal and L-KO studios.
Oct. 15. Sennett studios.
Oct. 16. Julian Eltinge and Lois Weber studios.
Oct. 17. Wm. Fox and Lehrman Comedy studios.
Oct. 18. Theatre and Film Exchange Men, Laboratory and Accessory Men's Night.
Oct. 19. 2:00 p. m. Roscoe Arbuckle.
7:30 p. m. Closing night. Motion Picture War Service Association.

In addition to the Motion Picture people taking part in the various programs at the Tank Meetings and theatres during the drive, they will also go to the smaller cities throughout southern California. Two tanks mounted on large trucks will visit every city and town in southern California, and from the tops of these, members of local studios will make bond sales talks. These two tanks are booked for meetings morning, afternoon and evening, and will go to more than 75 towns.

Work of organizing studios, theatres and exchanges is in the hands of C. H. Christie, who estimates that 90 per cent of the studios will prove themselves 100 per cent efficient. Mr. Christie is chairman of the Committee of the Motion Picture Industry and has the co-operation of directors at all studios, where active committees are at work securing the subscriptions of all identified with the industry, as well as at the theatres and exchanges.

What Butte Is Doing

AMONG the Montana exhibitors visiting in Butte the past week were Gilbert Heyfron of Missoula and W. B. Hartwig of Dillon.

THEO. JOHNSON of Salt Lake, road man in this territory for Metro, was in Butte the past few days after a tour of Montana. He came from Lewistown where he was during the county fair week. The Myrtle at Lewistown is showing Metro pictures and reports good business.

"TO HELL WITH THE KAISER" was the attraction at the Ansonia the past week. It packed them in and is now showing to big crowds in other Montana cities.

MEL WILSON is now making his headquarters at Salt Lake and is road man for the Famous Players-Lasky corporation. "Things picking up" is what Mel reports after a trip to southern Montana.

UNCLE DICK SUTTON opened the Empress with stock on September 29. The theatre had been dark for several months.

F. J. OBER, road man for the Universal's local exchange, is back in Butte after a trip about the state.

DAVE SCHAYER has gone to Salt Lake to close up business at the Salt Lake office of the Famous Players-Lasky Company relating to the Butte branch, now a thing of the past.

MANAGER RAILEY of the American reports business as picking up right along.

FOR THE GOOD OF THE CAUSE

In the prosecution of the war, we accept and heartily concur in the subjoined schedule prepared by the War Industries Board.

WAR INDUSTRIES BOARD

Conservation Division,
Washington, September 17, 1918.

SCHEDULE FOR THE MANUFACTURERS OF MOTION PICTURE MACHINES:

1. The purchase of new lenses to be restricted from this date to 4 inches, 5 inches, and 6 inches focal lengths, and 16 inches, 20 inches, and 24 inches stereo. There is no restriction in dealing in second-hand lenses of any size.
2. After September 20, 1918, the following accessories to be furnished to purchasers only upon request as extras:
   - (a) Rheostat
   - (b) Rewinders
   - (c) Reels
3. Each manufacturer to reduce the weight of his machines as much as is practicable and to advise this Division immediately of the amount of this reduction.
4. Each manufacturer to substitute some less essential material for brass, aluminum and steel insofar as possible, and to advise this Division of the action taken.

CONSERVATION DIVISION,
War Industries Board.

235-50

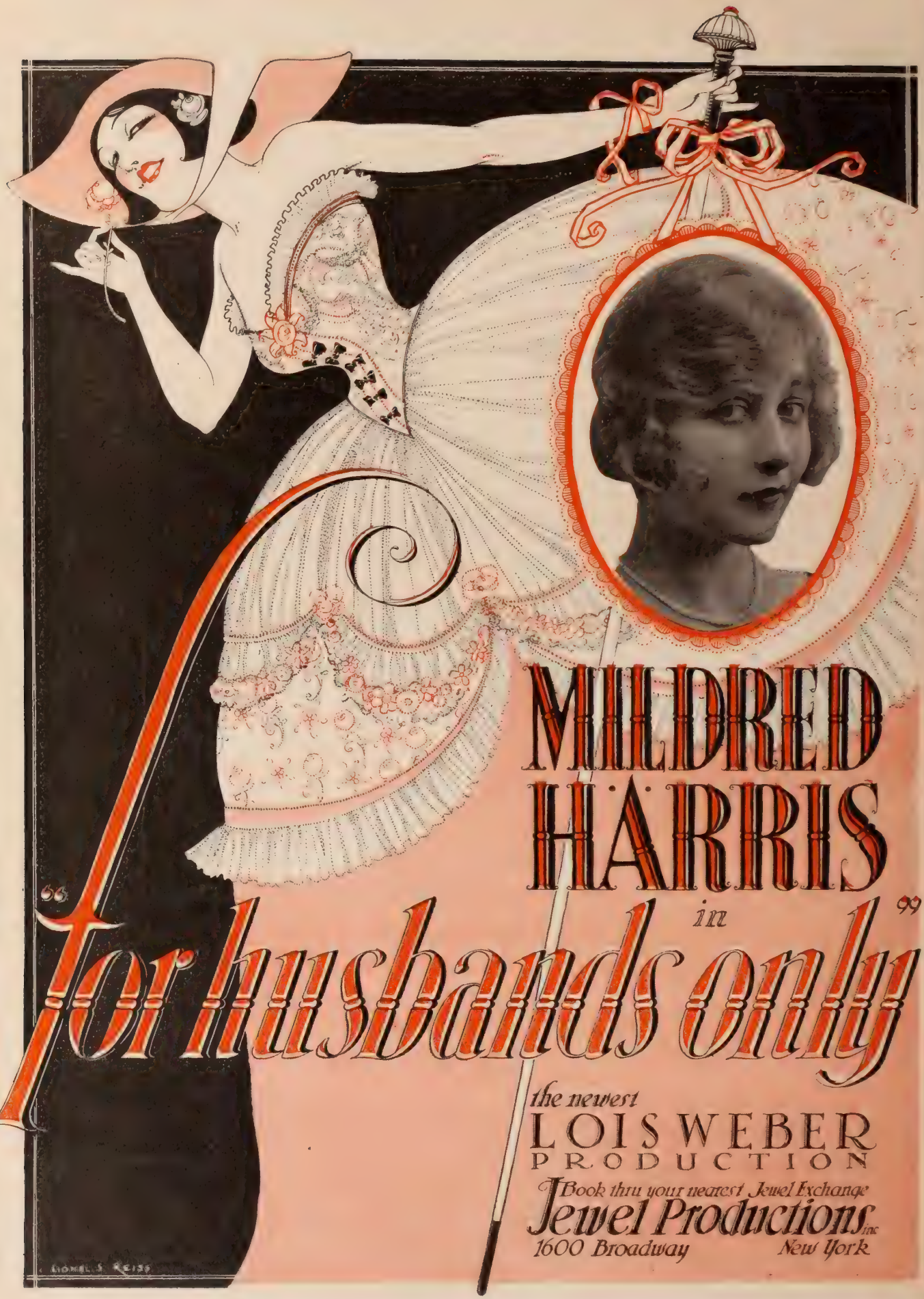
We pledge ourselves to abide by its provisions in every particular

PRECISION MACHINE CO., INC.
Manufacturers of Simplex Projectors
317 East 34th Street, New York, N. Y.

NICHOLAS POWER COMPANY, INC.
Manufacturers of Power's Cameragraph
90 Gold Street, New York, N. Y.

ENTERPRISE OPTICAL MFG. CO.
Manufacturers of Motiograph Projectors
564-572 West Randolph Street, Chicago, Ills.

VICTOR ANIMATOGRAPH COMPANY
Manufacturers of Victor Projectors
Davenport, Iowa

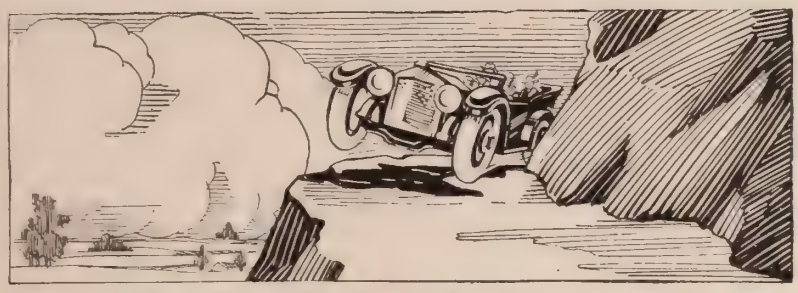

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Book thru your nearest Jewel Exchange
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OCTOBER 19, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD



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THE exhibitor who tries to "get by" with cheap pictures is risking the life of his business.

When you show

Paramount and Artcraft Pictures

(NATIONALLY ADVERTISED)

you take no chances. You know *and the public knows* that the Paramount and Artcraft Trade Marks are the guide posts along the safe road to the best amusement.

Paramount Pictures — FAMOUS PLAYERS-LASKY CORPORATION — ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General* — NEW YORK — ARTCRAFT PICTURES

VOL. XVIII-NO. 16 Entered as Second Class Matter, October 15, 1915, at the Post Office at New York, N. Y., under the act of March 3rd, 1879 PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles


LIONEL S. REISS
MONROE
SALISBURY
IN
"HUGON THE MIGHTY"
A GREAT BIG OUTDOOR DRAMA OF AN UNRELIGIOUS MAN WITH A HEART OF PUREST GOLD
BOOK THRU YOUR NEAREST BLUEBIRD EXCHANGE
BLUEBIRD PHOTOPLAYS INC.
1600 BROADWAY N.Y.

Adolph Zukor presents

Marguerite CLARK

in

"Out of a Clear Sky"

A Paramount Picture

By Maria Thompson Davies Scenario by Charles Maigne
Directed by Marshall Neilan





"WE have been playing to capacity houses Marguerite Clark's picture 'Out of a Clear Sky.'

"It is so different from anything she has ever made that this picture will go everywhere on account of the human interest and timely story"

FRANK L. NEWMAN
Royal Theatre, Kansas City

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR Pres. JESSE L. LASKY Vice Pres. CECIL B. DE MILLE Director General
NEW YORK

ARTCRAFT PICTURES



ANNOUNCEMENT

THE United States Government has asked that producers of motion pictures conserve various materials entering into the making of motion pictures, which are needed in the manufacture of munitions.

The Eastman Kodak Company has requested that producers reduce their requirements for raw film stock.

In the spirit of the times, which calls for absolute cooperation to further every war activity, the Famous Players-Lasky Corporation announces a reduction in its output for the present season.

The Success Series pictures, scheduled for release at the rate of one each week during the year which began on September 1st, will be eliminated.

This reduction in the Company's output will result in saving approximately 25% of the total amount of positive film used by it weekly.

The Company feels confident that the exhibitors who hold contracts for this series, will fully cooperate by substituting other pictures in the program of their theatres for the coming year.

The series will be discontinued after the twelfth release, viz.: " The Eternal City," with Pauline Frederick, released Nov. 17th, 1918.

Contract holders for this series are requested to exhibit the twelve pictures which have already been printed.

TRADE MARK Paramount Pictures

FAMOUS PLAYERS-LASKY CORPORATION
ADOLPH ZUKOR *Pres.* JESSE L. LASKY *Vice Pres.* CECIL B. DE MILLE *Director General*
NEW YORK

TRADE MARK ARTCRAFT PICTURES



A NEW ERA IN VITAGRAPH

BLUE RIBBON FEATURES AND SERVICE

ALICE JOYCE STAR SERIES

October 21, 1918—"Everybody's Girl" to be followed by seven other Alice Joyce features on these dates:—

December 2, 1918	April 7, 1919
January 13, 1919	May 19, 1919
February 24, 1919	June 30, 1919
September 22, 1919	

Every Liberty Loan Film that you run is a Wisp in the Mighty Broom that will Sweep the Huns off the earth

Albert E. Smith Presents

ALICE JOYCE

in The First of Her Eight Star Series Releases

"Everybody's Girl"

A FIVE PART BLUE RIBBON FEATURE

ADAPTED FROM THE FAMOUS STORY "BRICKDUST ROW" By O. HENRY

Directed by TOM TERRISS

O. Henry and Alice Joyce—the combination will prove irresistible to the most exacting patron. O. Henry's name is one to conjure with wherever the word "story" is mentioned. Alice Joyce, by her dramatic portrayals in "Within the Law," and "Womanhood, the Glory of the Nation," will ever hold a marvelous appeal to the hearts of millions. And in "Everybody's Girl" she will materially add to her potency as a star.

The selection of Vitagraph favorites for the supporting roles in this exceptional feature has been made with results that justify the time and care given. Prominent in the cast are: Walter McGrail, Percy Standing, May Hopkins and Bernard Siegal.

VITAGRAPH

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when your operator is running one of VITAGRAPH'S new

TWO REEL BIG "V"





SPECIAL COMEDIES

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Every one of these new feature comedies is going to make NEW BUSINESS for your theatre on the next day that you show a

TWO-REEL BIG "V" SPECIAL COMEDY

"MISFITS AND MATRIMONY"
Featuring
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Featuring
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Featuring
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Talk about pictures with a kick in them! You'll help to land the biggest kick in the world on the Kaiser with every foot of Liberty Loan film that you run.

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ALBERT E. SMITH
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Written on the Profit Side of the Box-Office Statement by

Vitagraph Serials –

"THE FIGHTING TRAIL"
"VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB"
and
"A FIGHT FOR MILLIONS"

are titles that mean *MONEY!*



Run Liberty Loan Films — and Our Boys Over There Will Run the Hun Back to Berlin!

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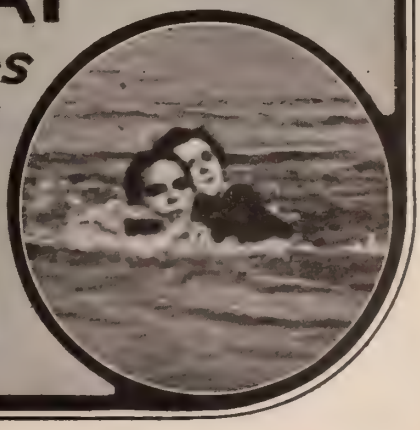
ANTONIO MORENO and CAROL HOLLOWAY

in 15 Smashing Episodes

Written by ALBERT E. SMITH *and* CYRUS TOWNSEND BRADY

Directed by Paul Hurst





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We have secured good advertisers to talk to YOU. Listen to them!

Lewis J. Selznick ~ Constance



"The Shuttle"





"The Studio Girl"



"Good Night, Paul"

Here you see CONSTANCE TALMADGE in the star role in each of her past SELECT SUCCESSES!

"Scandal"





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"Sauce for the Goose."

"A Pair of Silk Stockings"

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Talmadge
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SELECT SP PICTURES

from the celebrated play by
AUGUSTUS THOMAS

Scenario by Edith Kennedy
Directed by Walter Edwards



She admires her purchase

The "boots" become a bone of contention!

She's done it again—has Constance Talmadge! She has made another corker—another of those laughter-plus-drama hits—and a worthy successor of the nine that have gone before (see opposite page). Is ***your*** house getting the benefit of the ***patronage-building*** pictures in Constance Talmadge's First and Second Select Series? An early play-date means an early opportunity to play the next picture. Your patrons will be waiting for it!

A Love Story of Great Tenderness in

SELECT SP PICTURES

Great Special







In no screen drama yet presented has the beautiful theme of wifely devotion been so nobly presented as in Thomas Dixon's great photoplay, "The One Woman," made from his sensationally popular novel of the same name. Mother love, the love of husband, the love of home, of honor, of a fair name—these are threads interwoven with consummate skill by Reginald Barker in a dramatic fabric in which virile passions and selfish desires strike a harsh but compelling counter note.

Distributed by

SELECT PICTURES CORPORATION

"The ONE WOMAN"



by

THOMAS DIXON

Directed by Reginald Barker
Produced by MASTERCRAFT

On these two pages are shown bits from the great production—the "wedding by proclamation" scene in The Temple of Man, above, and, at right, the return of Frank Gordon to the wife who has kept her faith in him and the children who have waited him during his "long journey" to the shores of Free Love. On the page opposite are seen Adda Gleason as Ruth, the Mother; Clara Williams as the Other Woman; and a detail from the thrilling fight between the Banker (Herschel Mayall) and Frank Gordon (Lawson Butt). The children are Mary Jane Irving and Ben Alexander.





Yours—For a "Full House"

3 Aces

in one Triangle Play

BELLE BENNETT

the beautiful woman whose keen intellect conquers the vicious plot to divert American charitable donations to the treasury of the Kaiser.

With

J. Barney Sherry and Jack Richardson

in

"RECKONING DAY"

the photoplay based on an actual experience of the Secret Service in Washington during 1918.

Presented with three of Triangle's most popular favorites.

The proper presentation of this picture means profits for *you*, to invest in War Savings Stamps.

Play this for profits and patriotism.

Scheduled for early release

Triangle Distributing Corporation

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Goldwyn Pictures



He Dared To Love The Daughter Of The Richest Man In Town.

A HANDSOME chauffeur on "thirty per" in war-time. A beautiful girl who made him forget all about the high cost or living—and loving.

The romance of a thin bankroll and a stout heart.

Obstacles, disappointments, adventures—none of these could keep Danny Murray, with the laughing eyes and the romantic heart, from winning. His motto was "You can't beat the luck of the Irish."

In the great game of Love he came, he wooed, he conquered. This will indicate to every live exhibitor *how he can exploit and profit on*

TOM MOORE in Thirty A Week

by Thompson Buchanan
Directed by Harry Beaumont

Released everywhere October 21. *This rattling, speedy story would make any likable personality a star over-night.*

GOLDWYN PICTURES CORPORATION
SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*
16 East 42nd Street New York City

Goldwyn Pictures

How Many Brains Work For You Besides Your Own?

AS an exhibitor with an investment you have a mind and business judgment of your own. An intelligent manager also tells you what *some of your patrons* think.

Have you additional resources to make your house a success? Combine the advantages you have with the tremendous resources of the powerful Goldwyn organization.

Remember that Goldwyn is in touch by letter or face to face, through managers and salesmen, with never less than 10,000 exhibitor's *like yourself*. It seeks and *finds* the exhibitor's voice. It guides itself by exhibitor facts and not by producer theories.

Goldwyn is the the custodian of thousands of exhibitor intelligences and confidences. It is counselled by hundreds of the world's ablest and most successful authors. And, above all, it is shaped by the suggestions of its own customers—the most conspicuously successful showmen of the nation.

You are forming a *Partnership of Power* when you put Goldwyn Pictures in your theatres. All of the elements that *the chemistry of human brains* can devise are in them to make them the most perfect productions in the industry. Goldwyn Pictures *are sired by you, the exhibitors who play them.*

GOLDWYN PICTURES CORPORATION

SAMUEL GOLDFISH, *President* EDGAR SELWYN, *Vice President*

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CAPITOL COMEDIES

THERE'S A WIDE-WORLD CRY FOR LAUGHTER



FOR happiness—fun—cheerfulness. For relief from tension and depression. *Those who have wept must also smile.*

This is THE GREAT LAW OF REACTION. Americans are hungry for something to appeal to their unquenchable and unbeatable sense of humor.

Their demand is answered every second week by a national comedian of high favor and great popularity

"SMILING BILL" PARSONS
in CAPITOL COMEDIES

26 a Year *Every Second Monday*

The twelve rollicking two-reel comedies that have established his fame and drawing power since May are in perfect condition and can be booked from any Goldwyn office at the rate of one a week until you catch up with his current bi-weekly releases. His newest releases are:

Oct. 7: Bill Camps Out
Oct. 21: A Pair of Pink Pajamas
Nov. 4: The Jelly-Fish
Nov. 18: You Know What I Mean

GOLDWYN DISTRIBUTING CORPORATION
SAMUEL GOLDFISH *President*
16 East 42nd Street New York City

"AUDIENCES ROSE FROM



THERE'S *the dollar-mark verdict* of exhibitor and public approval of the most successful special production offered to American exhibitors in months—

Betzwood Film Company's
Spectacular Patriotic Melodrama

For the FREEDOM

with LADY TSEN MEI

THE SCREEN'S ONLY CHINESE STAR

Conceived and Directed by **Ira M. Lowry**

It is the verdict of the great Stanley Theatre, Philadelphia, which *has never before played any special production of an independent producer.*

As proof of its great profit-making powers, this production has been booked for second, third and fourth runs in Philadelphia; at every important neighborhood house in the city, and for first runs in all the larger cities in the entire Philadelphia territory.

"For the Freedom of the East" thrills because it is packed to the brim with action, melodrama, romance, mystery, intrigue and heroism. A picture showing *history in the making* and revealing the dramatic alliance of America, China and Japan *that has crumbled the Kaiser's hopes of conquest through Asia.*

Honored by the attendance of China's Ambassador to the United States and his aides at its opening performance.

THEIR CHAIRS AND CHEERED"

of the EAST



PHILADELPHIA PRESS: Opening the Fourth Liberty Loan campaign, "For the Freedom of the East" proves a smashing attraction at the Stanley. Love, romance, hatred and strife as the themes and the unusual star, Lady Tsen Mei, were responsible for record patronage.

PHILADELPHIA NORTH AMERICAN: "For the Freedom of the East" lives up to all the things that have been said about it in advance. An unusual star with personality and charm. . . *The story is a thriller.*

PHILADELPHIA BULLETIN: Rarely does the eye ever see on the screen such an unusual picture as "For the Freedom of the East." As strong a patriotic production as could possibly be conceived.

PHILADELPHIA RECORD: "For the Freedom of the East"—powerful, daring, thrilling—also shows the triumph of Allied arms and the salvation of Russia. A picture exactly attuned to the popular tastes of the moment.

PHILADELPHIA PUBLIC LEDGER: Something brand new in screen drama is "For the Freedom of the East." A really remarkable picture that all Philadelphia seems to be going to see this week at the Stanley.

PHILADELPHIA INQUIRER: A drama of gorgeous coloring revealing the deviltry and stupidity of the German spy system. A tremendously powerful and timely production.

This sensational production should be booked *now* to enable you to obtain its fullest and greatest publicity values. Directed by the same skilled hand that produced the other great money-maker, "For the Freedom of the World." Write or wire your nearest Goldwyn office at once for playing dates and prices.

GOLDWYN DISTRIBUTING CORPORATION

SAMUEL GOLDFISH, *President*

16 East 42nd Street New York City

NOW

BREAKS ALL RECORDS

NOW

At "THE PLAYHOUSE" Michigan Ave. Chicago
Run of Three Consecutive Weeks

A Love Story of the Great West in the DAYS of 49

7 Reels of Stirring Action

STATE RIGHTS



NOW SELLING

THE "VIGILANTES" IS TO THE WEST WHAT THE "CLANSMAN" WAS TO THE SOUTH

What the Chicago Press Says:

"THE VIGILANTES" IS "THE BIRTH" ALL OVER AGAIN EXCEPT FOR SLIGHT CHANGES OF TIME AND PLACE. MADE ALTOGETHER IN THE GRIFFITH MANNER" CHICAGO EVENING AMERICAN

"THE VIGILANTES IS AN ELABORATE AND AMBITIOUS SPECTACLE. IT IS OUT OF THE ORDINARY" EVENING POST

"THE VIGILANTES DESERVES BEING DUBBED A HEAVY PICTURE. IF YOU LIKE MELODRAMA IT WILL BE RIGHT IN YOUR LINE" CHICAGO TRIBUNE

"VIVIDLY AND COMPREHENSIVELY DOES THE VIGILANTES DESCRIBE THE STIRRING DAYS OF THE FORTY-NINERS. IT IS AN ELABORATE AFFAIR" DAILY NEWS

PHOTOGRAPHY IS CONSISTENTLY GOOD. CALIFORNIA'S BACKGROUNDS ARE BEYOND CRITICISM" HERALD-EXAMINER

"THE VIGILANTES IS OF UNUSUAL MERIT WELL DIRECTED ACTED AND PHOTOGRAPHED." JOURNAL

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Presented By
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1004 Consumers Bldg
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Illinois Now Being Released by
UNITY PHOTOPLAY Co
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NOW

EXTRA SELECTED

FANNIE WARD

PHOTOPLAY



A. H. Woods presents

FANNIE WARD in THE NARROW PATH

Produced by Astra Directed by George Fitzmaurice

Scenario by Ouida Bergere and Jack Cunningham. Adapted from the well known play.

A photoplay of surpassing merit with masterly production - one to advertise and clean up with.

PATHÉ DISTRIBUTORS



EXTRA SELECTED

FRANK KEENAN

PHOTOPLAY

"A Filmed Masterpiece" says the New York Evening World;
"A Powerful Characterization... It Sure Carries a Kick," says Wid;

FRANK KEENAN

in an adaptation of the play made famous by Sir Henry Irving

THE BELLS

Written by Leopold Lewis from the play by Erckman-Chatrian
Produced by Anderson-Brunton Co.
Directed by Ernest Warde

PATHÉ
DISTRIBUTORS

Shown at New York's Rialto Theatre

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n Them
ll!



The exhibitor who shows the

HAROLD LLOYD COMEDIES

can look down on them all. He knows that he is giving his patrons the very best in comedy. Ask the man who shows them!
One one-reel comedy every other week!

Produced by Rolin

PATHÉ
DISTRIBUTORS

EVELYN NESBIT—RUSSELL THAW

LOIS MEREDITH—EUGENE STRONG—CHARLES WELLSLEY

And a Powerful Supporting Company

IN

JULIUS STEGER'S GREATEST PRODUCTION

"HER MISTAKE"

FIRST OF THE TWELVE BIG SPECIALS

AT

$10 $20 $30

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NEW YORK	Liberty Distributing Corporation, 130 W. 46th St.
BOSTON	American Feature Film Co., 60 Church St.
NEW HAVEN	American Feature Film Corp., 131 Meadow Street
CHICAGO	Silee Film Exchange 220 So. State Street
PHILADELPHIA	Quaker City Feature Film Co., 1325 Vine Street
PITTSBURGH	Day Film Corporation 412 Ferry Street
CLEVELAND	Success Film Productions Sloan Building
WASHINGTON, D. C.	Exhibitors' Film Exchange 420 9th Street, N. W.

GENERAL FILM COMPANY

LOS ANGELES	738 So. Olive Street
SAN FRANCISCO	255 Golden Gate Avenue
SEATTLE	2023 3rd Avenue
PORTLAND	320 Burnside Avenue
DENVER	1333 Welton Street
MINNEAPOLIS	209 Hennepin Avenue
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FRANK G. HALL, President

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Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers



WILLIAM RUSSELL
in
HOBBS IN A HURRY

By George Lee McCandless
Directed by Henry King

Exhibitors everywhere have packed their theatres with William Russell productions. He has proven himself a real box office magnet. Now—more than ever before—you can get the crowds with this first of his new productions—"Hobbs in a Hurry." It's a western comedy-drama that is filled with thrills.

American Film Company representatives at all Pathé Exchanges are prepared now to show you this new Russell production on the screen—to arrange bookings for you. Make your application now. Attract the throngs to *your* theatre.

WILLIAM RUSSELL PRODUCTIONS

DISTRIBUTED BY PATHÉ



W·W·HODKINSON CORPORATION 527 FIFTH AVE NEW YORK

HODKINSON SERVICE AT ALL GENERAL FILM EXCHANGES



We have secured good advertisers to talk to YOU. Listen to them:


Louise Glaum
in the
GODDESS of LOST LAKE
by M. Vandowater directed by Wallace Worsley
AN UNUSUAL DRAMA of a modern frontier—a fun loving maid of the mountains whose heritage of Indian blood precipitates the sacrificial tragedy, which so often precedes the coming of complete happiness. Louise Glaum in a distinctly new and unusual role.
Distributed by the W. W. HODKINSON CORPORATION
as part of HODKINSON SERVICE at all General Film Exchanges



Jesse D. Hampton Announces

J. WARREN KERRIGAN

in a new production

"THREE X GORDON"

by Kenneth B. Clarke · directed by Earnest Warde

A "different" story visualizing in an absorbing manner the great work of remaking men—and making them fit to fight

distributed by W. W. HODKINSON CORPORATION.

The more YOU read these advertisements the more useful to YOU we can make the "NEWS"

ROBERT BRUNTON

Announces the Early Appearance of

BESSIE BARRISCALE

in a New Series of Important Feature Photo-Plays

Directed by Howard Hickman

To Be Distributed by

W. W. HODKINSON CORPORATION

BURLINGHAM TRAVEL PICTURES

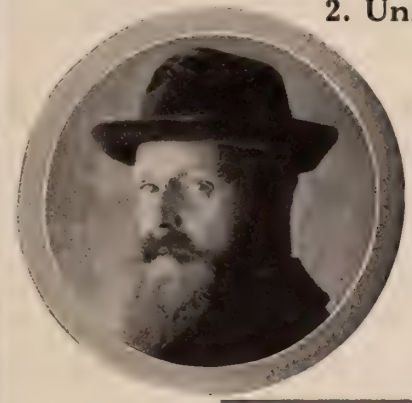
HAVE YOU BOOKED THESE?



1. Facing Death on The Blümlisalp



2. Unknown Switzerland
(The Lotschenthal)



These Are The First 4 of a Wonder Adventure Series of 30 Pictures



3. The Pilatus Railway



4. Allied War Heroes Arrive In Switzerland

Released only through

WM L. SHERRY
729 SEVENTH AVENUE

SHERRY SERVICE

For U. S. and Canada

SERVICE
NEW YORK CITY

Try the Easiest Way!

Press a button—slip in the clutch—and you're off! Skilled mechanics and simplified mechanism have made transportation easy. Automobiling is a heap of fun—as long as the motor works smoothly.

So with the motion picture business; managing a theatre has it all over any other job on earth as long as the motor's working right.

And the picture is the thing that makes the theatre go.

You have a contract. You depend on the producer; he's your skilled mechanic. It's a "pipe" for the first week or two; then the motor begins to rattle. Pretty soon it's bucking and wheezing—then rackety-bang-bing-bunk-she stops! So do the people. So do receipts. So do you.

You've not only lost business, but prestige! The interest on your investment in pictures is gone with the principal. The cumulative profits that come with a succession of uniformly good pictures are missed altogether. You cancel—and begin over.

Start right, this time! Try the easiest way! Book dependable pictures—Fox pictures!

Should William Fox make a poor picture he would lose twice—as producer and as exhibitor. And those who have stood losses as exhibitor know he couldn't hold up long under that sort of strain.

Therefore there aren't any poor Fox pictures.

Witness STANDARD PICTURES. Those who signed for this series expected to get only the productions of the two stars who made STANDARD PICTURES such a big success last year. But William Fox saw a chance to contract for the most widely advertised woman in the world—EVELYN NESBIT—and STANDARD PICTURES exhibitors soon will be cashing in on

"The Woman Who Gave"

The production is one of the biggest releases of a day of big pictures and will establish EVELYN NESBIT as a foremost actress of the screen.

Her son, Russell Thaw, is in the cast.

FOX FILM CORPORATION

BUY LIBERTY BONDS

Book Fox Pictures!

Witness also the William Fox VICTORY PICTURES! These releases, now only a month old, are the sensation of the new season! The stars—Tom Mix, Gladys Brockwell and George Walsh—are being shown in a series of productions that rival the highest grade pictures ever released by any producer. The proof will be found in the current release,

George Walsh in "On the Jump"

a revelation of German attempts to muzzle the American press—a timely picture in which the pepper box of the films performs a most amazing series of stunts, including the climbing of the outside of a seventeen story building.

Witness likewise the productions that have been properly named EXCEL PICTURES—releases featuring Virginia Pearson, Peggy Hyland, Jane and Katherine Lee and the star of "The Caillaux Case", Madlaine Traverse. The current release showing

Peggy Hyland in "Marriages Are Made"

is the story of a real American heroine—a girl who upset a German plot to destroy American ships and thereby won the man of her choice.

Then there are those amazing productions

Henry Lerhman's Sunshine Comedies

which have come to be recognized as the only dependable releases of the sort on the market. They are a pleasant relief from slap-stick, pie-throwing attempts to be funny. They have a real clean comedy basis—true comedy situations—and they go over big everywhere.

Shorter, but every inch of them full of fun, are

Mutt and Jeff Animated Cartoons

Bud Fisher, their author, is the recognized American war cartoonist. He's there at the front—captain of an artillery company—and he's showing the folks at home that there's a happy side to life in the trenches.

Try the easy way to success! Book these Fox pictures!

FOX FILM CORPORATION

AND KEEP THEM!

We have secured good advertisers to talk to YOU. Listen to them!



RICHARD A. ROWLAND and MAXWELL KARGER
present

The Great NAZIMOVA
in
EYE for EYE

A newer and larger production starring the greatest artist in the world

From Henry Kistemaeckers' drama "L'Occident," adapted by June Mathis and Albert Capellani and directed by Albert Capellani in Seven acts . . .

NAZIMOVA PRODUCTIONS

METRO
DISTRIBUTORS

MAXWELL KARGER
DIRECTOR GENERAL

Opening at the Strand Theatre New York on



November 3rd for a run

METRO SUCCESS

is builded on three straight production years, on actual performance rather than on advertising claims · *Metro Pictures* go *beyond* their advertising and this is *real* showmanship·

Metro Pictures are consistently great–they are tremendously interesting–they are intelligent and clean ·

Metro Pictures have led the world on merit and they still are far ahead·



The newest All Star Series Metro presents

EMMY WEHLEN

in

HIS BONDED WIFE

From the delightful story by Lois and Arthur Zellner–adapted by June Mathis and directed by Charles J. Brabin in 5 acts·

Released by METRO *October 14th*

MAXWELL KARGER
Director General

ANNOUNCEMENT

For the past two years, or since the amalgamation of the Hearst International News and Pathe News, this reel has occupied the premier position in the news reel field.

For the past two years, THE GATHERING OF ALL FILM AND THE PHOTOGRAPHING OF ALL SUBJECTS for the Hearst-Pathe News, has been in charge of the HEARST ORGANIZATION, owing to its superior and tremendous news gathering facilities.

After December 24th, 1918, the name of PATHE will be discontinued, and this news film will be issued under its former name of the

HEARST INTERNATIONAL NEWS

It will contain the up-to-the-minute news topics that have made this film famous.

It will contain the cartoons by the famous artists of the Hearst newspapers, such as Hal Coffman, Winsor McKay and Harry Murphy.

It will have behind it the unequalled facilities of the Hearst Organization for the gathering of news subjects and the tremendous publicity power of the Hearst newspapers.

Issued by the

INTERNATIONAL FILM SERVICE CO., Inc.

729 Seventh Ave., New York City

American Rights For Sale

of the two most important British Productions of 1918

"The Way Of An Eagle"

by Ethel M. Dell, produced by Samuelson

and

"The Elder Miss Blossom"

by Ernest Hendrie and Metcalfe Wood

We should be pleased to show these productions to your British Representative at any time.

If you are interested communicate by cable or letter direct with

SUN EXCLUSIVES

Sun House, 11, Holloway Head, Birmingham, England

Cable Address: Sunsol, Birmingham, Eng.

HOUDINI



"THE MASTER MYSTERY"

IS THE NAME OF THE SERIAL

ROLFE PRODUCTIONS
OF PHILADELPHIA
1134 Vine Street Philadelphia, Pa.

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OF PITTSBURGH
412 Ferry Street Pittsburgh, Pa.

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OF NEW ENGLAND
48 Piedmont Street Boston, Mass.

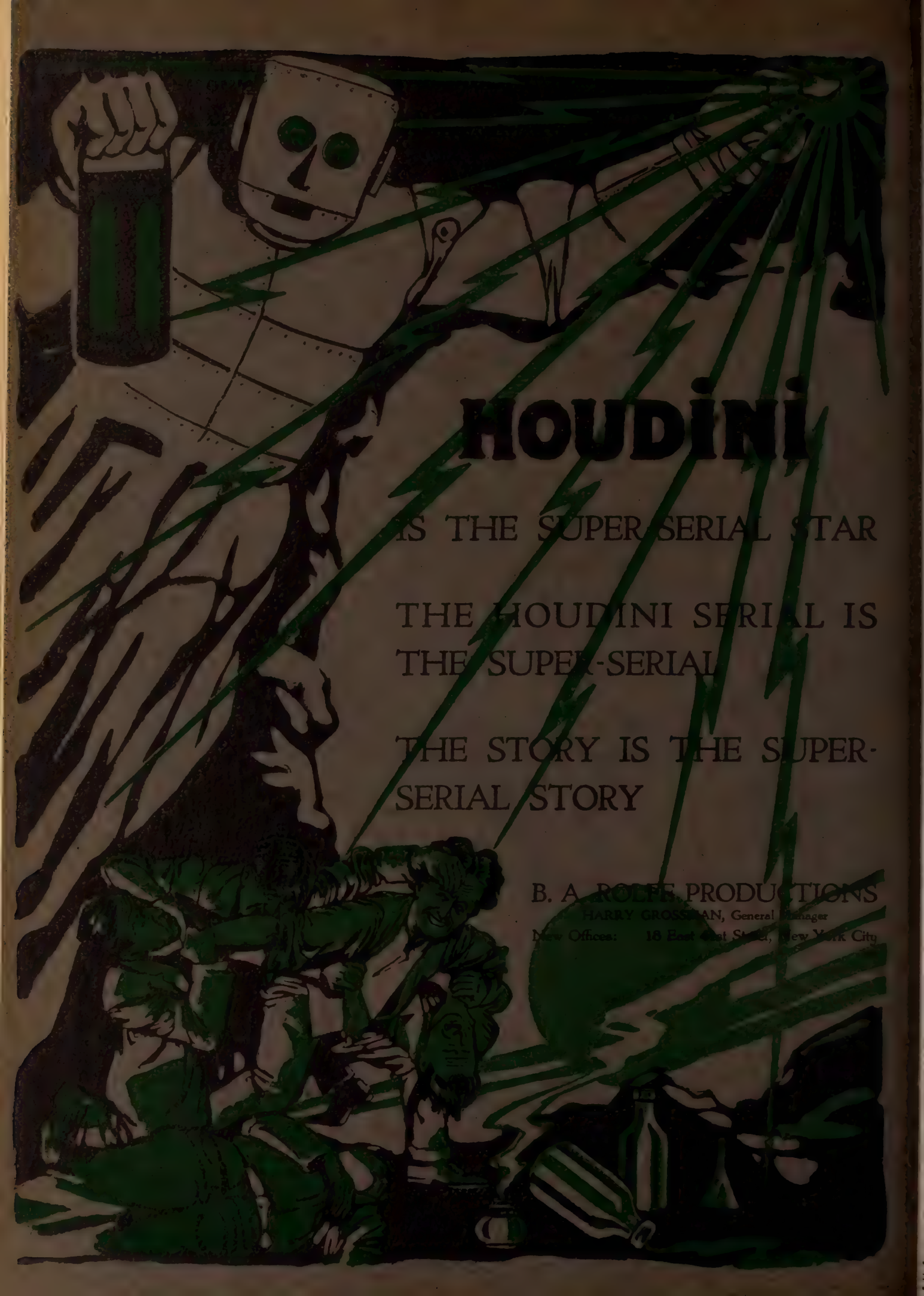
ROLFE PRODUCTIONS OF
NORTHERN NEW JERSEY
729 Seventh Avenue, New York City

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OF ATLANTA
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EXPORT and IMPORT FILM CO.
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B. A. ROLFE PRODUCTIONS
HARRY GROSSMAN, General Manager
New Offices: 18 East 41st Street, New York City


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IS THE SUPER SERIAL STAR
THE HOUDINI SERIAL IS THE SUPER-SERIAL
THE STORY IS THE SUPER-SERIAL STORY
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New Offices: 18 East 41st Street, New York City

Who is the Best?

Exhibitor Ad Writer
Exhibitor Publicity Man
Exhibitor Lobby Artist
Exhibitor Impresario
Exhibitor Salesman

$1200.00 IN LIBERTY BONDS

Of The Fourth Loan

TO EXHIBITORS WHO KNOW HOW TO ADVERTISE

This offer is to exhibitors who have booked "The Romance of Tarzan" prior to date of this announcement of contest, or who hold contracts for Regular First National Releases.

Little Theatres Have the Same Chance as Big Theatres.

Offer Open Until December 30, 1918.

A board of experts from the trade papers will act as judges and have full control of awarding prizes.

Theatres will be divided into four classes.

First class—2,000 seats and over; second class—1,000 to 2,000 seats; third class—700 to 1,000 seats; fourth class—less than 700 seats.

The Subject We Have Chosen For This Test Is

"THE ROMANCE OF TARZAN"

It Affords Unprecedented Opportunities for Exploitation and Will Make Good Any Publicity Statement in Reason



THE FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.

6 West 48th Street New York, N. Y.



Are Exhibitors Practical Retailers?

THE purpose of the contest is to encourage owners of later run houses to give a greater degree of attention to their advertising and retail sales campaigns for the various features they book.

Because a production is three, four or six months, or even a year old, does not imply that its merchandising possibilities are not just as great at that age as on the day of release. Excepting in rare instances, where theatre location is unusual, or normal competition is lacking, the axiom that a feature is only as profitable as its retailer is efficient will apply generally.

Just how capable the average exhibitor is as a retail salesman of motion pictures has been a much mooted question among manufacturers, exchangemen, and even theatre owners themselves. Limited editorial space makes it physically impossible for the trade journals to publish more than a small fraction of the samples of profitable theatre advertising that are submitted to them, or to treat with more than a slight percentage of the many exhibitor ideas that come to their attention.

For this one reason no trade journal has ever been able to follow any one picture through its various ages to obtain a thorough and concrete idea of just how efficient a retail advertiser and salesman the *average* exhibitor is, from the first run account to the man who plays it after its first birthday.

For the edification of the industry, as an illustration to other distributing agencies of the possibility for more intimate and practical cooperation with exhibitors by keeping all of them informed of what the comparative few are doing to attain consistent returns on their bookings, and for the particular benefit of those exhibitors who play features after they are ninety days old, and who want a comprehensive illustration of how all earlier run accounts advertise and sell to the public, the First National Exhibitors' Circuit announces this contest, to be conducted with one specific release as a means of more accurately gauging the retail sales capacity of theatre owners, and the variations in method according to house location, class of patronage, competition, and conditions generally affecting the box-office.

Entry blanks for the contest will be mailed, free of any cost, by exchanges of the First National Exhibitors' Circuit, or on application to the Tarzan Editor of the First National Exhibitors' Circuit, 6 West 48th Street, New York City, or to the Exhibitors' Service Department Editor of this trade journal.

Conditions To Be Observed

AN entry blank, correctly filled in, must accompany all matter submitted, from each individual entrant.

Entries of newspaper advertising must consist of at least one copy of each issue of local newspapers in which the copy is published. This is necessary to enable the judges, in scoring the points, to make an accurate mathematical calculation for position, general appearance on the page, and strength of copy and typography.

Entries of publicity material, in story form, must consist of at least one copy of each issue of the local newspapers in which the stories appear.

Entries of stunt publicity matter, if carried out in newspapers, must consist of at least one copy of each issue of the local newspapers in which it is printed; if it consists of special posters, banners, signs, floats, parades of characters, snipes, or lobby treatment, send one print of the scrap book photographs you will have made in the ordinary course of events.

Entries of lobby display matter must consist of one print of the usual photographs you have made, showing the arrangement and a sufficiently complete illustration of the entire lobby, so that the judges can accurately credit points on the basis of general arrangement, harmony, novelty, appeal, contrasts, visibility and its ability to create interest and curiosity in the production.

Entries of stunt presentations must consist of one print of the usual scrap book photographs of stage arrangement, interior decorations, special costumes for ushers and general employees, one copy of the house program containing the musical score, if one is used, and which shows the position on program of singers or novelty interpolations contributing in any way to effective presentation.

To avoid any possibility of error in crediting points, the judges will refuse to pass on any newspaper page, special window card sample, special poster sample, sample snipe, sample slide, copy of house program, or copies of newspapers, containing examples of advertising and publicity matter, or photographs of outdoor stunt publicity or interior decorations or arrangement bearing on presentation, unless each individual exhibit, whether newspaper, house program, sample window card, poster, snipe or photograph has written on it, plainly and legibly, the name of the exhibitor, name of the theatre, street and city address of theatre.

Every exhibit submitted will be returned to you, if desired.

The receipt of every entry will be immediately acknowledged by mail.

The Board of Judges will score the exhibits in each individual instance, crediting the entrants with the points merited by his material, and the results will be published in this trade journal at the conclusion of the contest, December 30, 1918.

The awards will be made by the Board of Judges, direct to the winning contestants.

Reproductions of the winning examples of advertising in each theatre classification, and under each sub-division for style and kind of advertising, will be available, in printed form, to every exhibitor in the country, and particularly for those who will not book "The Romance of Tarzan" until after December 30, 1918.

Copy Of Entry Blank For
"THE ROMANCE OF TARZAN" ADVERTISING COMPETITION

Exhibitor's Name .....

Theatre .....

Street Address .....

City ..... State .....

Capacity .....

Class of Patronage .....

How Often Do You Change Program? .....

What Age of Service Do You Use? .....

Theatres of the First Class
2,000 Seats and Over
$300 in Prizes Divided as Follows:
$150 First
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
ovelty in Text	2	
ypography	2	
ffectiveness	1	
ppeal	2	
omparative Appearance	1	
	8	
ewspaper Publicity	3	
ovelty of Material	2	
ze Space Obtained	1	
	3	
unt Publicity Outside Theatre	5	
ovelty — Originality	3	
ppeal — Sales Value	1	
r Unusual Treatment of Materials Involved	1	
	5	
bby Display	5	
ovelty — Originality	3	
istic Effect	1	
ppeal — Sales Value	1	
	5	
unt Presentation	4	
ovelty — Originality	2	
peal	1	
ue to Production	1	
	4	
al Points Possible	25	

Theatres of the Second Class
1,000 to 2,000 Seats
$300 in Prizes Divided as Follows:
$150 First—
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
Novelty in Text	2	8
Typography	2	
Effectiveness	1	
Appeal	2	
Comparative Appearance	1	
	8	
Newspaper Publicity	3	
Novelty of Material	2	
Size Space Obtained	1	
	3	
Stunt Publicity (Outside Theatre)	5	
Novelty — Originality	3	
Appeal — Sales Value	1	
For Unusual Treatment of Materials Involved	1	
	5	
Lobby Display	5	
Novelty — Originality	3	
Artistic Effect	1	
Appeal — Sales Value	1	
	5	
Stunt Presentation	4	
Novelty — Originality	2	
Appeal	1	
Value to Production	1	
	4	
Total Points Possible	25	

Theatres of the Third Class
700 to 1,000 Seats
$300 in Prizes Divided as Follows:
$150 First
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
Novelty in Text	2	5
Appeal	1	
Typography	2	
	5	
Newspaper Publicity	3	
Novelty — Originality	2	
Size Space Obtained	1	
	3	
Stunt Publicity (Outside Theatre)	8	
Novelty — Originality	5	
Appeal — Sales Value	2	
Unusual Treatment of Materials Used	1	
	8	
Lobby Display	9	
Novelty — Originality	5	
Artistic Effect	1	
Appeal — Sales Value	3	
	9	
Total Possible Points	25	

Theatres of the Fourth Class
Less than 700 Seats
$300 in Prizes Divided as Follows:
$150 First—
$100 Second—
$50 Third Prize

Judging Will Be on Points, as Follows:

Newspaper Ads

	Maximum Points	Total Points
Novelty in Text	2	4
Appeal	1	
Typography	1	
	4	
Newspaper Publicity	3	
Novelty — Originality	2	
Size Space Obtained	1	
	3	
Stunt Publicity (Outside Theatre)	8	
Novelty — Originality	5	
Appeal — Sale Value	2	
Unusual Treatment of Materials Used	1	
	8	
Lobby Display	10	
Novelty — Originality	6	
Artistic Effect	1	
Appeal — Sales Value	3	
	10	
Total Possible Points	2	

DDRESS THE ENVELOPE CONTAINING THE FORM AND YOUR NTRIES TO THE TARZAN EDITOR, FIRST NATIONAL EXHIBITORS' RCUIT, 6 WEST 48TH STREET, NEW YORK, N. Y., AND WRITE YOUR TURN ADDRESS PLAINLY IN THE UPPER LEFT-HAND CORNER THE ENVELOPE.

NOTE

The Board of Judges will credit points to entries only if they are better than ordinary in originality, style, idea and appeal. The judges will determine to exactly what extent they are better than average and award whatever number of points is warranted in their opinion, of the total allowed for each item of decision. Thus, a newspaper ad may be better than average in text and novelty of phrases and catch lines, and still not be extremely unusual, in which case the exhibitor would receive only one point instead of the two allowed for that feature of his newspaper copy. The same principle for determining values applies to each of the items under the subdivisions of the various styles and kinds of advertising.

If, in the summing up of the points credited to entries, before making the final awards of prizes, it is found that two or more exhibitors in any one class of theatres have an equal number of points, and are tied for first place, each will receive from the First National Exhibitors' Circuit a Liberty Bond of the Fourth Issue equivalent in value to the amount of the first prize. The same provision applies in event exhibitors in any of the classifications are tied for second or third prize.



Lickin' th' Huns a

Charles Chaplin

in his second Million Dollar picture

"SHOULDER ARMS"

A terrific 3-reel Assault
on Prussian Militarism
o 'orrible!!

Pre-release - - Oct. 20t
Regular release - Oct. 27t

FIRST NATIONAL EXHIBITORS CIRCUIT

A FIRST NATIONAL ATTRACTIO





t should be did!





David P. Howells

announces

He has completed arrangements with

United Picture Theatres of America Inc.

for the sole & exclusive sale of the

Foreign Rights

of United's Star Superfeatures

Florence Reed

Kitty Gordon

Dustin Farnum

David P. Howells

729 Seventh Ave.

New York City.

On The Way



DAVID LLOYD GEORGE

By Sir Sidney Low

The Romantic Life Story of the Great Welsh Statesman

Produced by the Ideal Film Renting Co., Ltd., LONDON

(Under the sole direction of MAURICE ELVEY)

TEN PARTS TEN PARTS

Which allied Statesman, outside America, has most CAPTURED THE IMAGINATION and won the hearts of the world?

Beyond a doubt it is DAVID LLOYD GEORGE, the great little Welshman, who has fought his way up by sheer grit, FROM COTTAGE TO PARLIAMENT, from bootmaker's protege to the Champion of England and the cause of civilization!

Fiction in its most fascinating pages contains no more captivating chapter than the real-life ROMANCE OF DAVID LLOYD GEORGE. The old saying that "Truth is stranger than Fiction" has received no more wonderful exemplification than in Lloyd George's great upward climb to leadership.

AMERICA AND LLOYD GEORGE

To day the entire world hangs upon his every utterance and in particular no international figure makes so VIVID an APPEAL TO THE PEOPLE OF AMERICA!

His picturesque speech, his freedom from the spirit of caste, his rise to fame from humble origins, his determination to make the common people prevail over TYRANTS IN PURPLE, all give him in especial degree the ear and the heart of the Democracy of the United States.

LIKE ABRAHAM LINCOLN

It is not to be wondered at that the Nation that produced an ABRAHAM LINCOLN should admire such a figure as DAVID LLOYD GEORGE, for there is something wonderfully akin in the characters and careers of the two men.

The "Ideal Film Renting Co.," whose famous masterpieces such as "MY OLD DUTCH" and "MASKS AND FACES" found a warm welcome in America, have been engaged for AN ENTIRE YEAR ON THE PICTURE!—such is their determination to make it accurate as well as realistic!

The life story of LLOYD GEORGE, besides its fascinating romance, will be the most vivid illustration of THE REAL OBJECTS OF THE WAR that has yet been anywhere exhibited.

Through it move such famous Americans as WASHINGTON, LINCOLN, WILSON, etc., and it is, otherwise, PACKED WITH INTEREST FOR THE PEOPLE OF AMERICA.

SHOWING SOON

THE LIFE STORY OF DAVID LLOYD GEORGE will be shown to the Trade in London in October.

Those who may be interested please communicate at the earliest moment with the "IDEAL FILM RENTING CO., LTD.," 76-78 WARDOUR STREET, LONDON, W. 1, and arrange without fail to be represented at the Trade Show.

! A MODEL CINEBIOGRAPHY
THE PICTURE THAT ALL AMERICA WILL WANT TO SEE !

Note:—The picture has been so constructed that it may be released in episodes or completely



MAURICE TOURNEUR

" The legitimate occupation of man's mind is woman "
GEORGE MOORE.

MAURICE TOURNEUR PRODUCTIONS

ANNOUNCES

ITS SECOND PRODUCTION

WOMAN

Written by Charles Whittaker

Directed by Maurice Tourneur

Rights to "SPORTING LIFE" in the following countries are still available: South America, Panama, South Africa, China, Japan, Dutch East Indies, Italy, Spain and Russia.

MAURICE TOURNEUR PRODUCTIONS

STUDIOS—FORT LEE, N. J.

SELLING AGENTS, HILLER & WILK
LONGACRE BLDG., 42ND & BROADWAY, NEW YORK CITY

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY

OUR CHIEF DUTY

—— and it's both a patriotic and a pleasing duty —— is to knuckle down and do all we can —— and even more than that —— to

WIN THE WAR!

OUR NEXT DUTY

—— and it's also pleasing and patriotic —— is to make the best possible pictures:

Pictures so good they will cheer and entertain our people whose sons and husbands and fathers are fighting the unspeakable demons of Kultur;

Pictures so good they will increase the war revenue of our Government, and enable us to purchase double our proportion of

LIBERTY LOAN BONDS

Independent exchanges and exhibitors in every part of the United States are co-operating with the Gaumont News and Graphic to show to the people attractive pictures calculated to stimulate subscriptions to the

FOURTH LIBERTY LOAN

Gaumont PARIS

Gaumont Co.

FLUSHING, N. Y.

Gaumont LONDON

BUY LIBERTY BONDS—SMASH THE "GERM" OUT OF GERMANY—BUY LIBERTY BONDS

How can an advertiser continue advertising? By giving YOU value.

Forward!

The same sharp challenge to battle is sounding for us. We must answer in the same proud way — the way of our fighting men — the American way. *We must lend the way they fight.*

We must show the war-maddened Hun a united American people moving forward shoulder to shoulder, irresistibly, to Victory.

Our task is to supply the money, the ships, the guns, the shells that we must have to win. It is a tremendous task. We must do it as our fighting men do theirs—with the indomitable spirit of Victory.

We must work, and save, and lend with one thought only—TO FIGHT AND WIN.

Get into the fight—with your whole heart

Buy Bonds—to your utmost!

Run Liberty Loan Films and Slides!

This Space Subscribed to Winning the War by
MOTION PICTURE NEWS


"LAFAYETTE WE COME!"
(Pershing 1917)
A Super Patriotic Motion Picture Spectacle
FIRST - PUT THE KIBOSH ON THE BOCHE - THEN
SECOND - SEE THIS MASTERPIECE - THEN
THIRD - SHOW IT TO YOUR PATRONS - THEN YOU AND YOUR PATRONS WILL Buy
FOURTH LIBERTY LOAN BONDS
EXHIBITOR CONTROLLED
AFFILIATED DISTRIBUTORS
1476 BROADWAY NEW YORK CITY

GEORGE KLEINE

PRESENTS

BEHIND THE LINES IN ITALY

THE UNBELIEVER

MOTION PICTURE NEWS—ISSUE OCTOBER 5TH

"It should be a matter of patriotic duty to give these pictures a showing in your theatre."

A PICTURE SO FINE—SO BIG—SO TRUE
THAT IT TAKES PRECEDENCE OVER ALL

Ask any exhibitor who has played it.

Arrange Dates Now Through the Nearest Exchange of the

GEORGE KLEINE SYSTEM

READY FOR RELEASE SOON

"THE WALL INVISIBLE," Starring Shirley Mason; "In the Fog," with Raymond McKee; "THE GIRL ALASKA," the first feature ever filmed in Alaska.

Motion Picture News

Vol. 18 No. 16. October 19, 1918

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WM. A. JOHNSTON, *Pres. and Editor.* HENRY F. SEWALL, *Vice-Pres.* E. KENDALL GILLETT, *Sec. and Treas.*

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CASH IN ON TRIPLE TROUBLE!

Read the advice of experts

"CHARLIE CHAPLIN'S tricks in 'TRIPLE TROUBLE' will get the laughs. You needn't worry about that. In fact I can safely say they will be as hearty as any that have ever been caused by his contributions in the past."—*Motion Picture News.*

"'TRIPLE TROUBLE' is one of the funniest comedies that CHAPLIN ever appeared in, and he uses some of the most original laugh producing tricks that were ever screened. This picture is not a reissue; the scenes and story are new."—*Photoplay Journal.*

"'TRIPLE TROUBLE' was made when the comedian was at his best, and is one long continuous laugh."—*Motion Picture Bulletin.*

Essanay
GEORGE K SPOOR PRESIDENT

George Kleine System
Distributors

Perfection Pictures

Be sure to mention "MOTION PICTURE NEWS" when writing to advertisers

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 16 October 19, 1918

Let's Start Right!

Mr. Kleine Suggests We Cure Toothache by Removing the Head

WE are publishing elsewhere in this issue the letter of George Kleine to Chairman Edwin B. Parker of the Priorities Committee of the War Industries Board.

Mr. Kleine's letter, we have no doubt, was prompted by a patriotic motive and a clear appreciation of the industry's waste in production and distribution.

This waste is denied by no one who is at all familiar with film industrial conditions and has the courage and unselfishness to express himself.

Mr. Kleine groups this waste under three headings: (1) Production, (2) Distribution, (3) Trade Advertising.

* * *

Production

THE average feature production, he says, in the past two years has been shown in only 20 per cent of the theatres of the country. He estimates that 1,300 features—at the rate of 25 a week—were made in 1917, and that at least 1,000 of these are of good average quality. This is high.

To restore to these pictures their lost circulation he submits that motion picture production, save only pictures bearing upon the war, be stopped or heavily reduced for say a year, thereby releasing men and saving valuable materials for war work.

Mr. Kleine's figures on lost circulation are about correct; and we agree fully that the lost circulation of acceptable productions is the very root of the waste in the film industry.

It is a big waste per se; *but it also is responsible for the other big branches of waste.*

It must, it will eventually, be torn up.

But we disagree flatly with Mr. Kleine's plan of procedure.

To stop new production is to stop creative effort, which is the life-blood of the picture industry. That would be harmful, probably impractical; and it is unnecessary.

To curtail present production is highly desirable and necessary: *but the curtailment should be done from the ground up and not arbitrarily from the top down.*

Production must be based upon demand; true of any commodity.

This demand is the demand of the public, as such demand is made known to the theatres.

Therefore we cannot reduce production, its *quantity* and *quality, until we know how the theatres want it reduced.*

So we must go first to the theatres and work up to production. We must know demand before we can regulate the supply needed to fill it.

It would be fatal to do otherwise—to regulate from the top down, to do so with no sympathy with the public demand for pictures.

Even if Mr. Kleine's plans were practicable, and acceptable, and were put into effect during the War, what would be done after the War?

The industry would immediately revert to its present overproduction; would it not?

Why impose temporarily an arbitrary *surface* reduction, when a fundamental reduction, based upon demand will meet the War situation and in so doing put the industry upon the highroad to economic health?

* * *

Distribution

MR. KLEINE says that each exchange requires at least five employees, but that the traveling sales force of all the national distributors can and should be dispensed with and the selling of film be done by mail.

There is an excessive number of traveling salesmen today *because there is excessive production.* Reduced production will automatically reduce the number. We believe this reduction should be gradual in this way and *regulated only by reduced output of pictures.*

Mr. Kleine says nothing of reducing the number of exchanges.

Here, obviously, is the greater and more unnecessary expense. We have always contended that *exchange roofs —not* selling effort—should be reduced.

We believe that the number of exchanges can be and should be very greatly reduced—so that the preposterous example of Omaha, for instance, which has an exchange to every theatre, should be made impossible everywhere.

But this reduction also should not be arbitrary nor done from the top down.

If we first determine what kind and how many films (embracing new and old productions) are needed to meet the public demand and then reduce production accordingly we shall find that two or three exchange roofs—in the exchange centers—can easily handle the new film, while allowing full opportunity for the exercise of individual sales initiative and efficiency.

We have individual exchanges operating today on as little as five reels weekly. A few years ago a General Film exchange dispensed 60 reels a week. We do not need more than 60 reels today of the right kind of film to fill the demand of all the theatres in the United States. Why then do we maintain fifty separate exchange systems?

(Continued on next page)

(*Continued from preceding page*)

Trade Advertising

MR. KLEINE puts in evidence four trade journals and calls attention to the excessive space used by advertisers, fancy inserts, laborious art work and suggests a drastic curtailment, etc.

In the first place, trade journals are of the publishing, not the film business, and as publications they are already being regulated by the Government through their use of raw material, namely white paper.

As to the film advertising in them that, like the number of film salesmen or any kind of selling effort, is a matter the regulation of which is a delicate question and a hazardous undertaking. The Government has not seen fit to restrict advertising; nor has this been done in Great Britain except insofar as advertising was reduced by the reduced use of white paper.

The waste in trade journal advertising space is largely due to unnecessary duplication. There are too many trade mediums. No more than two are needed. The maintenance of more is directly due to wasteful policies in producer advertising.

There are wasteful methods, too. It is not that excessive space is used, but that excessive space is given over to circus like announcements to the exhibitor, whereas the same space could be profitably and economically employed in placing in the exhibitors' hands the advertising material he greatly needs to reach his public with.

This advertising material is being mailed direct to the exhibitor today and therein lies the greatest waste in trade advertising.

Every exhibitor in the country will bear witness that his desk is crowded each day with mail matter over 90 per cent of which is unusable—circulars, press sheets, plan books, etc., etc.; that he is compelled to sell for a few cents a hundred weight; a great mass of useless printed matter, including posters which he cannot return to his exchange.

Every sizable newspaper in the country will as eagerly testify that it is swamped with unusable press matter and photos from the film trade the preparation and mailing expense of which and the apparently ungovernable supply of which are matters of common amazement—and disgust.

* * *

To Sum Up

THE usefulness of the motion picture, now and in the future, to the Government of the United States, to its Allies, to neutral countries and to the great cause of world liberty is the transcendent question.

America today feeds the world's film markets, and American film has a grave responsibility to the security and welfare of the whole world.

Therefore this usefulness of the motion picture must not be impaired by any false effort to correct the industry's waste in the interests, however pressing, of war conservation.

Two great objectives must be observed:

(1) *The present public attendance at theatres must not be diminished.*

(2) *The production and distribution and exhibition machinery of the business must not be impaired,* so that, immediately the war is over the film may continue, with all power, *to uphold everywhere the true ideals of justice and democracy and help prepare the way for the inevitable industrial and commercial expansion of the United States, and its Allies.*

These two great objectives can be securely held, we believe—as they *must* be held; and yet the industry's waste be eliminated to meet the Government's wishes and the industry's own best interests.

The process, however, must begin fundamentally and be strictly economic and orderly.

It should and will be in accord with policies now held by certain companies in the business; for after all the industry will in the due course of time do just what the Government would now like to have done quickly; and some clear thinking men are now and have been working right along the lines of centralized distribution and the elimination of that lost circulation of pictures which, as Mr. Kleine points out, is the root of its waste evil.

They are making fewer pictures, better pictures, and by intensive effort behind these pictures, assuring them longer runs, longer life, greater distribution, greater circulation—and *therefore* a much greater gross income per production, with reduced expenses all along the line and a greater profit for every hand the pictures pass through.

To speed up the economic readjustment—to do it now, instead of letting the industry painfully and haltingly evolve it, is obviously a desirable thing in every interest.

* * *

This Can Be Done—and Done Quickly

BUT, we repeat, it must *not* be done by hammering down from the top; it must be:

(1) Begun with a survey of theatre demand;

(2) Followed with a reordering and reduction of picture production to *fill* this demand.

(3) A gradual elimination of unnecessary exchanges, advertising matter prints, selling effort—all involving men, materials and money—as this new and basic order develops and in so doing holds to what it wants and discards what it does not *need.*

We realize that we are offering here only a central plan. No definite recommendations are made as to its working out.

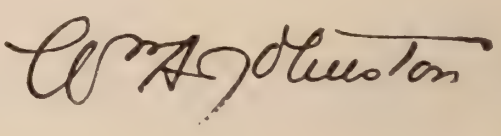
But we are only, at this writing, interested in a central plan. We hold that this is of all importance; that the one engrossing essential is to start right; that having started right no great errors can be made in an incidental way; and that there are men within this industry fully competent, once the basis is right, of working out, as a board, the conservation in production, distribution and selling effort necessary to fit this basis.

This work will be difficult. Plants and commitments stand in its way. The thing that encourages overproduction today is *overhead,* as established expense, in other words, in the way of studios and exchanges that constantly calls for more pictures to help out this established expense.

This established expense is too great—by far. It is based upon too many pictures—upon an exaggerated idea of the quantity of pictures needed, and the quality of pictures called for.

It is an illogical and uncalled for condition.

Therefore, it must be revised. But it is highly essential that the revision be made with every effort to protect fully the investment involved.



Influenza Brings Industry to a Halt

"No New Pictures for a Month" Is Decision of Principal Manufacturers—Serials and News Weeklies Not Affected—Epidemic's Spread Cripples Over Dozen Exchange Territories

REPRESENTATIVES of eighteen producing and distributing organizations following all day meetings Wednesday and Thursday, signed an agreement suspending all production and release of new pictures for four weeks starting October 14.

The drastic action of the producers was forced by the alarming spread of the influenza epidemic during the past week, reaching proportions that seriously crippled close to a dozen of the exchange territories of the country. News weeklies and serials are the only exceptions made to the agreement.

Pictures already released are expected to carry the theatres through the standstill period in those sections where the health authorities have not closed the shows.

According to a statement made by Adolph Zukor at Thursday's meeting the epidemic has already closed seventy-five per cent of the theatres of the country.

Mutual and George Kleine were among the few prominent manufacturers not represented at Thursday's meeting. First National's attitude is also understood to be in doubt. The last word was that the release of "The Romance of Tarzan," October 12, would not be affected.

Scourge Spreads Rapidly

Meetings of the manufacturers will be held each week and it is promised that the ban will be lifted at the first sign of a let-up in the epidemic.

Percy Waters, Gabriel Hess and Ricord Gradwell, have been appointed a grievance committee to iron out any difficulties arising. Stars will not be paid during the four weeks of idleness, but a corresponding time will be added to their contracts.

Those present at the meeting also decided to discontinue trade paper advertising during the standstill period.

Investigation by manufacturers and MOTION PICTURE NEWS prior to Wednesday's meetings disclosed that the "Spanish influenza" epidemic had spread to such alarming proportions as to practically cripple half the exchange territories of the country. All of New England, Pennsylvania, Indiana, New Jersey, Delaware and the Montreal territory were at a complete standstill, while the other offices were affected in varying degrees. On Monday the Chicago theatres were ordered closed for an indefinite period by the health authorities.

Reports from the balance of the country showed the Atlanta territory the most seriously affected due to the large number of soldiers' camps throughout the South. "All the large cities and many of the towns in this territory have been closed for an indefinite period," was the exchange report from this city. "Business hurt worse than in any other epidemic of city's history."

From Denver came the word that thirty-five cities in the territory, including Denver, had been closed with State-wide action probable at any moment. Kansas City reported all theatres closed, but declared the health authorities optimistic.

Charlotte, Cincinnati, and Oklahoma City are other sections almost at a halt.

Conditions on the West Coast appear to be the nearest to normal in the country. With the exception of Seattle, which is closed, the exchanges are still doing business with all the cities and towns of the territory.

Picture theatres throughout the country are co-operating heartily with the health authorities in attempting to stay the spread of the scourge. Where closing orders have not yet been issued the theatres are aiding by slides and other propaganda in acquainting their patrons with the warnings of the health departments.

New York City is still open, thanks to the energetic manner in which Sydney Cohen, president of the State League and the organization's members have co-operated with Health Commissioner Copeland. The authorities are, however, keeping a close watch on the ventilation of the smaller houses.

SENATE SUGGESTS TAX REDUCTION

WASHINGTON, (Special)—The Senate Finance Committee has made a cut in the new Revenue bill provision for a twenty per cent admission tax.

Instead of this doubling of the present tax as decided by the House Ways and Means Committee the Senate body substituted a tax of one cent for each five cent unit in the admission price.

This would aid exhibitors charging a fifteen cent admission price and who under the present bill must collect a two cent tax and under the new one would have to get four cents from the patron.

It is thought in Washington that at the conference meeting to come later the House committee will most likely accept this change.

The provision for a one cent tax on all children under twelve years has also been eliminated by the Senate committee.

Exchange Manager Victim in Chicago

CHICAGO (*Special*).—E. H. Duffy, manager of the Chicago exchange of the Mutual Film Corporation and one of the most widely known of the Middle West's film men, died at his home, 5210 Kenmore avenue, Chicago, Friday, October 4.

He was stricken almost at the outbreak of the influenza epidemic and before he had fully recovered from the attack typhoid fever set in. Weakened as he was from influenza, he was unable to combat the fever, and death came before but few of his friends and associates knew he was seriously ill.

Duffy had been in the film business since boyhood when he entered the old H. & H. exchange in Chicago as a clerk. At the time the H. & H. exchange closed he was transferred as chief clerk to the offices of the Continental Feature Films Company, a subsidiary of the Mutual, where he advanced to the position of manager, which he held at the time of the absorption of Continental by Mutual.

He remained with Mutual as assistant manager of its Chicago exchange for several years, leaving to go to Dallas. He returned from the Southwest as manager of the Chicago branch of the Triangle and in September, of 1917 was appointed manager of the Chicago exchange of the Mutual.

"The Mutual organization feels keenly the loss of E. H. Duffy," said A. S. Kirkpatrick, the assistant general manager. "He was loyal, faithful and able, one of the finest young men in our company.

Washington Closed on October 4—Reopening Indefinite

WASHINGTON, D. C. (*Special*).—By order of the Health Department all picture houses, places of amusements, etc., were closed on October 4 to prevent the spreading of the Spanish influenza which has gripped the Capital City. In the face of the heavy losses this means to the picture industry here, hearty co-operation has been offered by the managers. No definite date has been set by the Health Office for the reopening of the houses. No serious cases of influenza have been reported in motion picture circles.

During this forced idleness of the Strand and the Garden theatres, Tom Moore is taking opportunity to make some improvements on his houses.

The opening of Loew's new Palace theatre has been planned for October 14.

Industry Leads Coast Loan Drive

Motion Picture Industry Leads All Others in Los Angeles and Exceeds Its Allotted Quota—$2,179,000 Was Raised by Monday, October 7

MOTION picture industry is the only one in Los Angeles to be up with its quota for the Fourth Liberty Loan. Up to and including October 7, the total sales aggregated $2,179,000, made by three tanks being conducted under the auspices of the film industry.

The biggest receipts of any single night in Los Angeles was Monday night when Helen Keller, Kitty Gordon, Bessie Barriscale, Lillian Walker, Madame Yorska, Dustin Farnum and others of Brunton Studios, sold $161,000 worth of bonds and the attendance was forty-five thousand.

Friday evening, October 4, Hart and Christie night, receipts were $105,000. Hart subscribed $30,000. Al Christie was there with thirty Liberty blondes and acted as chairman.

Saturday afternoon Sessue Hayakawa and Tsuri Aoki sold $20,000 to crowd and Hayakawa purchased $10,000 worth himself. Saturday night Famous Players-Lasky stars were present and presided at ten selling stations. C. B. De Mille was chairman and made a stirring address.

Studio people purchased $70,000 worth of bonds and sold $40,000 worth to crowd.

On Tuesday, Sennett's fun makers bought $22,000 worth and sold $18,000 more. Sennett bought $10,000 worth himself.

Made Auspicious Start

The subscriptions of the several meetings at Tank "Victory" in Central Park, Los Angeles, were as follows:

Dedication meeting when D. W. Griffith unveiled the Tank; Mary Pickford christened it, and Frank Keenan acted as chairman, $149,100. Saturday evening seventy-five members of the Motion Picture Directors' Association, under the chairmanship of Frank Beal, sold $52,100.

Monday evening, September 30, Douglas Fairbanks induced the crowd to buy $34,200. Early in the evening he made the proposition he would double the amount purchased by the people, and the following morning bought $35,000, making the total of his meeting $69,200.

Tuesday evening, Clara Kimball Young and Blanche Sweet were the guests of honor. Members of the Young Producing Company bought bonds to the amount of $4,200, and the crowd swelled the receipts to $51,650. Miss Young will buy her bonds later in the campaign.

Wednesday evening William Duncan was chairman and almost fifty Vitagraph players and executives were present at the Tank to put Vitagraph night over the top. Included in the number were Nell Shipman, Edith Johnson, Bessie Love, Grace Darmond, Montgomery and Rock, Frank Glendon, Larry Semon, and a number of others, including twenty-five cowboys. The total receipts for the night, including $40,000 bought by Vitagraph people, climbed to $75,300.

The final feature of the evening was a roll call of States, and natives from each State in the country bought a hundred dollar bond, and were lined up at the long counter in front of the desk, each with a card designating his native State, and pictures were made for the News Weeklies. In addition to every State being represented, practically all of the Allies were in the front row, as was also the territory of Potsdam. The latter was represented by marine, sailor, soldier and aviator.

Tanks Get Big Results

The two tanks presided over by motion picture people that are touring southern California are meeting with phenomenal success.

Tank "Democracy" at Venice Saturday with Carmel Meyer and Wallace Reid sold $9,800. Jack Mulhall and Bert Lytell on Sunday sold $16,800 in the same town. Roy Stewart and Josie Sedgwick were with "Democracy" from Monday morning until Saturday night, and the sales were as follows: Ocean Park, $33,600; Santa Monica, $40.400; Sawtelle, $14,100; Beverly Hills, $5,100; Sherman, $2,600; Hollywood, $25,000.

Roy Stewart was named captain of Tank "Democracy" and took charge the following Monday, when $37,000 worth of bonds were sold. On Thursday, $20,000; Friday, $30.000; Saturday, $49,000.

Tank "Liberty" opened at Long Beach with Mary Miles Minter. During the day $364,000 were sold, and in the evening in two hours William Duncan, of Vitagraph, sold $150,200. On Sunday at Long Beach, Kathleen Clifford and Miss Minter sold $19,200. The receipts for Monday in the several towns, including Anaheim, totaled $102,950; Orange and Santa Ana, $73,400; Huntington Beach, Wednesday, $41,200.

Thursday the receipts were $56,000; rain killed meeting Friday, but Saturday brought $103,000; Sunday, $48.000; Monday, $56,000.

Mary Miles Minter continues as star of this tank.

Metro Studio People Are to the Fore

Metro's West Coast studios in Hollywood are organized to do things in the Fourth Liberty Loan drive in Los Angeles. The studios won an honor flag in the last loan campaign, and are out to win another.

Joseph W. Engel, treasurer of the corporation, who is now in Hollywood, is chairman of the Metro Studios Committee, which includes also George D. Baker, manager of production; Clifford P. Butler, studio manager; Bert Lytell, May Allison, Viola Dana and Mme. Nazimova, Metro stars, and Ralph D. Robinson, publicity writer.

Operator Originates Two Liberty Loan Slides

The operator at the Strand theatre at Stamford, Conn., originated two striking slides, and it is reported that each slide brought heavy applause from the audiences.

The first one was: "To Hell with the Kaiser. Buy Liberty bonds and help pay his fare."

The second slide stated: "America's Answer to Pershing's Crusaders is, To Hell with the Kaiser."

The Strand theatre went over the top 100 per cent, as every employee bought bonds.

Famous Players-Lasky Stars Campaign

Famous Players-Lasky stars whose pictures will play an important part in the 1918 Victory Loan campaign are: Douglas Fairbanks, Mary Pickford, William S. Hart, Elsie Ferguson, Wallace Reid, Lillian Gish, Dorothy Dalton, Roscoe "Fatty" Arbuckle, and the Mack Sennett stars.

The enthusiasm aroused in official quarters at Washington by the Liberty Loan pictures has convinced the Canadian authorities that the Victory Loan pictures will be one of the most powerful selling agencies to be used in their own 1918 Victory Loan campaign.

Shirley Mason Sells to Automobile Men

Shirley Mason, Paramount star, appeared at the New York showrooms of the Hupmobile Company on Broadway and Fifty-sixth Street and established a new record for speed in bond selling there.

In two minutes Miss Mason sold $2.000 worth of bonds in fifty and one hundred dollar subscriptions, and before she left the platform her arms were full of subscription blanks for much more. Autographed photos of the star proved a good bait for prospective buyers.

Cosmo Hamilton Tours for Liberty Loan

Mr. Cosmo Hamilton, author of the well-known novel, "The Sins of the Children," which screen version of same has just been finished by Harry Rapf, is now touring the country on behalf of the Liberty Loan drive.

Film Interests Press the Loan Drive

Every Interest in the Motion Picture Industry in Every Section of the United States Are Pressing Forward in Fourth Loan Drive

REPORTS of the gigantic progress made by every person and organization in the motion picture industry in pushing the Fourth Liberty Loan "Over the Top," continue to pour into the various headquarters.

It is amazing. On the West Coast the industry has already exceeded its quota and is plunging on ahead. From the New York offices of producers and distributors, from the heads down to the office boys, the line of bond buyers and bond boosters embraces everybody, and they all appear to be imbued with the spirit of "give and serve."

Exhibitors throughout the country are conducting strenuous campaigns for the success of the Fourth Loan, and even the musicians and ushers are so enthusiastic that the campaign continues unabated.

The Motion Picture Industry is making history for itself that will never die. And the Government and the people are apparently appreciative witnesses and cognizant of the united patriotic stand of the motion picture people.

New York Universal in Successful Rally

The business part of a rattling Liberty Loan rally was held in the Universal Film Mfg. Company's New York headquarters, and the total of subscriptions reached $100,000.

It was a 200 per cent. response from Universal workers to their country's need. From the head of the company to the smallest office boy, they all contributed to the limit—and in many cases beyond their limit.

The rally opened at noon with a luncheon sent up on trays from Rector's. It was staged in the accounting department on the third floor. The place was packed, and the session sizzled for three hours.

Henry Irving Dodge, author of "The Yellow Dog," made the introductory address. Then Hy Mayer, the cartoonist for Universal's Animated Weekly, told his famous yarns about Mr. Cohen on the telephone, etc., and drew sketches on a full length board.

Nat Rothstein and Manny Goldstein and C. H. Macgowan then cut loose with the drive for subscriptions, while Macgowan, as general manager, kept tabs on the subscriptions on the drawing board.

One of the biggest subscriptions was that received by wire from Carl Laemmle, the president, who is in the West. It was for $15,000. R. H. Cochrane, vice-president, subscribed $10,000, and later he increased this amount by several subscriptions. P. A. Powers, treasurer, duplicated Mr. Cochrane's investment.

Jack Cohen, Julius and Abe Stern, became enmeshed in a competition with the honor of their departments at stake. S. A. Lindholm, M. T. Colon, E. F. Davidson and Arthur Jacobson, likewise pitted their bids against each other.

"I'll give $500," said Rothstein at one time, turning on his playmate, Manny, "if you'll write any kind of a subscription long enough for me to talk a second." Manny "covered" the bet.

Then Sam Zierler, shouting from the side lines, got Macgowan involved. They see-sawed for five minutes, until both grew pale. Hy Mayer subscribed $500. Mr. and Mrs. Dodge subscribed $1,200.

From time to time the swirl of conflict dragged P. D. Cochrane, F. R. Katley and George E. Kann into competitive subscriptions. Joe Brandt and Al Tuchman, who are on the road, each wired $500 subscriptions.

In the end a pool was taken for a $50 bond, and the latter was raffled. Eddie Roskam won it with No. 11, and turned the bond over to the Red Cross. The party closed with the singing of the national anthem, which was led by Miss Anna Wildman. Then the throng pledged allegiance.

Mrs. Minnie Todd, Miss Blanche Wallach, Miss Wildman and Miss Pomerance took an active part in serving the lunch. Their efforts were guided by Mr. Colon and Mr. Friedberger.

Elinor Field Makes Film for Hoover

While the rest of the stars of filmdom were making Liberty Loan pictures, Elinor Field, the little lady who plays in Strand-Mutual comedies, made a picture for the well-known Mr. Hoover.

She calls it "A Tea Time Tip," and it has to do with the waste of sugar in the American teacup. The film was considered such an effective bit of food conservation propaganda that it was included in Screen Telegram No. 62, released by Mutual October 1.

Fairbanks Sells $750,000 Bonds First Day

Douglas Fairbanks opened the Fourth Liberty Loan campaign in Los Angeles by selling no less than seven hundred and fifty thousand dollars' worth of bonds on the first day of the drive.

In accomplishing this remarkable achievement the Artcraft star autographed for the bond buyers nearly twelve hundred of his own photographs.

Universal Builds Special Big Loan Theatre

Men and young women from headquarters of the Universal distinguished themselves last week by doing most of the work of promoting and operating the biggest Liberty Loan theatre in New York. The structure, the stage of which is an exact replica of the White House front, stands at the entrance of Central Park, at Broadway and 59th street.

Funds for the enterprise were largely contributed by the Universal in co-operation with the Liberty Loan Committee of the Twenty-sixth Precinct.

H. M. Berman, sales manager of Jewel, and M. Kashin, manager of the Broadway theatre, shouldered most of the responsibility. Mr. Berman mobilized the working force and directed promotion of the theatre, while Mr. Kashin designed and directed the building work.

Captain C. H. Carr, chairman of the district Liberty Loan Committee, also had an active part.

The dedication took place Saturday evening, and was marked by an interesting programme. Nat Rothstein, head of Universal's advertising department, served as master of ceremonies. The dedicatory address was delivered by A. B. Leach, chairman of the Metropoliton Canvass Committee.

Before the night was over a total of $30,000 in subscriptions had been taken.

A band of young women, most of them recruited from the Universal offices, under the direction of Mrs. H. M. Berman, worked in the crowd of 3,000 persons that swarmed about the square, taking subscriptions.

Manny Goldstein had the stage a great part of the evening, conducting a peppery ballyhoo. Among other speakers and entertainers were A. G. Morse of the United States Shipping Board, whose son was wounded in France; Bomber Harry Morse of the Canadian forces, Private Jack Evans, Mme. Virginia Sassard, operatic star, and Mr. Willard, "the man who grows."

George Kann, secretary to Carl Laemmle, who is the theatre's business manager, kept track of things in geenral.

Houdini Is Prominent in Loan Campaign

The opening day of the Fourth Liberty Loan drive, Houdini, the star in the serial of the B. A. Rolfe Productions, showed several of his marvelous feats at the Liberty theatre, New York, conducted by the Stage Women's War Relief, and $10,000 worth of bonds were sold.

The crowd literally packed the block between Forty-first and Forty-second streets while the Strong Man showed them how easy it is (for him) to escape from German handcuffs, which had previously been snapped around his wrists by two husky representatives from the United States Navy.

Kleine's Letter Is a Scorcher

Throws Bombshell with Sweeping Suggestions to War Priorities Board Calling for Use of Knife on Picture Industry

"STOP production, eliminate salesmen, cut positive prints by 25 per cent," sums up the radical suggestions contained in George Kleine's letter to the War Priorities Board at Washington.

The letter, which is discussed by William A. Johnston on the editorial page of this issue, overrides previous action of the National Association and places Mr. Kleine.

September 14, 1918.

War Industries Board,
Washington, D. C.

My Dear Sir:

This letter is written with special reference to economies in labor and material that can be effected in the motion picture industry without loss of efficiency, bearing in mind that it has been declared essential.

This concern has been continuously engaged in the moving picture business since they first became a commodity in 1896. At various times its activities have included the manufacture and sale of projecting machines, the production of motion pictures in Europe and America, and in the distribution of the same among theatres.

At the present time our principal activities cover the distribution of motion pictures made by ourselves in the past, and current productions of other producers; we are not now engaged in production, but buy motion pictures from other manufacturers from time to time.

We have distributing exchanges in eighteen principal cities of the United States.

We are not members of the National Association of the Motion Picture Industry and its representatives do not speak for us.

PRODUCTION: Accurate statistics are not available, but it is the writer's belief that the average important moving picture production of the past two years has not had a 20 per cent. showing; that is to say, the average feature film, 5,000 or more feet in length, has not been shown in 20 per cent. of the theatres of the United States. The total American output in 1917 approximated twenty-five films weekly, say, about 1,300 productions; of these at least 1,000 are of good average quality, but have not been seen in the vast majority of the theatres of the United States.

We therefore submit that motion picture film production except such as has a bearing upon the war, should be stopped or heavily reduced for a period of time, say one year, to the benefit of the Government and the industry, and that serious conservation of labor and material would result. Labor would include painters, mechanics, scene shifters, carpenters, directors and assistants, camera men and actors. In material there would be an enormous saving of negative and positive film stock, releasing material for explosives; electric current and fuel; large quantities of lumber that is used in studios, fiber board, canvas and other fabrics, hardware, costumes, furniture, objects of art, automobiles, cartage, transportation to and from locations and an infinite variety of other items.

Investigation will probably show that many of the productions that are available have not earned the cost of production and distribution. It is the practice of the exhibitor to exhibit the late issues, which leads to constant neglect of older films that would serve the purpose equally well. This pressure for new subjects, and rivalry between competitors, are the chief causes of overproduction.

In calculating the production output of the past period, it should be noted that the basis is the productions actually published and distributed, as there is a great deal of negative footage made which never sees the light. Your committee has already taken note of excessive negative production with individual subjects, as, for instance, exposing 30,000 feet or more of negative to produce a 5,000 foot picture. Each concern should receive credit only for the subjects produced and distributed during any given recent month, and this should be scaled down as in your judgment may seem wise for the corresponding month in the coming period.

POSITIVE PRINTS: The number of positive prints that are made from a negative varies greatly according to the popularity of the film, and a limitation to this use would be practical. The number of prints per subject may vary from thirty prints to eighty. A reduction of, say, 25 per cent. in the use of positive footage per subject would probably create no severe hardship. The effect would be, assuming that all prints are working steadily, which is not usually the fact, to postpone the exhibition of any particular subject in certain theatres for a short time. If production of negatives is seriously reduced it would be necessary to make new positive prints of some of the older subjects for projection in those territories which have not previously seen them, and assuming also that some of the existing prints have been worn and are ready for scrapping.

ECONOMY IN DISTRIBUTION: The pressure that will be brought to bear on this industry, like all others, by the coming draft will make it difficult to operate with a full staff. All distributing exchanges require a certain standardized force in the exchange office, such as an exchange manager, assistant manager, booker, bookkeeper, and shipper. These positions should only be filled by males with the exception of the bookkeepers.

There is, however, unnecessary employment of labor in the forces of traveling salesmen. Every national distributing concern, including ourselves, has such a staff, varying from 40 to 250 men. These men spend much time upon railroads, are usually physically fit and capable. Their function is not essential. They carry no samples, their duty consisting in traveling from town to town, visiting exhibitors in other than cities where exchanges are located, and soliciting orders from photographs, press matter, etc. There is no reason why this business cannot be done through the mails between exhibitor and the exchange, except that it is necessary for all of us to maintain this force if competitors do the same. It is a known fact that towns with one or two picture houses have been visited in one day by four or more salesmen soliciting orders for their exchanges.

We understand that the Revenue Bill now before the House proposes a tax of 10 per cent. of the total turnover of the exchange and producer. It is impossible for producers or distributors to pay this tax and exist, and it will have to be passed to the exhibitor. In many cases these men are working on a very close margin, and the tax will be burdensome, if not prohibitive. The situation will be much alleviated if film production is stopped for a time and unnecessary activities of employees eliminated. If this were done prices could be reduced by an amount that would enable the exhibitor to pay the tax without serious strain.

TRADE PAPER ADVERTISING: Under separate cover we are mailing copies of the last issues of the four principal trade papers, and your attention is called to the excessive space used by advertisers, fancy inserts upon high-priced paper, laborious art work, etc. In view of the general practice to take excessive space each advertiser is individually compelled to follow his competitors in taking much more space than is necessary. A horizontal reduction of last year's space enforced upon each concern, or a drastic elimination, would not hurt the industry, and would conserve different kinds of labor and material.

A cursory examination of reading matter will show many puffs and other copy which is non-essential and has no news value.

We therefore recommend:

1. PRODUCTION OF NEGATIVES.

(a) Stoppage of negative film production from October 1, 1918, to Septembe 30, 1919, except such films as have value in war service; or

(b) Compulsory reduction of output to 50 per cent. of the output of the corresponding month one year ago; this output to be gauged upon the negative footage actually released during that month, without credit for productions not released or waste negative footage.

(c) Reduction of the number of positive prints made from these negatives by 25 per cent.; that is to say, if 40 prints were issued of the production of one year ago, the new release should be limited to 30 prints.

(d) Permission should be granted to complete all productions now actually in work, even though concerns had no corresponding production last year to avoid the waste of investments already made.

2. DISTRIBUTION OF FILMS.

(a) Forbid the opening of new film exchanges. Existing distributing offices are more than ample to fill requirements. If it can be done without serious damage to individual concerns, all exchanges opened during a recent period, say, within six months, should be closed, as it was a fact well known in the industry that the needs of the business could be taken care of without the opening of new exchanges.

(b) Declare traveling salesmen who solicit ,lm orders from theatres non-essential, and forbid the employment of men for this purpose.

3. TRADE PAPER ADVERTISING.

(a) Reduce trade paper advertising of each concern by 50 or 75 per cent. of last year's space; or

(b) Reduce the advertising space of any single concern to a maximum of one page in each issue.

(c) Forbid advertising inserts.

(d) Reduce reading matter by 25 per cent.

In so far as any rules that your committee may promulgate for the national welfare will affect our business, they will be accepted without protest, as they will no doubt apply to the entire industry, and will not give any concern an advantage over its competitors.

Very respectfully yours,
GEORGE KLEINE.

Honor Roll

Charles Manfre, former Fox branch manager at Omaha, writes Sidney Meyer, present Fox manager there, that he has already seen real action in France. Mr. Manfre enlisted shortly after America's entry into the war.

Fred Goodwins, who played the husband in "For Husbands Only," a Lois Weber production, is now acting sergeant in charge of a party of British recruits bound for England via Nova Scotia.

George Siegmann, who directed Carmel Myers' picture, "My Unmarried Wife," has deserted the films to become a lieutenant in the Signal Corps. He is now in France, according to advices received this week at the Universal Studios.

L. L. Lancaster, superintendent of the Universal laboratories at Universal City, has left for Columbia University to train for a commission in the photographic division of the Signal Corps.

Jerome Sobel enlisted five months ago from Atlanta and is now located at Camp Upton, 29th Company, Eighth Battalion, 152nd Depot Brigade, and he told the News that he was anxious to hear from his film friends. He has represented the World and Select for many years and was for a time with Vitagraph. His activities have ventured around Atlanta, Boston and New York. Mr. Sobel declares that the Motion Picture News reaches him regularly and that he could not be without it. He expects to join the Officers' Training Camp shortly.

Lamont Manston, former employee of the Temple during its management by his father, Frank Manston, left for Jefferson Barracks, Mo., October 2, with men called from Elgin in limited service.

Melton Phelos, who was instrumental in erecting the Rialto, Elyria's most elaborate picture house, and who was manager of the house for some time after its completion, is now among those present at Camp Sherman, Chillicothe.

A service flag with 25 stars—one of them of gold—has taken its place with three other patriotic emblems that are an ornament to the administration building at Metro's West Coast studios in Hollywood.

Walter Morton has sailed for Fraice as field secretary of the Knights of Columbus. Mr. Morton has had ten years in the motion picture business generally as leading man or director. He enlisted from New York and had been with David Horsley, Universal, Edison, R. C. Whitney, Kalem, Pathe and Keystone.

Harry M. Rubey, an official of the National Film Corporation of America, has gone to an officers' training camp at Jacksonville, Fla.

In and Out of Town

H. G. Segal, general manager of American Feature Film Company, of Boston, Mass., was a New York visitor registered at Hotel Astor, October 10, 11, 12. Mr. Segal states that he is in the market for state rights productions.

This week Sidney Garrett, president of J. Frank Brockliss, Inc., was surprised by a personal call from Mrs. Clement Mason, representing Clement Mason, the big film man of Sydney, Australia. Matters of importance are brewing in film circles in far-off Australia and Mrs. Mason decided that only a long personal talk with Mr. Garrett would suffice to get all affairs in the Australasian market thoroughly understood.

Joseph Monat of the Monat Film, Paris, France, is at the offices of The Beacon Films, 220 West Forty-second street. Mr. Monat is in the market to obtain American films for France and Spain.

Influenza Delays "America's Answer" Release

Dennis J. Sullivan, manager of Domestic Distribution of the Division of Films, Committee on Public Information, announces that, owing to the epidemic of influenza throughout the country, and the fact that in many States the prelease showings will be stopped by the closing of the motion picture theatres, the World Film Corporation has been authorized to change the release date of "America's Answer," the U. S. Official War Picture, from October 28 to November 11. This will avoid the necessity for cancellations, and simply suspend the bookings until the situation has been cleared.

St. Louis Exhibitors Aid with Slides

St. Louis (Special).—At the request of the local Health Department exhibitors in this city are running slides to aid in a campaign against the spread of "Spanish influenza."

Hector Pasmezoglu, head of the local exhibitor organization, extended the heartiest co-operation of the theatre men to the health men.

Griffith Picture Moves

In order that D. W. Griffith might continue the New York run of "Hearts of the World," the Knickerbocker theatre has been secured for this production, and "Hearts of the World" is now housed at this theatre, the opening performance there registering its 427th consecutive showing in Greater New York.

During its tenancy of the Forty-fourth Street theatre, "Hearts of the World" piled up a record of seven months, quite a long time for a motion picture or any other form of entertainment in these days of unsettled conditions.

"Expo" Big But Crowds Are Not

Influenza Aids Apathy in Keeping Down Attendance at Show that Presents Interesting Government Features and Good Exhibits by Manufacturers

POWER OF CAMERA

We Always Knew the Box with the Crank Would Come Into Its Own

MISTAKING the motion picture camera which he was cranking near the first line trenches in France for a new kind of Yankee machine gun, seven terrified German soldiers hurled down their weapons and threw up their hands, surrendering to Lieutenant Edwin H. Cooper, of Harrisburg, Pa., a former photographer, according to a letter the lieutenant has sent to his parents in that city, accompanied by a photograph of his human prizes.

Cooper was formerly employed in the Kellberg Photographic Studios, Harrisburg.

EXPOSITION week at Madison Square Garden is drawing to a close with a dismal outlook for the profit side of the National Association ledger. The "Spanish influenza" epidemic is given chief blame for the general public's attitude. The Liberty Loan drive is included in the list of alibis.

In addition to comprehensive exhibits of the Government's war activities the booths on the Garden floor this year are pretty representative of the manufacturing and distributing branches of the industry, though there are a few "absentees" of note. The accessory men are present in good number.

The attendance of screen stars during the week was good, and the luminaries found opportunity to achieve double results in meeting the fans and selling Liberty Bonds. When the complete figures are in it is expected that a good sale of bonds will be shown for the exposition. Caruso opens the show.

Following a stirring speech by William A. Brady, President of the National Association, Caruso started the ball rolling on Saturday evening by singing four numbers to a "fifty-cent audience." The attendance that such an event would naturally bring, however, was hurt by the shutting down of New York's subways and bridges through fear of the South Amboy munitions explosion.

The Government's exhibits include a showing of the work of building Uncle Sam's new merchant marine, the work of the U. S. Employment Service, the methods of gas mask manufacture, a section of trenches showing conditions "on the firing line," and a scout plane and mammoth cannon which aided in the defense of Paris.

Vitagraph, Pathe, Famous Players-Lasky and Metro show up with the greatest amount of exhibiting space in the picture manufacturers' ranks.

William L. Sherry's new distributing organization was represented with an attractive exhibit, while World Pictures made good use of its space to aid the sale of Liberty bonds.

It is likely that the William Fox exhibit made one of the hits of the week with the straggling attendance at the Garden. For Fox let a sign that declared in effect that his organization was too busy making pictures and selling Liberty bonds to pay much attention to exposition gee-gaws. At any rate the Fox booth was the subject of most of the conversation on Saturday evening.

Three booths were found necessary for the extensive Nicholas Power exhibit, and Edwarde Earle and Will C. Smith were found on hand many evenings of the week with a smile for all comers.

The Simplex drew its share of attention at the Precision Company's space where some new projection wrinkles were presented.

Westinghouse Lamp Company, National Carbon Company, American Photoplayer Company and General Electric Company are among the other accessory manufacturers represented.

Workers Are Recruited Through Medium of Screen

Besides the general entertainment value of the two-reel U. S. Official War Film, "Our Bridge of Ships," a specialized use has been found for it in the course of distribution over the country.

In Indianapolis, Exchange Manager C. W. McDaniel, of the General Film Company, has secured an arrangement by which the U. S. Employment Bureau in that district has booked the film for showing in connection with man-power recruiting for shipyards and other industrial plants on Government work. The Bureau has engaged the film for a definite period, and from the inspiring character of the subject it is expected that it will concentrate attention upon the demand for skilled and patriotic labor in the shipyards and munition plants. Other U. S. Employment Bureaus are expected to follow this plan for stimulating the workers.

"Our Bridge of Ships" is considered one of the most interesting short-length film produced by the Division of Films, of the Committee on Public Information, in that it tells a concise, dramatic and complete story of the huge achievement represented in upbuilding a new merchant and transport fleet for the world by dint of America's energy and genius for organization.

Victory Dinner is Postponed

Spread of Influenza Scourge Prompts Decision of Committee to Postpone Affair That Promised Dazzling Success

DECISION to postpone the Victory dinner of the Motion Picture Industry, arranged for Friday evening, October 11, at the Hotel Astor, under the joint auspices of the National Association of the Motion Picture Industry and the Associated Motion Picture Advertisers, Inc., was announced Wednesday evening following a series of conferences between the committee and the respective organizations they represent.

Announcement of the new date will be made later.

The status of the Victory dinner, the success of which was assured from every point of view, was outlined in a letter written to Walter W. Irwin, chairman of the committee, by John C. Flinn, secretary, after the present crisis of the industry because of the prevalence of the influenza scourge had been discussed. The letter follows:

Dear Mr. Irwin:

The daily meetings we have had and the opportunity for close co-operation and hard work has resulted, as you know, in an extremely optimistic outlook for the banquet from every point of view—service, speakers, entertainment, and a complete consummation of the result desired—the exposition of what the motion picture industry has done in behalf of the various important Government war activities and the public and official acknowledgment of the same.

The speakers who have accepted our invitation to the dinner are Governor Charles S. Whitman; Hon. Alfred E. Smith, Democratic nominee for Governor; Governor P. G. Harding, member of the United States Federal Reserve Board; Frank R. Wilson, Director of Publicity of the Liberty Loans, who comes with a statement to the industry especially written by the Hon. William G. McAdoo; Daniel C. Roper, United States Collector of Internal Revenue, who will have a most intimate message to deliver to the industry in connection with taxes, and United States Senator William S. Calder from New York.

The entertainment features settled upon include the appearance of Lieutenant John Philip Sousa and his Jackie band of 300 pieces, and the Yale Club Liberty Loan Chorus of eighty male voices, who are going to sing melodies of the most popular patriotic and Liberty Loan songs. This portion of the entertainment, as well as the exhibition of the pictures especially prepared, is in the hands of Harold Edel, who has turned over his staff from the Strand theatre to the command of the committee.

Sufficient tables have been sold and reserved to guarantee an attendance at the dinner of between twelve hundred and fifteen hundred.

In view of the fact, however, that the schools in the suburbs of New York are being closed by order of the Health Department in the fight to stay the advance of the influenza and in recognition of the cancellations of public gatherings on account of the scourge and the probable orders for regulation of meetings in Manhattan, I am of the same opinion as yourself and William A. Brady that we should heed these suggestions and forthwith postpone to a near future date the dinner set for Friday night.

The conference this noon between the dinner committee and the distributors' and producers' branches of the National Association further confirms this judgment to postpone, since the men there assembled, representing the biggest factors in the industry, were unanimous in sustaining the conclusion of the committee.

Permit me to thank you for the splendid co-operation the committee under your leadership has extended during the weeks of preparation.

Yours very truly,

JOHN C. FLINN, Secretary.

Goldfish Against the Tax Raise

Endorses Stand of Publication Which Criticises Proposed Measure—Claims Higher Tax Will Lessen the Revenue

SAMUEL GOLDFISH, president of Goldwyn, has written the following letter to the editor of a daily paper in approval of a recently published editorial criticizing the proposed doubling of the tax on admissions to theatres.

Your editorial of October 3rd states the problem of the proposed 20 per cent. tax on theatre tickets with entire clarity and precision. I think the people who provide the nation's amusements have proved their patriotism sufficiently to be entitled to belief when they say that they protest against this tax not as selfish business men merely fighting against the destruction of their means of livelihood, but as patriotic individuals anxious to help the Government in every way possible. And obviously it cannot help the Government to realize less from the theatre taxes than they did last year.

This proposition is an inevitable result of the unfortunate system that entrusts the initiation of all taxes to men who are no more fitted to make a budget than John McGraw would be to conduct the Boston Symphony Orchestra. The reasoning of these men is that if a 10 per cent. tax produced $50,000,000, a 20 per cent. tax must assuredly produce $100,000,000. As a matter of fact the reverse will undoubtedly be the case. The 20 per cent. tax will produce a sum closer to $25,000,000 than $50,000,000. It will also have the effect of depriving a great majority of people of their legitimate amusements, the people, moreover, who are most in need of legitimate amusements. There is a point beyond which people simply will not be able to stand any further drain on their pockets.

The rustic elements in Congress judge theatregoers by the people who buy their tickets from agencies and pay exorbitant prices. They say: "If people can afford to pay $5 a seat to see 'The Follies' and 'Going Up,' then they can very well afford to pay a little more in taxes to the Government." But the truth is that those people form the most inconsiderable part of the theatregoing public in only one city. If the amusement industry had to rely on them it would be bankrupt in a day. It is not the people who pay $5 or even those who pay $2 and $1.50 who enable the theatres to live. It is those who pay their half dollars, quarters and dimes. It is the people who have to make their weekly budgets with the utmost care, who have to consider every nickel before it goes out. To these people an extra 20 per cent. tax on each ticket is more than a serious matter. It will force them to enjoy just half as much amusement as they have been accustomed to. And does anybody dare to say that it is too much?

The proposed 20 per cent. tax will thus have three most unfortunate results: It will bring in less taxes to the Government; it will curtail the people's amusements, and it will cripple the people who are trying to provide those amusements in the face of increasing handicaps and difficulties.

There is not a man or woman in either the Goldwyn Corporation or, I venture to say, any other organization, who is not entirely willing to sacrifice his or her livelihood if it be necessary to help the Government. But we do protest against being sacrificed to Congressional ignorance in such a fashion as will actually be a detriment to the Government, a fashion that will do the least possible good to the greatest possible number.

SAMUEL GOLDFISH.

Siegel Undergoes Operation

Henry Siegel, Select's New York branch manager, underwent a serious oeraation last week at the French Hospital. Mr. Siegel was taken ill last Monday, but at the time his condition did not warrant his removal to a hospital.

Smileage Book Campaign Southern California

David Bershon, branch manager of the Universal Los Angeles exchange, upon authority from the War Military Entertainment Council of the War Department Commission on Training Camp Activities, this week began a campaign among the theatres of Southern California and Arizona for funds with which to buy smileage book for soldiers in the various camps. More than one hundred theatres were lined up in this work before the campaign was three days old, Mr. Bershon stated. After explaining the object of the campaign and defining the meaning of a smileage book. Mr. Bershon's letter said in part:

"I am going to ask you for your patriotic co-operation with the Commission on Training Camp Activities in pledging your support by giving the sum equal to 10 per cent of the gross receipts of your theatre on one day each month for the period of the war.

"The money received will be sent each month to the War Department Commission on Training Activities, Washington, D. C., where it will be credited to the individual accounts of the theatres.

"The men from the various states and cities, wherever possible, will receive these smileage books and will be notified that they have been furnished through the courtesy of this particular exhibitor. Thus the boys from their home towns will know the theatre where he spent his money, the theatre where his father, mother, sweetheart, brothers and sisters are attending today are doing their bit to keep him happy while he is doing his share for humanity.

"Special permission has been secured from the War Department, so that the theatres can advertise to the public that upon a specified day of each week they will give ten per cent of the gross receipts to this smileage fund. In addition to this a certificate will be given to the theatres, which they can display in their lobbies, thus proving their loyalty."

Lightless Nights Injure Cleveland Business

CLEVELAND, O.—Lightless Monday and Tuesday nights are having a decidedly adverse affect upon some of the motion picture theatres of Cleveland which are situated in the outlying districts. "I have been told by more than a dozen women patrons," said Ike Morris, manager of the Home theatre, East 105th street and Superior avenue, "that they are afraid to come out on these nights. They will not let their children go out on the dark nights either, and we have noticed a decided falling off of our receipts on these nights."

The down-town houses are not so greatly affected by the lightless order as are the neighborhood theatres, because the streets are better illuminated downtown. Uptown the street lights are reduced to one-half of their regular pressure, and the result is that many of the houses are in pitch darkness, especially those whose lobbies are narrow so as to prevent any radiation of light from within.

Adolph Zukor Day in Loan Drive Oct. 12

A large program of events was on the card for Adolph Zukor Day in New York, which was October 12.

Nahan Franko's Orchestra started the day's program with "The Star Spangled Banner," at eleven o'clock, after which some of the very foremost singers in the world appeared through courtesy of Charles D. Isaacson, music editor of the New York *Evening Globe*.

Another feature was presented by James Montgomery Flagg, who promised to sketch any purchaser of a $500 bond.

Gus Edwards, the well-known theatrical producer and song writer, appeared in person accompanied by a number of wounded marines from overseas, and sang "Tell That to the Marines," his new song, based on James Montgomery Flagg's famous poster. Autographed copies of the song will be auctioned off by Mr. Edwards.

Among the motion picture stars who appeared in person and sold bonds were Elsie Ferguson, Marguerite Clark, Alice Brady, William Faversham, Billie Burke, Shirley Mason, Ernest Truex, John Emerson, Anita Loos and Eugene O'Brien.

H. E. Aitken and R. Aitken Interested in "Mickey"

A story that recently appeared in the trade publications stated that "Mickey" has been taken over for distribution by the Birth of a Nation syndicate. In order to clear up any misunderstanding that may exist as a result of this announcement, it was given out at the Birth of a Nation offices in New York, that there is no connection between the two productions other than that some officers of the Epoch Producing Corporation, which owns "The Birth of a Nation," are interested in a new organization which is now planning a nation-wide distribution of "Mickey."

Mr. H. E. Aitken, president of the Epoch Producing Corporation, and Mr. Roy Aitken, secretary of that company, prominently identified with the four years success of "The Birth of a Nation," are now interested in the new organization which will handle the distribution of "Mickey."

New Representatives for Division of Films

Dennis J. Sullivan, manager of Domestic Distribution for the Division of Films, reports encouragingly on the organization of his department for the exploitation of "America's Answer" and the other films issued by the division under the direction of Chas. S. Hart.

James F. McLaughlin, of New York City, has been appointed to take charge of the St. Louis district, with headquarters in that city; H. J. Marshall, also of New York, will handle the Atlanta district, and Ned E. Thatcher, recruited from the New Orleans Times-Picayune, will be in charge of the New Orleans district. The Chicago district will be taken care of from the Chicago office, of which R. E. Ricksen is manager.

Complaints on Liberty Films

Mix-Ups Cause Some Cities to Feel Slighted — Reports from Most Sections Are Encouraging to Liberty Loan Workers

REPORTS received from all sections of the country by Adolph Zukor, chairman of the National Association's Liberty Loan Committee, indicate that the industry will go well "over the top" in carrying out its part of the six billion dollar drive.

Secretary of the Treasury McAdoo, who saw the Liberty Loan films on the opening night of the campaign at Keith's theatre in Washington, was so impressed with their high quality that he sent a message complimenting Frank R. Wilson, the national director of publicity for the Fourth Liberty Loan campaign, upon the splendid co-operation extended the Government by the motion picture industry. These congratulations have been conveyed to Mr. Zukor by Mr. Wilson.

From isolated points, however, come complaints that exchanges have slipped up in the handling of the subjects, while one letter to MOTION PICTURE NEWS raises the point that the State Rights exchanges have no Loan films for their customers.

Moving picture men of Rochester, N. Y., had considerable difficulty in getting their allotment of Liberty Loan films for the first week of the campaign. Arrangements had supposedly been made with the Buffalo exchanges, through which Rochester books all of its pictures, for the city to have some of the biggest stars, including Mary Pickford, Douglas Fairbanks and Marguerite Clark. For some reason the films were not forthcoming, the Buffalo exhibitors, according to the complaint of the Rochester men, keeping all the best ones themselves.

On the Wednesday before the opening of the campaign, George J. Keyes, chairman of the Rochester Liberty Loan Committee, told William Calihan, manager of the Regent theatre and chairman of the theatrical committee, to make a rush trip to New York City to straighten out the situation and get all the films that the city needed. Mr. Calihan did so and returned with the promise that Rochester was to have all 37 pictures, which he was to distribute among the Rochester houses in such a way that every house would have one every day and the smaller houses would fare just as well as the larger. Things went wrong again far the first fey days, as some of the films failed to arrive and some of the houses were forced to do without any. However, before the end of the week it was announced that the system was working smoothly and that every movie house in the city would be able to keep right in the thick of the Liberty Loan fight for the rest of the campaign.

Besides Mr. Calihan the Rochester theatrical committee for the Liberty Loan consists of: John J. Farren, Victoria; Henry Kurtz, Lyric; M. I. Salyerds, Lyndhurst; William R. Corris, Lyceum; Howard Shannon, Piccadilly; John J. Fenyvessy, Family; Albert A. Fenyvessy, Strand; A. N. Wolff, Rialto; Joseph Stoffel, Grand; John R. Sarr, Fay's; John H. Finn, Temple.

An October 7 report from Springfield, Ill., declares:

"Springfield theatres feel that they have been slighted in the matter of the Liberty Loan films. Not more than two have been seen there since the opening of the bond drive, and it is now almost half over. The Gaiety and Vaudette, the local houses which run Paramount-Artcraft and Goldwyn plays, Sennett comedies, Chaplin and Arbuckle comedies, have not had a picture from their companies as yet. The Vaudette had Alice Joyce in 'Her Choice,' a Vitagraph production, for Sunday, October 6. This and the one shown at the Princess, 'The Boy Next Door,' are the only ones to come to this city."

From Sidney B. Lust, of Super Film Attractions, Washington, D. C., comes this letter:

"*Motion Picture News, New York, N. Y.*

"GENTLEMEN: It seems to me that whoever has charge of the distribution of the Liberty Loan films has overlooked the State Right exchanges throughout the country.

"You no doubt realize that the various large State Right exchanges have as good distributing outlet as some of the other exchanges, and I for one feel that I could assist a great deal if I had these films to distribute.

"I want to do my share the same as the rest, and why we have been overlooked I cannot understand.

"Yours very truly,

"SUPER FILM ATTRACTIONS, INC.,

"Sidney B. Lust, President."

Four Goldwyns Selected by Loan Committee

It is gratifying to Goldwyn that four Goldwyn pictures, three of which were produced far in advance of the flood of war dramas, should have been selected and especially recommended by the Liberty Loan committee for exploitation in connection with the drive.

Mae Marsh's "Fields of Honor" was the first production made by Goldwyn with a war background. It was released after "For the Freedom of the World," produced by Ira M. Lowry.

Mabel Normand's "Joan of Plattsburg," in which the versatile Goldwyn favorite made her first appearance in a serious role, is also underlined by the Liberty Loan committee.

Madge Kennedy's "The Service Star," also on the list of selected productions, was made by Goldwyn precisely for the purpose designated by the committee.

William Faversham Very Active in Loan Drive

William Faversham, starring in the new Famous Players-Lasky production, "The Silver King," now being made at the Fifty-sixth Street studios, offered his services to sell Liberty bonds last Saturday. He went to Smithtown, near his own home, and collected an audience of farm hands and workmen from the various industries close by.

Rothacker Will Enter Producing Business

The following assertions by W. R. Rothacker will bear notice:

"Right in line with Mr. Johnston's excellent editorials which signalize the Motion Picture News' war tocsin, and in harmony with the true Win-the-War note, we of the Rothacker Film Manufacturing Company have cleared the decks for war action and will not countenance any wasteful or ill-timed efforts or expenditures.

"For years we have been planning business extensions, which, when consummated, will see Rothacker laboratory-studios in Los Angeles and in New York, as well as Chicago, and numerous service stations at other properly selected points of the country, but until the all-important war is thoroughly won the expenditure of more money and time on this project will be held in abeyance.

"To the well informed it has been no secret that a special series of single-reel comedies, two-reel society dramas and multiple-reel features, all bearing the Rothacker brand, have for months been scheduled for production, but these, too, will have to wait until the Kaiser and his hordes have been properly and completely smashed.

"Our Industrial Department will be maintained at full war strength and extraordinary efforts will be extended in this branch because of its wonderful power to hit hard and true along lines quite in accord with the great war program in which moving pictures are playing such an important and effective part.

"Releases marketed under the Rothacker brand will each and every one show educational, industrial and edifying value. We will not attempt to till other fields until the Government calls for new crops.

"It is our privilege to have twenty-three men with the colors; our pride will grow with our service stars, and as we add a star to our flag we will add a corresponding amount of steam to our efforts and our its - up - to - each - one - of - us - to - do-more spirit will develop strength.

"The Rothacker Film Manufacturing Company will use women power to the utmost. We will not employ any man whose family and physical position make it possible for him to don the Army or Navy uniform. We will not permit our people to be contaminated by the presence of any individual who will not participate in our Liberty Bond, Red Cross and War Saving Stamp spirit.

"We pledge ourselves to live up to the spirit, as well as the letter of the great war program, in which the motion picture industry must play a big, powerful 100 per cent. part."

New York Police See Film

As a part of the campaign now being carried on by the War Department for the prevention of social diseases, the four-reel production "Fit to Fight" was given a private showing at Loew's Columbia before the members of the Police Department and Medical Corps.

Major Pullman, Chief of Police, addressed the audience as to the purpose of the film.

Newsettes of the Week

Madame Olga Petrova and Frederick L. Collins, president of the Petrova Picture Company, last week celebrated the first anniversary of the formation of the Petrova Picture Company by a little informal tea party at the Hotel Ritz-Carleton. Mme. Petrova was accompanied by her personal representative, Beulah Livingstone, who assures us "A pleasant time was had by all."

A thick coating of pine needles over the rocky lip of a cliff in the San Bernardino Mountains was responsible for Louise Glaum, the Hodkinson star, taking a dangerous fall, not from a horse, but with a horse—for her pinto Indian pony fell also, during the filming of a new feature.

Helmith, general manager of the Co-operative Film Exchange, Ltd., of Melbourne, Australia, was the guest during the past week of C. J. Christie, manager of the Christie Film Company. The Co-operative Film Exchange is one of the first to handle the Independent output of the Christie Company.

W. I. Percival, who has been engaged by Metro to play the part of Jack Bradley opposite Emmy Wehlen in "Sylvia on a Spree," has spent the past eight years in one unbroken stretch on Broadway. When not actually appearing in big stage productions, he has lived on his Connecticut estate.

Jane and Katherine Lee, the diminutive Fox stars, were among the motion picture leaders who attended the opening of Marcus Loew's new theatre, the Metropolitan, in Brooklyn. The children were in a box when they were observed by Mr. Loew. He had them stand up, and then introduced them to the audience that packed the big house.

"The White Lie," the latest Paralta production starring Bessie Barriscale, was chosen to open the Pantheon, the new million-dollar-theatre of the Lubliner & Trinz Circuit in Chicago on Thursday, September 11. A triumph of beauty and simplicity, the Pantheon, with a seating capacity of 3,000, is one of the finest examples of the new style of architecture in motion picture theatres.

The Miller theatre, one of the most beautiful and attractive motion picture theatres in Los Angeles, opened the theatrical season recently with the Selig-Mutual special production, "A Hoosier Romance," an adaptation of the famous poem by James Whitcomb Riley.

M. H. Karper, who last year deserted the screen, and with his own company appeared in the miniature musical comedy, "Karper's Klever Kids," in vaudeville, has again resumed his screen work in a part of Maurice Tourneur's latest screen masterpiece, "Sporting Life."

Kenyon Gambier, author of "Allies," the story from which a photoplay is being made by World Pictures, with Carlyle Blackwell and Evelyn Greeley starred, has written a most interesting letter dated in the trenches. Mr. Gambier says: "The other day one of our patrols brought back three young Wurtemburgers, and when taken before our captain they began to plead for their lives. Scared stiff hardly represents their mental attitude. They had been told that 'the crazy Americans,' anxious to get back home, could only obtain their release from the army by killing a certain number of Germans."

After something like a week spent in the "hot belt" near Bakersfield, Cal., the Cecil B. De Mille Company making a modern version of Edwin Milton Royle's famous play, "The Squaw Man" for Artcraft, has returned to the Lasky Studio at Hollywood to do interiors. It was, as every one admitted, one of the warmest "spells" encountered in some little time.

George Melford, the well-known director of Paramount pictures, is to pursue his activities for the Famous Players-Lasky Corporation in Gotham for a time. He has reached New York to direct one of the Eastern Paramount stars.

William Farnum last week received a letter from his former chauffeur, now an ambulance driver. Jaffe was in London, and this is what he wrote: "Your picture, 'When a Man Sees Red,' was shown here yesterday. I went to the theatre and saw it four times. I think I will go again to-day."

An instance of the exceptional care and lavishness which are prevailing in the production of the great William Fox morality play, "Why I Would Not Marry," is given in an announcement this week that Richard Stanton, the director of the play, is using no fewer than three studios at Fot Lee, N. J., as the settings for the picture.

Soldiers' Letter League Well Supported

The Soldiers' Letter League movement, inaugurated by the well-known film magnate, George Kleine, has received the hearty support and co-operation of the motion picture theatre managers all over the country and from one end of the United States to the other slides furnished by the George Kleine System are being exhibited before, after and during all performances reminding the public not to forget to write to the Boy in the service.

Some of the inscriptions on the slides are unique to say the least but they serve the purpose and have caused many a letter to reach the soldiers from their absent-minded relatives and friends. Each slide is appropriately illustrated and some of the pictures have made big hits.

One slide with an illustration from Briggs' famous cartoons, "When a Fellow Needs a Friend," bears these words:

"There is no sorrow half so bitter as the thought you are forgotten. Do not let our Boys ever know that feeling. Write that happy homelike letter to your Boy today."

Another inscription that pleases the public mightily reads:

"Kill the Kaiser with a fountain pen. Write that happy, cheerful letter to your Boy today. Join the Soldier's Letter League."

Still another popular slide says:

"That 'the pen is mightier than the sword' is just as true today as it ever was. It is the cheerful letter penned to the American Soldier that will defeat the German sword. Join the Soldier's Letter League and write the Victory letter today."

There are a dozen or more different slides with pungent thoughts and clever drawings and they are doing their part toward keeping up the morale of the army and navy. Many an absent boy owes his letters from home to the happy foresight and public spiritedness of Mr. George Kleine and his moving picture friends.

Stars of American Film Active for Loan on West Coast

The Fourth Liberty Loan drive began in Santa Barbara, Saturday, September 28, with the American Film Company, as in previous loan drives, playing its part. Because of its large subscriptions in previous drives, the chairman of the local campaign committee has made the studio a separate unit, captained by J. R. Crone, studio manager.

Team workers are William Russell, Henry King, his director; Mary Miles Minter and her director, Lloyd Ingraham, and Margarita Fisher and her director, Edward Sloman.

Mary Miles Minter, Margarita Fisher and Bill Russell spoke at the local theatres. Miss Fisher and Miss Minter went to Los Angeles and Long Beach on speaking tours. Russell is on a tour to the Santa Cruz mountains which he covered by automobile.

Newsy Reports From All Sections

Philadelphia Thrives Under Price Raise

PHILADELPHIA, PA.—It has been a month since the exhibitors have increased the admission prices throughout the city, and the results have justified the move. The increase varied from five to fifteen cents, and the business did not fall off because of the co-operation among the neighborhood theatre managers. There are so many people living in Philadelphia now who are munitionetting and have money that they do not think of the price of entertainment and so far the theatres have had a prosperous fall season. This cannot be said of the spoken drama, because the business has not been good. Probably the slump has been due to the poor attractions, but it meant good business for the movies, because the public could be sure of being entertained at a small admission charge as against the high prices of the legitimate theatre.

The Walnut Street theatre, Ninth and Walnut streets, will present its first motion picture next week, when "Hearts of the World" is shown. It is a fitting tribute to D. W. Griffith that his production should have been selected. This is the one hundred and tenth year for this playhouse, which is said to be the oldest in America. Thomas Dougherty, C. C. Wanamaker and Fred G. Nixon-Nirdlinger are interested in the venture. Mr. Nirdlinger has a number of theatres under his control.

Employees, bills and other money matters which require payment will be done in a novel way this week by the Nixon-Nirdlinger Circuit of theatres. Liberty bonds will be the coin of the realm and every one is happy in co-operating with the firm in making the stunt a success.

Lady Tsen Mei and Dr. H. Wellington Koo, the Chinese Ambassador, were present at the Stanley theatre to witness the screen debut of the Oriental lady in "For the Freedom of the East."

Several theatres have engaged soloists to participate in the Liberty sings which are being held as part of the loan drive. This is unusual for Philadelphia houses, and the managers are reporting success with the experiment.

Pennsylvania Lowers Age Limit for Operators

Coming to the rescue of the motion picture exhibitors of Pennsylvania who have been confronted with an alarming situation because of the large number of machine operators entering the service of the nation, the State Industrial Board of the Pennsylvania Department of Labor and Industry, has just announced at the capitol in Harrisburg that it has reduced the minimum age limit for operators from 18 to 16 years. The change in the age limit comes in the form of an amendment to the industrial code of the state, and the board makes it clear that the plan is operative only for the period of the war.

Buffalo Faces Many Hardships

Car Strike and Epidemic Unite to Keep People from Theatres—Exhibitors Forge Calmly Ahead

BUFFALO, N. Y.—Buffalo theatres are having a hard time of it these days what with a street-car strike, "gasless" days, and now talk of closing up all together on account of the "flu" epidemic. Last week the employees of the International Railway Company walked out and are still out, with the result that business has reached a low ebb at all the down-town houses, with the climax reached on Sunday when the only way to reach the theatres was via the O'Sullivan route. On the Sabbath not a wheel was turning because of the combination of the car strike and "gasless" day, so that what is usually the biggest day of the week was the smallest.

Now the Spanish influenza scare has reached town and one of the leading newspapers is favoring a complete shutdown of all public places including the theatres. A meeting was called by acting Health Commissioner Irving Gram this afternoon at which were representatives of the local theatrical interests to discuss whether it was necessary to close up at this time. The result of the evening was that it has been decided to start at once a widespread campaign on the screen and in the newspapers telling people how to ward off the disease. The idea of closing up the theatres has been put aside for the moment. One of the big things in favor of keeping them open is the great help which the exhibitors are giving to the local loan campaign.

At present the end of the strike is not in view and the theatres are losing hundreds of dollars daily as a consequence. Were it not for the many motor cars in use, a shutdown would be necessary. Shea's Hippodrome has Doug. Fairbanks in "He Comes Up Smiling," and the Strand "America's Answer," and many fans would like to see these pictures, but alas—the strike forbids it. If the strike continues Buffalo will have a hard time to reach its loan quota because most of the bonds are sold in the theatres, and with the present audiences, speakers are working in vain. Exhibitors are praying for an early end of hostilities.

Charlie Chaplin is just as big a favorite with the second-story men as he is with the millions of honest persons who see him daily, with the result that today the local branch of the First National Film Company is minus one of their Chaplin Liberty loan pictures, which according to the report given the police, was stolen Sunday evening from the office at 145 Franklin street. The local Artcraft-Paramount office, which is in the same building also was entered by thieves and seven reels of "The Whip" stolen. Somebody is going to have a nice little show of their own—when the machine and a bed sheet is stolen.

Harold B. Franklin, manager of Shea's Hippodrome, had charge of the entertainment features at the weekly luncheon of the Buffalo Advertising Club in the Hotel Lafayette. Mr. Franklin arranged a great bill of film features and acts from the various theatres.

"America's Answer" is at the Strand this week, being shown at regular prices. Manager Earl L. Crabb has "Lest We Forget" booked, but had to lay it on the shelf in order to comply with the request of the Government that the war picture be shown. However, Mr. Crabb will show the Metro feature at a later date. The local papers have been giving "America's Answer," some excellent notices.

Enrico Caruso and his bride will be the guests of the local Artcraft management Thursday morning at a special screening of the famous singer's first picture, "His Cousin." Caruso sings in Buffalo in Broadway Auditorium Friday evening. With his presence every exhibitor in western New York will be sure to be on hand at the Hippodrome. It is hinted that Caruso may consent to sing for the local managers.

Manager F. Webster of the local Select branch showed exhibitors "Stolen Orders" the other evening and is now being flooded with bookings for this timely feature.

Manager Harry Greenman is doing some great work for the Liberty Loan at the Victoria theatre. He is being helped by Boy Scouts and pupils from the surrounding schools in getting subscriptions with the result that other exhibitors will have to hustle if they expect to beat him.

All the loan films are being thrown on the screen each evening at Lafayette Square and the stars are doing their bit in attracting large crowds to buy bonds. The screen was erected by Harold B. Franklin, manager of the Features Bureau of the local committee.

The News-Strand Local Events this week is showing scenes of the local street-car strike, and as the employees of the railway see how easy it is for folks to get home via auto or auto truck they are somewhat dubious as to whether the people will urge an early settlement. As a matter of fact the folks seem to be enjoying it. Today the Strand camera man "shot" some excellent views of the Royal Italian Grenadier Band as it marched up Main street.

Rose Tapley Honored in Chicago

Rose Tapley, special representative of the Famous Players-Lasky Corporation, has been honored by the board of managers of the Women's Association of Commerce, of Chicago, who have elected her chairman of the association's Motion Picture Committee.

Special Correspondence of Interest

Keystone Censor Waxes Warm

Declares National Board Is Camouflage, But Defends State Censors —Points Out Loopholes in Censorship

HARRISBURG, PA.—Declaring that the "National Board of Censors is a camouflage and is deceiving few people," and that federal control of motion pictures "is not feasible at this time," Dr. Ellis P. Oberholtzer, of Philadelphia, secretary and member of the Pennsylvania State Board of Censors, appeared on September 30 before the Harrisburg Ministerial Association and made a peppery speech in defense of legalized state censorship. It was at his own request that he was granted a hearing by the association whose special committee recently, after viewing several hundred motion picture shows, criticized the work of the State Censors and the law under which they are operating.

Dr. Oberholtzer admitted that under the existing law in Pennsylvania many parts of pictures which he does not deem proper are approved and go before the public, but he contended that the pictures are censored as closely as the law admits. He pointed out that there are only three States besides Pennsylvania which have State censorship laws—Ohio, Kansas and Maryland—and declared that the principle of legalized State censorship can be applied to the best advantage only after it has been adopted by 20 to 25 additional States.

This statement he based on the assertion that so long as only a few States have censorship the picture-makers will continue to produce what in many cases are indecent and salacious pictures in the belief that such films will prove the greatest drawing cards. It is his idea that if a large number of States enforced strict censorship so many eliminations would be made throughout the country that the producers could not afford to see the films so generally hacked to pieces, and the result would be the production of a class of pictures that would be clean in their original form.

While referring specifically to Pennsylvania's censorship law Dr. Oberholtzer, though admitting that it is far from being a perfect enactment, said that it is the best that has yet been passed by the Legislature of any State.

"The law," he said, "should never be repealed. It should never be changed except for the better."

The biennial session of the Legislature will convene at the first of the year and apparently there is no concerted movement for repeal of the law, Dr. Oberholtzer declared. Some dissatisfaction has been expressed among Pittsburgh exhibitors with that provision of the act which requires that the board's official seal of approval be shown on all films, and there may be an effort made to amend the law so as to eliminate that provision. Generally speaking, however, there is no united effort on the part of exhibitors this season either to have the law repealed in its entirety or to have its "teeth" extracted.

Relating to the general scope of the work of the Pennsylvania censors, Dr. Oberholtzer said that many of the producers and many of the exhibitors are cooperating with the board in its efforts to provide the people of the Commonwealth with only healthy, clean, entertaining if not instructive films. The exhibitors of Philadelphia and Pittsburgh are now under the control of the board, but films brought in from Buffalo, N. Y., exchanges are causing the board much trouble, as in the Erie and northern tier counties bordering on New York State.

"All films now, before they can be exhibited in Pennsylvania, must come before the board for approval," Dr. Oberholtzer added. "We keep six machines going day and night. The three members of the board cannot watch all of these and, unfortunately, the number of inspectors is too small. When anything questionable in a film comes up, two members of the board have the power to eliminate it. Some idea of the work that comes before us may be gained from the fact that in 1915 there were 20,000,000 feet of original film examined; in 1916, 17,000,000, and last year between 14,000,000 and 15,000,000. That represented practically the entire production of the United States and a considerable proportion of the films produced in Europe.

"I know that the board ought to do more than it is doing or has done, but no board is now doing so much to check the evils complained of as the Pennsylvania board."

Dr. Oberholtzer said that Pennsylvania represents 8 per cent. of the entire field in the motion picture market, but that so long as there is but one State "with high standards" the censorship cannot be expected to influence the studios.

"They are not making pictures for Pennsylvania," he added, "but for New York and all the rest of the States."

Loan Films Aid Workers in Atlanta, Ga.

The newspapers in Atlanta, Ga., are devoting columns to the great aid the special Liberty Loan films are giving in the Fourth Liberty Loan campaign.

The Four-Minute Men have begun their campaign in the theatres and movie houses, and the feature Liberty Loan firms made by famous producers and their stars are being shown in addition to the regular program at several theatres.

Horrors! Can Pictures Be As Bad As That?

ROCHESTER, N. Y.—In connection with the annual report of the Rochester Society for the Prevention of Cruelty to Children, Superintendent Richard S. Redfern took occasion to blame the picture shows for a good share of the matrimonial troubles of the city, which his report showed to be on the increase.

"The women of to-day," he said, "are getting outside the home more and more. And one important reason for it is the moving pictures. Of course the movies are not entirely to blame for neglected homes, for there are other factors, such as automobiles and the temptation of large wages that are offered in so many lines of work. In fact, the whole tendency of the day is to bring women more and more out into the world and away from their husbands and children. Such at least seems to be the case in Rochester, judging from the abnormal increase in cases of delinquent husbands last year. But it is quite evident to me that the influence of the movies in this respect is bad. There are women who spend many of their afternoons in the movie shows, getting home late in the afternoon, tired and in no condition to provide a comfortable welcome for their husband. When he arrives from work, a cold and cheerless home awaits him. What is the result? He decides that married life is all wrong and he declares that he will not pay another cent for the care of his family. All of these cases are not confined to the poor classes. In fact, we find all too many cases where the husband is making good wages and is abundantly able to care for his family. I am not condoning the delinquent husbands, but I maintain that it is not always their fault."

Grace Wynden-Vail Now At Malden, Mass.

Grace Wynden-Vail, who as publicity manager for Southern Paramount and Artcraft Pictures Company at Atlanta, Dallas and New Orleans, made scores of friends in the South, is located at Malden, Mass., for this season, where she is assisant to Manager William Bradstreet at the Auditorium theatre.

Mrs. Vail is also in charge of the publicity for the Auditorium theatre and the Mystic picture theatre. The Auditorium plays dramatic stock.

Spanish Influenza Takes Two Novotny Brothers

The many friends of Charles A. Novotny, chief auditor of the Wm. L. Sherry Service, New York, will be grieved to learn of the death of his two brothers, Will and Frank, both of whom died September 25 at a Connecticut army encampment, victims of the strange prevailing epidemic known as Spanish influenza.

Gathered by Our Special Correspondents

Texas Town Experiences Price Raise

DALLAS, TEX.—A unique event was staged in Hillsboro, Tex., last week when Edward Rowley, of the firm of Robb and Rowley, opened the newest addition to the R. and R. string of Southwestern theatres, the Best. The event was pulled off with the co-operation of Harry Owens, Dallas manager of Paramount, who motored to Hillsboro for the opening.

Coincident with the opening of the house, which was bought from Tom Gaines, who is entering the service, the first gun of a campaign for higher admission prices in that city was fired. The attraction was Mary Pickford in "Johanna Enlists" and Fatty Arbuckle in "The Cook," and, according to Mr. Owens, this double bill stood 'em up for nine hours during the day, something unparalleled in the annals of Hillsboro, which is a thriving town of 10,000 population in North Texas.

The Best theatre has been enlarged and otherwise improved. The entire Paramount output has been booked for this and next season. This is the fourth Texas city that Robb and Rowley have invaded. They own theatres in Abilene, population 13,000; San Angelo, 10,000, and Big Springs, 4,500, in addition to their newest house in Hillsboro.

Newsy Notes About Texas Exhibitors

DALLAS, TEX.—J. H. Snell has opened the new Queen theatre at Sweetwater, which inaugurates competition in that town for the first time in a number of months.

Burns and Burns have bought out D. A. White's Kozy theatre at Hobart, Okla.

Theodore Polemanakos, former owner of the Crown theatre in Houston, and famous for his wine buying proclivities in the halcyon days when Texas was wet and he desired some other fellow's service, has broken again into the game by buying the Opera House at Greenville.

Joe Clemmons, of Beaumont, is mighty popular these days among exchange men, the reason being that in addition to being the owner of the Tivoli he is likewise opening the new Liberty there in October.

Rickson in Chicago for Division of Films

R. E. Ricksen, who was in charge of the publicity for the War Exposition, recently presented in Chicago by the United States and Allied Governments, has been appointed manager of the Chicago office of the Division of Films, Committee on Public Information, which has been opened at No. 39 La Salle Street. The Chicago office will keep in close touch with all activities of the Division of Films in the Middle West.

Gasless Day Helped Theatres

Buffalo Houses That Cater to a Large Automobile Trade Report That Gasless Sundays Do Not Hurt Their Business

BUFFALO, N. Y.—Houses in Buffalo that cater to large automobile trade have not been hurt in any way by the gasoline saving order of Fuel Administrator Garfield. Harold B. Franklin, manager of Sheas' Hippodrome, which house is usually surrounded by machines on Sunday afternoon and evening, said that his business was excellent all day and evening.

He attributes this to the fact that persons being unable to go out of town, picked the "movies" instead. Earl L. Crabb, manager of the Strand, said that he noticed many of his motorist patrons in the audience Sunday evening, they having come to the house in street cars. However, neighborhood houses got a goodly share of the folks who usually motor to the big downtown houses.

Manager E. O. Wineberg of the Elmwood and Harry Greenman of the Victoria, the two largest neighborhood houses, reported that many car owners in their district, who usually attend the big theatres downtown on Sunday, were seen in their audiences.

It was thought at first that the order would keep many away from the downtown houses, but the opposite seems to have been true, which goes to prove that Buffalo movie fans are glad to do anything to help win the war.

Earl L. Crabb has motored to Syracuse with the big Strand camera car to "shoot" scenes at the New York State Fair for the News-Strand Local Events. The films will also be shown at the Strand, Syracuse, a Mark-Brock house. Mr. Crabb will develop and print the films in his own studio in the Strand theatre and the Buffalo *Evening News* will give the pictures some front page publicity. Mr. Crabb also plans to film the Batavia and Hamburg fairs.

Buffalo houses have been doing a tremendous business during the first week in September, the Strand having broke all financial and attendance records. Sheas' Hippodrome has been doing phenomenal business, said Harold B. Franklin to the NEWS representative. This is true of most of the downtown and neighborhood houses. The close of the beaches, the return of the local vacationists and the growing popularity, as well as the improved presentation of the pictures, are among the reasons given for the business boom.

Winifred R. Sheehan, general manager of the Fox Film Company, who has been confined to the Emergency Hospital, suffering from an attack of inflammatory rheumatism, the result of a trip on the night boat up the Hudson and a motor trip across state from Albany to Buffalo, has fully recovered and has returned to Gotham. During its trip up the Hudson it is reported that Mr. Sheehan left the window to the stateroom open, with the result that during the night, when a severe storm came up, he was drenched. Upon his arrival in Buffalo, after the cross-state motor trip, he was taken immediately to the hospital, where he was confined several days. Mr. Sheehan is well known in Buffalo, where he has many friends. He was at one time a newspaper man here, having worked as a reporter on the Buffalo *Evening News*.

The Academy theatre has taken up the lead of Sheas' Hippodrome and boosted prices five cents. Manager J. H. Michael announces the raise is necessary if the quality shows given are to be continued. The granting of the boost asked by the musicians was another factor in deciding in favor of the increase. The Academy is showing pictures and has now added vaudeville to the musical comedy stock bill. The Sunday prices, when pictures are shown exclusively, have also been boosted five cents.

Chief Henry J. Girvin spoke at Sheas' Hippodrome one evening last week on "Safety First," during the showing of a film on the same subject made by the Universal Film Company for the Firestone Tire Company. The bringing to the Hippodrome of the Chief of Police was a novel stunt and his speech went over big.

The audience at the Drohen theatre, Dunkirk, N. Y., was thrown into a panic one evening last week by the explosion of a couple of railroad torpedoes, which were placed on the track in front of the theatre by the flagman on a New York Central freight train, which had become stalled at the crossing. Several of the audience rushed out of the building, thinking it was on fire. Chief of Police Fred W. Quandt and officers who were in the vicinity rushed into the theatre and explained the cause of the blast to the frightened audience, and soon after the show proceeded.

Recent Film Thefts Probed by District Attorney

An important conference was held between the members of the Distributors' Division of the National Association of the Motion Picture Industry and District Attorney Swann recently relative to the prevalence of film thefts within the motion picture industry.

The District Attorney's office under the immediate direction of Assistant District Attorney Tally has been extremely active during the last two or three weeks in apprehending the ringleaders in the gang of film thieves who have been operating with great success for the past two or three years.

Among those present at the conference were Messrs. McBride, Hess, Pitman, Inneranty, Atkinson, Schaefer, Goldstein, Johnson, Bickerton, Eltonhead and Executive Secretary Elliott of the National Association.

Dayton Theatres Report Excellent Business

DAYTON, OHIO.—The hot wave that has been in evidence in Dayton for the past few weeks has subsided and business is once more normal.

Mr. Clay Brehm, manager at the Strand theatre, reported that D. W. Griffith's "The Great Love" done more than was expected out of it. The writer did not have the opportunity to get around to the Strand during the showing, but when Mr. Brehm says he had 'em standing they sure were standing.

Heavy competition was felt in Dayton during the run of "The Great Love" at the Strand and just a few blocks up the street the Dayton theatre had them packed in on "Cleopatra," featuring Theda Bara.

Mr. John Seifert at the Ideal theatre sure is taking in the iron men during the past two weeks when "Inside the Lines" and a Chaplin and Arbuckle comedy was showing. Every performance a line was seen down Fourth street and by closer inspection they were found to be heading into the Ideal. Mr. Charles Gross at the Columbia theatre sure has been showing some fine pictures at his theatre. William Farnum in "Riders of the Purple Sage" opened Sunday and ought to please the Dayton audiences.

Mr. Harry Neimeyer selling Pathe releases was in Dayton last week and he sure is getting the "Official War Review" in every Dayton theatre.

The exhibitors in Dayton were all very surprised and very sorry to learn that a motion picture man, Mr. E. J. Banker, met with an accident that proved fatal while out driving in his car.

Conscientious Objectors Converted by Film

"At the conclusion of the performance six of the conscientious objectors in attendance signified their change of attitude and expressed their willingness to become United States fighting men," writes the manager of the Liberty theatre, Camp Pike, after special showing of 'To Hell With the Kaiser.'"

E. L. Hyman, Director of Pictures for the Liberty Theatre Division of the War Department, Commission on Training Camp Activities, has directed all Liberty theatre managers to give special morning propaganda performances whenever possible.

Bureau of Pictures Now in New York

The Bureau of Pictures, of the Division of Films, Committee on Public Information, has been moved from Washington, and is now installed in the New York offices at 6 West Forty-eighth Street. Director Chas. S. Hart announces the appointmentt of William A. Grant, President of the Rathbun-Grant-Heller Company, of Chicago, as manager of the bureau, which will be organized to meet the needs of newspapers for still pictures of the war more comprehensively than has hitherto been possible.

Universal Man Invents Liberty Bond Plan

The Universal last week put into effect a new Liberty Bond plan which abolishes bookkeeping from the records of subscriptions by its employees. The system was invented by C. H. Macgowan, assistant general manager. The officials of the Liberty Loan Committee have pronounced it better in many details than any process previously devised for the taking of individual bond subscriptions.

By Mr. Macgowan's method the corporation may enlist the subscription of all its employees, no matter how large the number, without the necessity of keeping a single written record. This overcomes the greatest difficulty that has been encountered by big institutions in their subscription efforts.

The task of taking subscription of employees on the installment plan has been one fraught with the greatest difficulty in previous loan drives. They were required to keep cash books and ledgers with progressive entries of every payment by every employee. Under the Macgowan plan not a single ledger account or cash book is needed in the entire operation of the subscription payments.

Plans were undertaken by the Universal last week, immediately after its system was perfected, to place it at the disposal of other corporations.

Fox Picture Opens House in Texas

The Opera House, in Greenville, Tex., was opened by Theodore Polemankos, formerly of Houston, on October 4, and the attraction was William Fox's "Riders of the Purple Sage." Polemankos bucked heavy competition from other movie houses there, and likewise is situated about a block from the main part of town. To counteract this, he used a string of gaudy-colored electric lights leading from the main street to his theatre. It is understood that Mr. Polemankos is backed in his latest venture by the Beckhams of Greenville and Abilene, owners of the Beckham and Grace Hotels and other valuable property. Polemankos has booked the Fox program in its entirety for the winter season, although it is announced that the house is prepared to play large legitimate attractions also.

"Cavell" Film Subtitles from Original

Many of the subtitles of "The Woman the Germans Shot," the Plunkett-Carroll production based on the murder of Edith Cavell, are said to be taken direct from the documents relating to the case, and this fact will give, it is believed, an additional point of appeal to the picture.

The role of Edith Cavell in this picture, which was written by Anthony Paul Kelly, is taken by Julia Arthur, who, after having repeatedly turned down motion picture offers, came to the screen to portray this heroine. Creighton Hale leads in support, and the direction is by John G. Adolfi.

Y. M. C. A. Boosts "Around the Clock"

The Y. M. C. A. is conducting some unusual activities to put over the "Around the Clock" series. The pictures reveal war service activities. They are distributed by Universal. The first subject was "Around the Clock with a Rookie." The second one which is just out is entitled "Around the Clock with a Sailor," and the third one, entitled "Around the Clock with a Marine," will soon be issued.

Y. M. C. A. secretaries and workers in all cities are co-operating with Universal exchanges in getting the pictures a wide circulation. In several cities the secretaries have arranged with the telephone company to call up every home in the city and notify the residents that the picture in question will be shown at a certain theatre on a certain night.

Sherry Issues Elaborate Bulletin to Exhibitors

"The Sherry Bulletin" is an elaborate eight-page bulletin issued by William L. Sherry, profusely illustrated, and of great aid to the exhibitors.

It is all summed up in the following modest statement:

"The Sherry Bulletin is starting out modestly. This first number is a puny effort. As the weeks and months go by we expect the little publication to outgrow its present anaemic state and in the course of time to develop gradually into a state of typographical and editorial elegance and excellence that will assure for it an entree and a welcome everywhere, for its own sake."

Indiana Will Prosecute Violators Vigorously

INDIANAPOLIS (Special).—All the motion picture theatres in the State of Indiana were ordered closed beginning October 7 as a means of preventing the spread of the "Spanish influenza" in Indiana.

The order, which was issued by the State Board of Health, is to extend indefinitely and includes under the ban the schools and churches of the State and all public gatherings.

Acting under instructions from the State Department health officers all over the State have declared that the order is to be rigidly enforced and violations will be prosecuted. Between five and six hundred theatres are affected by the order.

John S. Lopez to Direct Production for Moss

John S. Lopez, who has just completed the adaptation and direction of Harry Rapf's latest production, "The Sins of the Children," begins next week the direction of an elaborate six-reel production for B. S. Moss.

Work on the new feature will begin Monday in the Esstee Studios on West 125th street.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"The Talk Of The Town" (Phillips-Universal)—"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."

"Crashing Through To Berlin" (Jewel)—"Extra big."

"The Silent Woman" (Storey-Metro)—"This picture made a lot of friends for Edith Storey."

"Out Of A Clear Sky" (Clark-Paramount)—"Very good. Average business for three days."

"Peck's Bad Girl" (Normand-Goldwyn)—"Pleased. Drew better than her previous picture. Type of picture for her."

"The Clutch of Circumstances" (Corinne Griffith-Vitagraph)—"Star absolutely unknown. Has not much action to story although not a bad program picture. Business Rotten."

"Riders of the Purple Sage" (Farnum-Fox)—"Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful."

Editor's Note: The Box Office Report chart includes all pictures released since July 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph).....Aug.	Average	"Fair."
BACK TO THE WOODS (Normand—Goldwyn)...July	Average	"Not bad; rather tame; got by, that's all." All out door; rather thin story, but well produced." "Good picture." "Picture only fair; poor ending." "Mabel don't draw." "Average."
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that American stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama.'
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Poor	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much, Lyttel popular here." "Average."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CITY OF DIM FACES, THE (Hayakawa—Para.)..July	Big	"Very good business." "Business above average." "One of the Jap's best." "One of Jap's best pictures; average business." "Best yet." "Good picture." "Fair."
CLAWS OF THE HUN, THE (Ray—Paramount).July	Extra Big	"Fine, went over big." "Very fine production." "Big opening two days. Dropped slightly." "Big. Very strong." "Excellent. Very good picture; good acting; brought them back." "Star liked; play liked." "Big for week." "Biggest thing he ever made." "Very good."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DANGER MARK, THE (Ferguson—Artcraft).....July	Average	"Very good." "Not the kind of picture that has drawing power." "Poor business for three days." "Star does not draw." "Great acting; story slightly muddled." "Ferguson" best." "One of Miss Ferguson's best pictures; patrons well pleased." "Average for week." "Star big favorite." "Good." "Good picture." "Very good." "Average."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FALLEN ANGEL, THE (Pearson—Fox).....July	Average	"Good society drama." "Fair, have seen better." "Just Fox; that's not much to brag about." "A sex play; star does not draw." "Average."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRST LAW, THE (Castle—Pathe).....July	Average	"Average Castle picture." "Big to average." "Good picture."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average."
GHOST OF ROSY TAYLOR, THE (Minter—Mutual) July	Big	"A good bet." "Big." "Ordinary picture, but pleasing." "Pleased nicely." "Good." "Average." "Big." "Star better liked each picture." "Minter well liked; second night better." "Big."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Average	"Pleasing; a few weak spots." "Fair picture."
GLORIOUS ADVENTURE (Marsh—Goldwyn)....July	Big	"Audience well pleased." "One week to average and big business." "Audience well pleased." "Not much—story improbable; acting and settings pull it through." "Good picture; drew fair for hot weather." "A pleasing picture, but no drawing power for me." "One of Mae Marsh's best. Drew well in extremely hot weather." "Pleasing picture." "Average." "Average." "Marsh's poorest picture, did not please." "Star doesn't draw." "Very fine." "Good program picture, but can't seem to interest them in Mae Marsh."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Great picture, a little slow at the start." "Great picture." "A 100% picture; timely, well balanced, splendid cast, great all around." "Extra big." "Regular riot, pleased all." "Extra big." "Not a Birth of a Nation by any means; drags slow until last reel or two." "Big business to average." "Many said better than Hearts of the World and not so sad." "Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average."
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days."
HELL BENT (Carey—Universal Special).....July	Average	"Good lively Western play. This star should be pushed ahead." "Good satisfaction."
HER BODY IN BOND (Murray—Universal).....July	Extra Big	"Hot weather, but picture went big." "Extra big."
HEREDITY (Castleton—World).....Aug	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big."
HER PRICE (Pearson—Fox).....July	Big	"Went big here for six days." "Had nice returns from this one." "Sex type; failed to draw. Dark picture all through." "Average." "Ordinary picture." "A very creditable picture." Good."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture" "An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Gee! but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LESS THAN KIN (Reid—Paramount).....July	Big	"Very good." "Extra big." "Big to average." "Good." "Average."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MISS INNOCENCE (Caprice—Fox).....July	Average	"June Caprice gets no business." "Average." "Fair story." "Fox only average here." "Splendid production; June Caprice's best vehicle since 'Miss U. S. A.'" "Fair."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has niot been equalled since. Better try another along those lines." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept.	Big	"Very good picture, extra big business."
MY FOUR YEARS IN GERMANY (First National)..	Extra Big	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week. "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big."
NO MAN'S LAND (Lyttel—Metro).....July	Big	"Very good." "Average." "Big." "Fair."
ONE THOUSAND DOLLARS (Earle—Vitagraph).July	Average	"Not drawing card for Saturday."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business."
OPPORTUNITY (Dana—Metro).....July	Average	"Average picture." "Star well liked; poor picture." "Big. Good clever comedy." "Good program picture." "The kind that makes you forget your troubles." "Very good." "Star liked; picture good." "Big." "Average." "Average picture." "Star liked best in this kind." "Poor picture; Metro pictures are getting poorer and poorer."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
OTHER MEN'S DAUGHTERS (Hyland—Fox)....July	Average	"We did an average business for a whole week." "A good picture." "Very good program offering." "Not a very wholesome story." "Fair picture; absolutely no draw whatever." "Average."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run."
OVER THE TOP (Empey—Vitagraph)	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."
PAIR OF SILK STOCKINGS (Norma Talmadge—Select).....	Big	"Star becoming more popular with each release." "Big."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe.' "A regular Hart picture, but poor; Hart is going. I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked."
SAFETY CURTAIN, THE (Norma Talmadge—Select) July	Big	"A great picture." "Good production—kept business to average in exceptionally hot weather" "Average Norma picture; her's are always good." "Good; star is extremely popular." "Norma is as popular as ever." "Fine show." "Fine picture; good business two days." "Big three days, average four days." "Very pleasing."
SANDY (Jack Pickford—Para.).....July	Average	"Good." "Fair program offering; average business two days." "Fair picture." "Dandy picture." "Fair only; not Jack's best by any means." Satisfied everybody." "Good story." "Too bad Jack leaves us." "Fair." "Big." "Went big." "Big." "Jack Pickford well liked in this." "Only a fair day."
S VAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best."
SOURCE, THE (Reid—Paramount).....Sept.	Average	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage."
SUCCESSFUL ADVENTURE, A (Allison—Metro) July	Big	"A real good Southern picture is good for a change." "Good." "Good picture, but weather too hot." "Excellent." "Not a good drawing card. Picture well liked." "Fair."
STILL ALARM, THE (Pioneer—State Rights).....July	Big	"Went extra big solid week amid hottest weather in history of city."
TANGLED LIVES (Morey, Blythe—Vitagraph)....July	Average	"Good picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great."
TINSEL (Gordon—World).....July	Average	"Poor title; did average business for two days." "Four days. Many good comments." "One of the best Worlds." "Average." "Average seven days."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
TO THE HIGHEST BIDDER (Joyce—Vitagraph).July	Average	"Fair picture, and star one of the best going with her flowerlike face and womanly appeal; but for the love of Mike, what's wrong with the pictures they give her. Business rotten." "Poor picture." "Good show and good acting." "Poor picture, took off second day." "Good."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner."
UNCLE TOM'S CABIN (Clark—Paramount).....July	Average	"Just a fair kid's picture; pulled off pronto." "Good for matinees—poor for night. Good picture of its kind." "Average for me." "With aid of colored singers in lobby managed to put this over. Personally thought it awful." "Average." "Big." "Took great; stood them up; star liked." "Average." "Didn't draw." "The best Clark picture in many months." "Poor." "Nice picture; Clark good." "Fair." "Hackneyed production very dull."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Average	"Picture went big; good picture." "Average."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Viviette" (Paramount)—"Real entertainment." "Average picture."

"The Mad Lover" (State Rights)—"Extra big in large downtown house."

"The Shuttle" (Select)—"Big for two nights in small town."

"Up Romance Road" (Russell-Mutual)—"Good, but why the title. Well liked, business good."

"Kidder and Ko" (Pathe)—"Good comedy drama."

Exhibitor Service Bureau

Getting Over the Full Bill

You Will Probably Reach More People If You Know How to Advertise the "Other" Subjects

ADVERTISING the motion picture changes just as the public desires in photoplay entertainment progresses. We have always said that it is foolish for any person to attempt to lay down for you a set of hard and fast "rules" for motion picture advertising, for, besides the rules of common sense, "there ain't no such thing."

What would have been good advertising for the photoplay two years ago will ignore the main appeals that you may have today. Not only are the pictures themselves not the same, but, even if they were, you would have to make a different sort of an appeal to the public. And one of the great factors in bringing about that state of affairs is the education of the hundreds of thousands of fans. A great portion of them know more about the stars and productions than do many of the exhibitors themselves.

Two years ago we did not advertise at all, meaning by the "we" the greater part of the showmen of the country. It is unfortunate that the motion picture exhibiting business was built on the wrong plane. The men who put their money into it in the early days did it as an experiment—very much in the same spirit that a man started the sideshow on the side street. He depended on the people who passed by his "stand" to come in.

At first he used painted banner, and probably he advertised "The Great Train Robbery" in a conglomeration of colors. He expected to clean up on this picture and get away to some other town, and he usually did. But after this there was the nickleodeon, and the manager was looking for new things. He took to the motion picture because it was a novelty, but he soon found that his patrons were paying more attention to the "show" generally upstairs than he was to the shooting gallery and the penny-in-the-slot machines in the arcade.

Then came the day of the "moving picture show," and all of the exhibitors in those days thought that all they had to do was to fill the front of their houses with glaring bills and take in the money. They counted on the people walking around the streets and deciding on which of this or that picture they would rather see. The patron was governed simply by the bill, for the motion picture theatre and the newspaper were almost enemies. There was nothing in common between them. The picture house depended on the bally-hoo and the newspaper naturally resented the fellow trying to do business on the main street without advertising.

Then the feature gradually stole in. The idea grew and it has stuck. Then came the star feature with its advertising. It came to be the common rule to use a picture of the star, his or her name, the title and then let it go at that. In the past few months there has grown up the conviction that there must be selling arguments with the pictures even though the stars are there. And this selling argument idea has accumulated until most of the wise exhibitors have accepted it.

But there is another factor that has entered, and this comes in the words of an exhibitor, who writes:

"I have enjoyed your advertising articles and they have given me a great many hints. But you seem to have put all of your emphasis on exploiting the main feature and forgetting the rest of the program. Now I have to give the people something more than a single feature. I have to draw them to the theatre on something more than one offering. I can take Mary Jones and advertise her to the limit, but I won't get the business unless I can convince the people that I am giving them a full offering."

From another source comes this:

"You tell us to center our advertising on one thing and not to say to the public that this is an unusually big bill or anything of the sort, but it remains that the people who live in my town feel that they have to have a bargain, that they have to get a lot for their money before they will come to the theatre."

Now in the first place the theatre that has sought to build itself on the bargain basis is not a theatre that will last. A department store can afford to devote certain days of the week to bargain offerings, but its business is founded on the principle that it fulfills all the needs of the people within its limits. The amusement business must be exploited along the somewhat different lines—that it fulfills not only all the WANTS, but even the UNEXPRESSED DESIRES of its patrons. It must anticipate rather than merely "offer."

It must put over the appeal. It must impress upon the public that this is a show AS A WHOLE that they cannot afford to miss. It must tell the public WHY this is an offering that has the appeal.

Once, when we were in charge of certain editions of one of the largest papers in the country we designed a front page that we thought was one of the "very prettiest" pages that we had ever seen. We expected to be praised for the very fine effect that we had obtained. But instead of that the managing editor called us to the carpet and asked why we had played two stories with equal prominence. Our "very clever" answer was that the two stories were of equal value and that we could not decide which was the most important and so we had used both of them.

"There is only one story of the day," he replied, "and it depends on you to make it that. There is only one story to sell the newspaper. If you cannot tell, make it one or the other, but make it ONE."

And that is a mighty safe rule to apply to a motion picture theatre, but the difference is that the manager generally knows mighty well what is the main thing to play up. But the other trouble is that we have been taught that all we have to do is to use a picture and the name of the star and the title and to let it go at that. Provided that you add the selling argument this is all that you need for the house that is offering the feature alone and then turning them out and getting a new crowd in.

Two years ago the manager who thought he had an excellent presentation had the feature and the comedy and he let it go that way, but there are a lot of others who have realized that in their particular communities they need the news reels and the scenic or the educational, or musical numbers to appeal to the great majority of the people. These are the ones who are asking to know how to advertise their full offering.

Never forget your main attraction. We have seen at the Rivoli and the Rialto six hundred feet of film shown that we would have advertised ahead of anything else on the programme from the point of view of personal satisfaction. But, after all, it is like the fellow who goes in for a table d'hôte dinner. His main reason for going is that he expects a meat dish that will satisfy him, but perhaps it will be the salad or the dessert that he remembers in the end. But the restaurant man could not have afforded to have advertised this salad or this dessert. He must feature the big dish and take things that you and I like better as an incidental.

Now let us take the theatre that wants to offer the "bargain bill." Our advice is against it. You cannot afford to line up one day as giving more volume of entertainment than any other unless you get money for it. You are not only selling the entertainment that you have today, but you are having to bear in mind that you have to sell your program today, tomorrow, and every other day that you remain in charge of your showhouse.

So, except in unusual cases the feature is the main offering, but the point is that you want to impress something else on the public—the fact that you have the satisfaction of all amusement desires.

Now for the purpose of illustrating this we have taken two ad-

(*Continued on page* 2541)

How to Get Over the Real Appeal to Every Possible Patron

These are two sixteen inch, three column advertisements of the Circle Theatre, Indianapolis, bringing out not only the selling points of the feature, but of the other attractions. See article opposite



Another Brilliant Star in the Exclusive Circle Constellation.

Elsie Ferguson, the rising dramatic actress who stepped from Broadway to the silver sheet not a couple years ago and scored such a success that she immediately became recognized as one of the screen's most brilliant lights, will grace the Circle program during the coming season. Quite the most notable group of stage and screen celebrities ever appearing on one bill under the one roof or stage for one year has been signed up for the Circle, in addition to Miss Ferguson, Douglas Fairbanks, Mary Pickford, Geraldine Farrar, Nazimova, Anna Pavlowa, Tommy Meighan, Fred Stone, Wallace Reid, Lasky Players of the Follies, Marie Dressler, Mabel Normand, the Talmadge Sisters and other favorites who will entertain you at the Circle. Mr. Griffith, whose name is synonymous with the highest type of motion picture production, has also signed up many productions such as presented during the past season, with Lillian Gish and the others who have gained fame by virtue of their work in his productions, including the Griffith Players, Dorothy and Lillian Gish, Robert Harron, Constance Talmadge, Carol Dempster, Bessie Love, Clarine Seymour, Eugene Ormonde, Elmer Clifton, Josephine Crowell, Lucille Lee Stewart, Ralph Graves, Lillian Langdon, Ruth Handforth, Mae Marsh, Robert Anderson, Mildred Harris Chaplin, Seena Owen, Creighton Hale, Frederick Burton, Howard Gaye, Walter Long, Tully Marshall, Jack Mulhall, Eugene Pallette, Adolphe Lestina, Loyola O'Connor, Vivian Rich, Jeanie Macpherson, Antonio Moreno, Miriam Cooper, Raoul Walsh, Henry Walthall, Blanche Sweet, Jack Pickford, Owen Moore, Mae Murray, Francis X. Bushman, Beverly Bayne, Matsui Sumako, Constance Binney, Anita Stewart, Mahlon Hamilton, Zasu Pitts, Theodore Roberts, Thomas Meighan, Wanda Hawley, Ann Little, Dorothy Dalton, Jack Holt, Wallace MacDonald, Sessue Hayakawa, Tsuru Aoki, Goldwyn Players, Rex Ingram, Alice Lake, Ethel Grandin, Mae Busch, Pearl White, Ruth Roland, Marguerite Clark, Lila Lee, Jack Dempsey, Milton Sills, Bryant Washburn, Enid Bennett, Fatty Arbuckle, Mabel Normand, Mack Sennett Bathing Girls, Ben Turpin, Harry Gribbon, Phyllis Haver, Louise Fazenda, Gloria Swanson, Wallace Beery, Raymond Hatton, Chester Conklin, Mack Swain, Polly Moran, Minta Durfee, Charles Murray, Al St. John, Marie Prevost, Gale Henry, Billy Bevan, Heinie Conklin, Andy Clyde, Harry Gribbon, Harry McCoy, Ford Sterling, Alice Davenport, Peggy Pearce, Harry Depp, Vernon Dent, Edgar Kennedy, Hank Mann, Billy Franey, Dot Farley, Sunshine Sammy, Billy Armstrong, Louise Carver, Jimmy Finlayson, Andy Clyde, Harry Myers, Lee Moran, Eddie Gribbon, Billy Mason, Vera Steadman, Charles Arling, Noah Young, Lloyd Hamilton, Bobby Vernon, Billy Franey

WHEN HE COMES BACK

Do You Work Upon the Successes of a Player in the Past?

SUPPOSE you have an unusually good picture that causes comment of the public and that in this the work of some player stands out? Do you remember that fact and do you use it for your benefit in exploiting the next picture in which that player appears?

If you are one of the managers that keeps himself close to his public you will overhear a great deal of comment. We do not advise the manager to ask his patron for his opinion of a particular film. Often the patron will not express his real feeling; in other cases it simply invites adverse criticism that would not be voiced. But the comment that you overhear, that comes to you directly is the valuable sort.

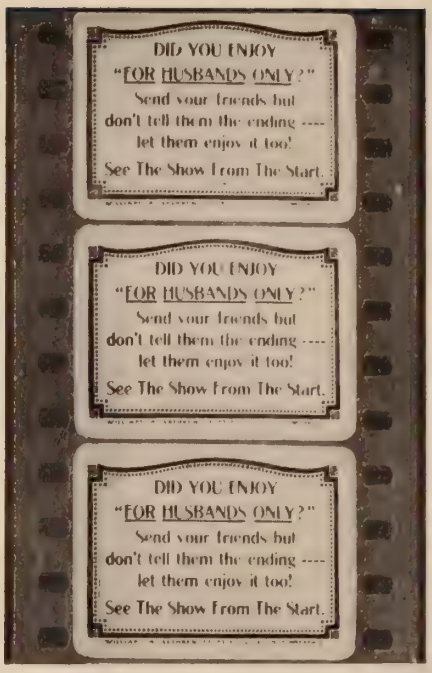
Recently in an unusually fine production one player made a pronounced impression. A manager tells us that he used this in a way that brought him greatly increased returns in the next picture in which the player appeared, although the name of the actor did not figure in any of the producer's advertising. But the exhibitor had saved his scene cuts of the first production and used cut outs of the player from these and the second and then featured in his lobby the fact that such and such an actor was coming again.

Everybody who had been impressed with the first picture came. Just a little thought added many dollars to the box office receipts.

Town of 5,000 Runs Films Ahead of Big Cities

Is this a record? T. E. Barnes, manager of the Mission theatre in Sulphur Springs, Texas, a town with a census population of 5,151, is believed to be the only exhibitor in a city of that size who gets a print of a new weekly direct from New York and shows it several days before his key city of Dallas gets the same picture. He is running the Pathe news weekly and is making it one of the features of his program.

He is pursuing the same policy with many of his feature productions and recently he played the first of the Lila Lee pictures, "The Cruise of the Make-Believes," several weeks ahead of the Queen theatre in Dallas. Mr. Barnes declares that he has built up a large trade in the surrounding country by being able to advertise that he shows pictures first in his whole section of the country and that the added expense is justified by his receipts.



These inexpensive trailers make people talk more about current pictures.

Trailer Urges Patrons to Tell Friends About "Talk of the Town"

HERE is an idea that will appeal with an unusual picture.

Arthur G. Stolte, manager of the Strand theatre, Cedar Rapids, Iowa, had a twenty foot trailer made to be used at the end of "For Husbands Only." It is rather an unusual thing to advertise the picture that has just been projected, but Mr. Stolte found that it was good business because it resulted in more talk about the feature. The simple invitation for those present to "tell their friends" had an excellent effect.

The sentence, "See the show from the start," was coupled up with the newspaper advertising, which gave the hours at which the different performances started.

Mr. Stolte, by the way, has just left the management of the Cedar Rapids house and has taken a position with the midwest "Hearts of the World" company and will go on tour with that attraction.

Phonograph and Organ Used with Farrar Picture

During the premier presentation of the first Goldwyn-Geraldine Farrar picture, "The Turn of the Wheel," at the Standard theatre, Cleveland, O., Manager Joseph Grossman used a phonograph to good results. He obtained one of the largest models of phonographs and placed it on the stage. Two of Miss Farrar's records were used, but with an organ accompaniment which increased the similarity to the natural voice. Three of the Victrola dealers of Cleveland also co-operated by using large pictures of the star and a set of scenes from the production.

SPECIAL SERVICE

Tell Us of Suggestions Follower or Your Better Ideas

ALMOST every week these appears in the NEWS a special service section on some picture, matter prepared by the Exhibitors' Service Bureau. The first of these Special Service sections ever issued was on "Over the Top" and it has been followed by numerous others. In the last three issues "Crashing Through to Berlin," "Talk of the Town" and "The Border Wireless" have been covered. There will be another next week.

We would like to have accounts from exhibitors of the way that they have employed any of the suggestions made in these special sections, for the result is to spur other exhibitors on to try to do things and the net result will be that the producer will afford you more and more cooperation. When you show your interest in getting better results, you are going to have better and better aids supplied you.

And where you have used your own and better ideas, don't fail to let us hear what you have done. In all cases send pictures of lobby displays or stage settings and specimens of the advertising.

This is aimed to be real service and not a series of "stunts" that will land the exhibitor before the city judge or make him the laughing stock of the town.

Real Sawdust Trail Featured in Adrian Theatre

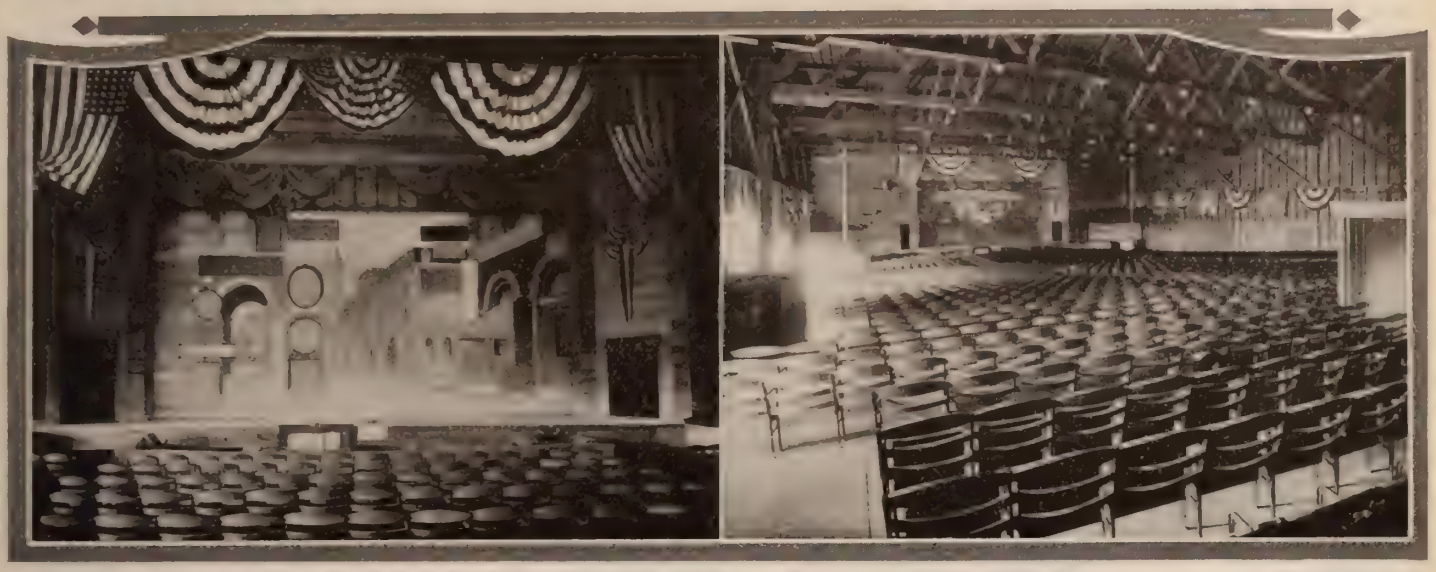
You can hit the "sawdust trail," a la Billy Sunday, if you visit Adrian, Mich., and attend the theatre conducted by enterprising Elwyn M. Simons. Mr. Simons has gone some of the others one better by inviting those who wish to go on the stage and sing to the audience.

Down the aisle of the theatre sawdust is sprinkled and the two young men, who conduct the sing, suggest that every one come on the stage.

"There is always some one in a crowd who likes to go before an audience," says Mr. Simons, "and this satisfies them. The more modest people may set in their seats and sing, but a number always go on the stage. And this brings many who want to hit the trail again or spectators who wish to see who hits the trail."

Mr. Simons has had cards printed containing the chorus of six songs, "Smiles," "What Are You Going to Do to Help the Boys?" "Over There," "Keep the Home Fires Burning," "Liberty Bell" and "We'll Nail the Stars and Stripes to the Kaiser's Door," the latter being the product of an Adrian composer.

Exhibitors' Contribution Toward American Victory



They have real stage settings in some of the Liberty theatres. Here are two views taken at Camp Travis, Texas, where more and more patrons for you, after the war, are being made

By Edward L. Hyman

Film Director, United States Liberty theatre, War Department Commission on Training Camp Activities

SECOND only to the actual fighting man, the exhibitor's contribution toward victory is greater than any other class of industry.

His craft—the knowledge of showmanship—combined with those powers of necromancy afforded by that magic space behind the footlights, enables the live theatre manager, to make his showshop the most potent medium in the land for the selling of Liberty Bonds. He controls the possibilities of the psychological moment because he can drive home to his people the truth that it is their sacred privilege to buy the Government securities of the United States of America. American audiences worked up to this realization will buy until it hurts.

And so, let every exhibitor in this great republic of the West assume his full share of the responsibility which his position calls for. Let him express through his efforts the appreciation he feels toward the tribute paid him by the governmental declaration that pictures are a war-time essential.

And in the name of the hosts of khaki who are fighting for us on the Western front; in the name of the boys in blue who are keeping the sea-paths open; in the name of Democracy and Freedom; and in the fair name of the industry—come! quick! now! put your shoulder to the wheel and help to keep inviolate the unsullied traditions of the American people.

Our country, the greatest democracy of all time, allied with the decent nations of the earth against the menace of the hellish Hun, is fearlessly facing this modern ordeal by fire.

Her tremendous resources, her vast reservoirs of men and materials, are being swiftly developed to that point where they will prove to be the controlling factor in this colossal conquest against Kultur.

And in these days of stress, with the "carry on" note influencing every move of individual and nation, there is no greater servant to the needs of the Government than the motion picture theatre.

Has it not been placed on the essential list by the War Industries Board? Surely the full significance of this splendid recognition has brought home to every exhibitor in the land the signal honor which his Government has accorded him. He has been given a message to deliver and through his forum, which he can make a well-spring of patriotism in the center of his community, he can deliver this message and carry on for Uncle Sam with the same fervor, the same ardent zeal and the same "pep" which is being displayed by our overseas stalwarts.

Pershing's battalion fighting with boyonets, bombs and batteries are crushing Kaiserism over there.

Over here, the exhibitor with his weapons, the screen, the Four Minute Man, the special Liberty Loan film and the patriotic picture, is the soldier who must stamp out the smouldering sparks of sabotage, spread "win the war" propaganda, and help to maintain that intense feeling of loyalty and co-operation which has thus far enabled America to accomplish the seemingly impossible.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

Samuel L. Rothapfel, Rialto and Rivoli theatres, New York.
Thomas D. Soriero, Park theatre, Boston, and Strand theatres, Lowell.
Harold B. Franklin, Shea's Hippodrome, Buffalo.
Edw. L. Hyman, Film Director, U. S. Liberty Theatres, New York.
E. Mandlebaum, Loew's Stillman theatre, Cleveland.
Mrs. Joseph Grossman, Standard theatre, Cleveland.
George J. Schade, Schade theatre, Sandusky.
H. C. Horater, Alhambra theatre, Toledo.
Mark Gates, Dayton Theatre, Dayton, O.
S. Barret McCormick, Circle theatre, Indianapolis.
Theo. L. Hays, New Garrick theatre, St. Paul.
M. W. McGee, Majestic theatre, Detroit.
A. F. Moeller, Theatret de Luxe, Detroit.
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Leo A. Landau, Butterfly theatre, Milwaukee.
Charles C. Perry, Liberty theatre, Camp Cody, Texas.
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Miss Flossie A. Jones, Waukesha Amusement Co., Waukesha, Wis.
Willard C. Patterson, Criterion theatre, Atlanta, Ga.
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Ernst Boehringer, Liberty theatre, New Orleans.
C. A. Lick, New theatre, Fort Smith, Ark.
F. L. Newman, Royal and Regent theatres, Kansas City, Mo.
Herbert J. Thacher, Strand theatre, Salina, Kan.
H. M. Thomas, Strand theatre, Omaha.
Ralph Ruffner, Rialto theatre, Butte.
A. H. Hilton, Paramount Theatre, Lewiston, Idaho.
George E. Carpenter, Paramount-Empress theatre, Salt Lake.
Sam W. B. Cohn, Liberty theatre, Spokane.
G. F. Fullerton, Advertising Manager, Greater Theatres Co., Seattle.
E. J. Myrick, Liberty theatre, Portland, Ore.
A. S. Kolstad, Liberty theatre, Hood River, Ore.
P. E. Noble, Publicity Manager, Liberty and Columbia theatres, Seattle.
Eugene H. Roth, California theatre, San Francisco.
J. A. Partington, Imperial theatre, San Francisco.
Sidney Grauman, Grauman's theatre, Los Angeles.

Your Idea and Ours

HERE are two displays that go to extremes. The Strand theatre, Denver, makes the picture of Fannie Ward practically the whole thing and omits any selling talk on the specific picture. Alhambra theatre, Indianapolis, makes the name of



the production the dominating thing, puts Constance Talmadge in the background and then does not even mention that "Mrs. Leffingwell's Boots" is taken from the famous stage production.

We'll admit that since so many motion pictures have been made from legitimate successes and noted books that the playing up of the author has been very badly overdone in many instances, but certainly here is a case where the designer of the advertisement was convinced that the name of the production was the big thing—and then he failed to tell the public why. We would rather have played Miss Talmadge a little stronger. But there is an excellent sales talk with this picture that doubtless got the people to the theatre just the same.

In the case of the Denver display we fail



to see why anyone except the ardent admirers of Miss Ward went to the Strand during the engagement. A picture of a pretty woman always serves to draw attention to an advertisement, but what is the use of drawing that attention if there is nothing else there. While there is no question about the pulling power of a star's name, the time has passed when the greater portion of the public will go to see a star and nothing else. They want to know something about the picture. The name of the star will make it easier to sell them the specific production, but you have to have the sales argument unless you are depending upon some freak of fortune to get the patronage.

There is one so-called selling line in this whole display and almost hidden away. It is "This vivacious star as Yuki, the Geisha girl, adds new laurels to her most enviable reputation." Now ask yourself: What does that mean to the public? Granted that all of this is true, tell the public WHY she adds new laurels, tell them something about the offering, something about her role, stimulate the heart interest.

Some people are always looking for an excuse; that's the reason they are.

THIS is a splendid example of making the drawing do most of the work. It comes from Rialto theatre, San Francisco, and occupies a space nine inches deep across four columns.

The old story of the moth and the flame is well applied here and when you have the line "He played with fire. How many



of you have done the same?" and then the title and the name of Theda Bara, you have the selling argument of the picture put over in the fewest possible words. In the oval at the foot of the candlestick is a scene from the production, though it is barely noticeable in the great reduction made here.

Recently we made some remarks about the use of meaningless cuts as worse than no cuts at all, but when you can get a drawing of this character that is so full of punch and understandable by everyone you serve the double purpose of catching the eye and then telling your story in almost a single flash.



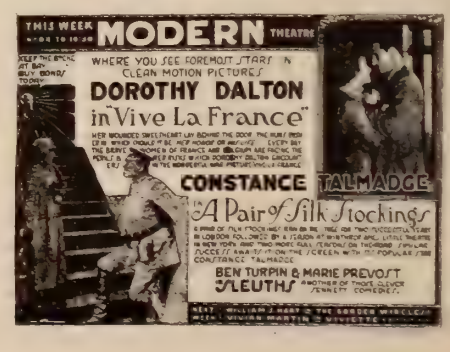
HERE is one of the few cases where we have to hand it to the boxed effects. It is the work of P. E. Noble, who was formerly manager for the American theatre, Butte, and who is now manager of the Columbia, Portland, and advertising manager for the Jensen and von Herberg houses there.

Now Noble had a number of things to say about this picture and he put these over in six different punches, each short and to the point and each separate and distinct. We like especially the way that Griffith was featured as "the master mind of motion pictures." There was a reason for the peculiar method of this appeal—to get into the theatre people who do not ordinarily go to motion pictures, and we haven't the slightest doubt that it will go then.

THIS is always the day.

IT can't be done. The moment that you try to advertise two things in equal value at the same time you are going to cause a confused effect. Now some of the gest advertising that has been produced in these columns has been represented by the work of the Modern theatre, Providence, R. I. But this is not one of them. The only effect that is gained by this display is that of quantity, and, in our opinion, if you are advertising your theatre merely for the mass of the bill that you have to offer you are neither exploiting one idea or are you building for your house.

This one occupies eight inches across five columns. In order to give the "balance" to the advertisement the designer thought that he had to use scenes from both productions. A careful analysis will show which picture belongs to which pro-



What Live Wires are Doing

duction, but you have to "figure" to find out, and when you set a reader off to such a start you offer a handicap.

If you have to give "bargain" bills, why not play up one of your pictures and sell THAT ONE, and then, as the best of business, offer the other one as our well known vaudeville friend, "Added Attraction."

Are your shoestings always untied? Maybe your theatre is.

LAST week we had something to say about the Colonial theatre, Toledo, O., using a quarter of a page and then crowding the display up with a mass of matter. We haven't anything to take back about that, but justice demands us to tell you that the Colonial is not remaining in that habit. This theatre is running mainly Fox productions and has begun to hit the really big points in advertising them.

Here is a quarter of a page on William Farnum in "Riders of the Purple Sage" which, with a little better half-tone work

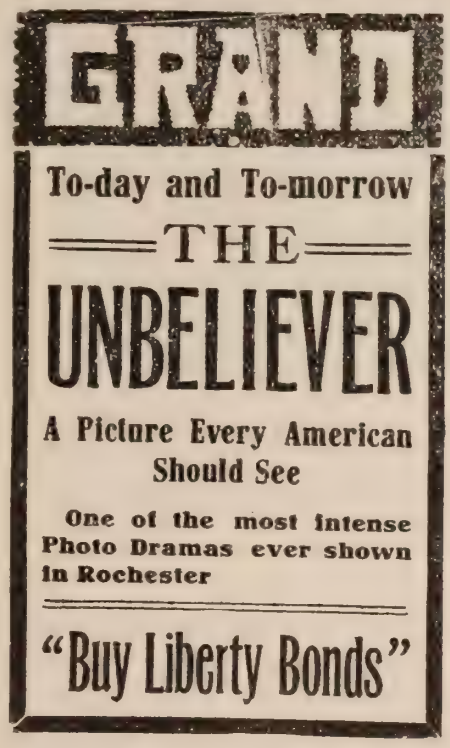


or printing—which ever is the matter—would have been almost an ideal display. There is just one line in this that we do not like and that is: "See the mightiest two-gun fighter that the West ever knew." Now W. S. Hart has been coupled in the minds of the public with the "two-gun" spirit, and the impression that you leave on some people is that this is an imitation of his work. Of course it is not, and it is a production that stands on his merits, but it is a mighty good idea to avoid in all of your exploitation anything that any reader might consider imitative or misleading—especially when there is not the silghtest excuse for this. The designer had already used a picture of Farnum that bore out that idea, so why go further?

If you are as ponderous as a complete one-volume dictionary you will be sought just about as often.

OUR impression is that "The Unbeliever" had been shown in Rochester, N. Y., before it was presented at the Grand theatre, and therefore that house expected that there would be hundreds of people who wanted to see it and who had failed to come at the original showing. Of course that is the theory of return bookings—to get the value of the great amount of word of mouth advertising.

But why make the display as blind as



possible. This display is only 3½ inches single column, and about one-tenth the space that the production deserves, but even if you are not going to use any more space why not make the lines that you use say something. "A picture that every American should see. One of the most intense photodramas ever shown in Rochester." For heaven's sake what a case of mere verbiage.

"They spin not, neither do they sow." It might be paraphrased? "They advertise not, neither do they get business.

HERE is one of the best examples of using cut matter supplied by the producer and of the local advertising designer *thinking* at the same time. Twelve inches, three columns is used by the Trianon theatre, New Orleans, and if this display did not bring the crowds into the theatre nothing will bring them.

The main cut is one supplied by Universal, but a large part of the reading matter is the work of the advertising designer. The only slight fault that we have to find is evidently that of the composition. We would have had the words, "You Can't" and "Play with Fire" aligned or have used a bracket there. There is a clever idea introduced just below the cut under the heading, "What They All Say" where "Grandpa" and "Grandma" and "Sister Sue" and "Brother Bill" are



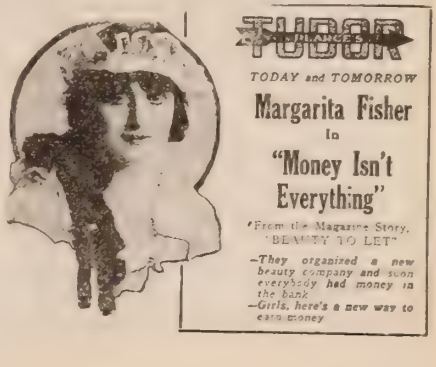
quoted. It shows that it is a picture that will appeal to the whole family.

"For Husbands Only" has been responsible for an unusual amount of good advertising all over the country, but of all the specimens that we have examined we believe that this is just about the best because it involves the right element of spice with the proper appeal to the whole family. Consistent advertising like this will certainly make for a theatre's prestige.

Recently we commented adversely on the fact that the two leading Pearce theatres, the Tudor and the Trianon were being advertised together. We are mighty glad to see that this has been stopped. Now while the Tudor uses smaller space, 3½ inches double, the designer has done splendid work here again. In that limited space there could have been nothing more striking than the largest possible cut of Margarita Fisher, with a few lines of selling argument added.

We want to compliment the Pearce theatres, also, on the new name plates that they are using. The name of the houses with an arrow bearing the word "Pearce's" is effective and distinctive.

As the result of the space occupied and the attractive character of the displays the two theatres dominate the motion picture page of the paper that we have at hand.



Seeing Rialto and Rivoli with Rothapfel

THERE is really a revolution in the program at the Rivoli theatre this week, reversing most precedents and resulting in a novel and satisfying presentation. As all of you know, the ordinary arrangement of the bill at the Rialto and Rivoli theatres is: overture, scenic, musical number, Animated, musical number, feature picture, orchestral number and then the comedy. And to a considerable extent the program was arranged this week, but after it had been printed Mr. Rothapfel saw how he could improve the entire effect and make one of his numbers the more impressive. And so he did not hesitate to do it.

Soon after we began writing these articles we quoted Mr. Rothapfel as saying that if he had his way he would never have a program in his theatre, but that he was compelled to bow to custom in this respect. There is always a certain element that wants to know just what is coming and enjoy full measure of the anticipation. But you will find that the great majority of the regular patrons of these houses rarely look at the program. They take it home and refer to it after the show to make certain just what song that singer sang or who played a certain part in the feature.

Far the larger part of the people come to these two houses because they know that they are going to see a good show and *because they expect to be surprised and want to be.* They know that the spirit of the music and the songs and the settings are going to be linked in together to afford a perfect atmosphere, but they want to have the effect of having this atmosphere instead of theoretically hunting up the umbrella to be prepared for the rainy day. A "surprise" is not necessarily a jar. It may startle for a moment, but then it links in with the remainder of the presentation and the atmosphere is complete.

So, for the first time since either of the Rothapfel houses have been opened, the overture does not start the presentation at the Rivoli this week. It comes second; but wait—

At the first evening performance it is usual for the curtain to go up, revealing the orchestra, and the overture starts. The lighting is in keeping with the character of the number, but this week the curtain goes up in darkness and from the organ there come the chimes and the distant sounds of the organ. The curtains part revealing a wonderful setting by John Wenger, with an altar looking to the open, a single star overhead in the blue sky and the Madonna windows at either side. In the center there is a cowled figure, but the other three members of the Rialto male quartette could not be distinguished. Then the singing of "The Lost Chord" began. The papers tell us about all of the Spanish influenza in New York, *but there was not a person who even coughed during the rendition.* It was the most remarkable stillness that we have ever seen accorded a musical number—until the torrent of applause at the end.

IT'S NOT TOO LATE

Let's Record What You Did for the Liberty Loan

THIS week there are recorded a number of things that have been done by theatres on behalf of the Fourth Liberty Loan. By the time that issue is received the drive will be near an end, but that does not afford any reason why you should not record the things that you have done to co-operate with the Government.

The motion picture industry has been working hard to make this drive a great success and we want to record here the things that you and all the other exhibitors have done. You have your part in winning the war and we are sure that it has been well done. Let us have your story. It will be valuable to other exhibitors for later efforts.

Then comes the regulation overture, Franz Liszt's "Les Preludes," played with the lights all in gold. It is a remarkably descriptive composition, based on the fact that life is a series of preludes to death, but it ends with the crashing effect of the man responding to the danger signal and rushing to his post in the strife that he may regain full mastery of himself.

Now the reason for the switch: After that ending of the "overture," the quartette number would have lost most of its impressiveness and it would not have gotten the wonderful tense attention that it does gain. And then the martial ending of "Les Preludes" is made to enter into the militant spirit of the Animated that follows.

To the music of "Salambo" the Animated opens with a Liberty Loan cartoon showing the Kaiser and the Crown Prince in a storm with the lightning coming from the Fourth Liberty Loan, and in the end the pair of them starting out to "beat it for Berlin." It gets both laughs and great applause and then works into one portion of the Official War Review, captioned "When the Line Bends," and shows the Italians falling on the Austrians, with some fine shots of the big guns at work and the effect of their fire. "La Navarraise" is the music here. Then follow pictures of the French, also aiding in Italy, and their batches of Austrian prisoners, and for these scenes "Doges' March" is used.

Now after this setting what more appropriate picture could be used than those showing the visit of the Italian Alpine heroes who are here to work for the Liberty Loan. And they are shown to "Bersaglierri March."

Then we switch back again to the Official Review, and the first pictures that come are the new French tanks at work, and here "The Spirit of Pageantry" is used. But the big punch comes at the end, with the title "When France Speeds Forward," and we have pictures of the dashing cavalrymen going into battle. Three trumpets give the first few bars of "Marseillaise" and then the entire orchestra bursts into "March Lorraine," and we have another one of those uncontrollable and roof-raising demonstrations that we have been telling you about so often.

The lights come up red and the curtains part, revealing a beautiful Chinese setting looking from a Chinese home with a temple in the background, and then some strain from "Madame Butterfly" is used, and gradually the screen curtains lower for the presentation of the feature, Norma Talmadge in "The Forbidden City," a story of China. "Butterfly" is the theme here and most of the music is either Oriental or of the dance character, melodious and crooning. The theme is first used when the American goes to the little Chinese girl as she is praying to Buddha and then it is used three times during the run of the pictures and the last eight bars of it at the very end. "Lakme," "Idylle Japanese," "Night in Japan" and "La Source" are some of the other selections employed.

Now, while the picture can by no means be called a depressing one, it is certainly tense, even with its happy ending, and so it is well that the remainder of the program should take the usual Rothapfel course and turn to laughter. We are put in a merry humor with the rendition of "In a Bird Store." First the lights are blue for the night before dawn and then the birds start their singing. We have the representation of all sorts of birds' voices and the lights turn to red, signifying evening, and then to blue again with night, when a cat invades the scene, only to be driven off by Polly. It is distinctly a humorous composition and everyone was happy and smiling at the end, but they were sailed into uproars with a Jeff and Mutt Animated cartoon, "The Side Show."

Here we have a program starting off with a most impressive number, religious, then turning into a classical selection with the spirit of battle at the end, and then into a stirring arousal of patriotism. And after that the tense feature. Now there are few laughs in the bill up to the end of the feature, but you must remember that the arousing of the emotion of patriotism gives the same relief as laughter. But at the end we are given a full dose of humor—*to set us right, but without blotting out the good things that we have seen.*

"Capriccio Espagnol" is the overture at the Rialto and it is played with the lights all in gold. "On Caribbean-Lapped

Rialto and Rivoli

Shores" is the Post-Pathe scenic that follows. It starts with a map showing the location of the islands pictured and then there are a number of beautiful shots. The first music is "Habanera," which is played until the pictures of the Pillar of Hercules, and then we have "Serenade Espagnol" until the views of the negro natives, that talk with an Irish accent, and then we have "Admiration" and there follow through "Serenade, Chaminade" and "Serenade, Buerne."

Then Miss Annie Rosner sings "Jeanne d'Arc." The main dome is in red with a green center, with the facade of the proscenium arch in purple and the inner dome in red. Miss Rosner begins to sing the moment the curtains part, and the effect is striking.

Rialto Animated opens with a Hearst-Pathe cartoon showing the German dream of Mittel-Europa shattered, picturing the result of the surrender of Bulgaria, and then, to tumultuous applause, scenes during the visit of the President here to make his Liberty Loan speech. Then from the same source come the pictures of the opening of the drive in Baltimore, and after the title "The Guest of Honor Needed No Introduction" we have pictures of Col. Roosevelt speaking. And the audience waxes most enthusiastic, but there is a heart appealing change. During all of these pictures "Invincible Eagle" has been the music, but when Screen Telegram shows us pictures of American soldiers in France decorating the grave of Quentin Roosevelt the orchestra drops out and the organ takes up "For Your Boy and Mine," adagio.

"Rule Britannia" once through is used for Hearst-Pathe pictures of the British flag being placed on the Altar of Liberty, New York, and from the same source comes views of the Alpine soldiers on their Liberty Loan visit, with "Bersaglierri" the accompaniment.

There is a little intimate touch added here with Gaumont pictures of an aged Chicago woman with the cover, made of the standards of the Allies, to keep the winter's cold from General Pershing, and here we have "Over There." From the same source come pictures of a visit to the bird's retreat, near Salt Lake City, and the second "Arabesque" is used.

Hearst-Pathe supplies some excellent flying pictures from Kelly Field, Texas, which are shown to "Aviation Tournament," and then come Screen Telegram views of building the world's largest rifle range at Caldwell, N. J., where we have "To Victory." A gallop is used for Gaumont pictures of soldiers riding to the hounds on motorcycles in Georgia.

We get back to the patriotic wallop again with Hearst-Pathe pictures of students at the New York colleges hearing the call to arms. First we have "Assembly Call," given once, and then "Stars and Stripes Forever," with the trumpet call of "Call to the Colors" as the flag is raised, and then a return to "Stars and Stripes." Gaumont shows us pictures of a football game between the sailors and the Marines at Oakland, Cal., with the orchestra playing "Semper Fidelis," and then Screen Telegram pictures of Floyd Gibbons, the war correspondent, being welcomed in Chicago, where we have "Marine Hymn," and then comes the big smash at the end with a large number of soldiers on the side of a barren ridge forming the letters "Buy Liberty Bonds." *"For Your Boy and Mine," the chorus only, is here played and the audience gets the spirit of it—the spirit of sacrifice—of young Roosevelt, who gave his life that the world may be safe, and of us at home who are asked to give only our dollars.*

That repetition of the music got the wallop of the Liberty Loan appeal over stronger than anything else could have done. Isn't it strange how much one of these so-called "little things" means?

After Martin Brefel sings "O Paradise" we have the feature, Lila Lee in "Such a Little Pirate." There is really no theme for this, though "Pirate Song" is used at the start, and then at the end just before the final "Canteyman." "Life on the Ocean," "Sicilian Vespers" and "Before the Mast" are some of the other familiar selections that are played.

Then comes the orchestra, playing selections from "The Fortune Teller," and the bill is rounded out with a Mack Sennett comedy, "Beware of Boarders," which provides all sorts of laughs and which gives the orchestra a chance for all sorts of effects. And, believe us, they do not hesitate to take advantage of the chance.

Because of the slightness of the Rialto feature, the Rivoli bill naturally stands out as the stronger one, but the difference in the arrangement that we mentioned at the start would have made it stand out just the same with equal features—because it is so different. Now Mr. Rothapfel regards the arrangement that is followed at the Rialto this week as the ideal one for the usual motion picture presentation, and we agree with him, but it is the old story of the exception that proves the rule. *It pays to be different sometimes.*



This is not merely a freak crowd picture designed to advertise the fact that thousands thronged to see "The Talk of the Town," we have other pictures showing just as big crowds as "For Husbands Only" and other attractions. But it does show that even a big city like Chicago does appreciate the opening of a fine house like the Patheon, which Lubliner and Trinz have just dedicated. And on the heels of this comes the Riviera, the new Balaban and Katz house, which are going to put Chicago right up in the forefront of the leading cities of the country so far as motion pictures are concerned

New York audiences are notoriously hard to please, so far as legitimate productions are concerned, especially those around Broadway and Forty-second street. The people seem to get a sort of delight in going into a theatre and tearing the production to little bits. There is an element of the people who think that they show their "New York superiority" by doing this. But in all the time that we have been visiting the Rothapfel theatres and attempting to study not only the presentations, but the effects on the people, we have never seen anything of this sort. They go away remembering at least one thing that is striking, with at least one conviction in their minds.

And so as we left the Rialto Sunday we heard one man asking a friend whether he had subscribed to his Liberty Bonds yet, we heard a woman mentioning to her companion the sacrifice of Roosevelt's son and we saw others laughing and heard others whistling. They were all pleased—and that is a mighty good net result

And at the Rivoli they were the same way, and the interest was so tense through the presentation *that not one of the other twenty-two people in the loge where we sat even recognized one of the country's most famous motion picture stars, who was there, too.*



Display of Tudor Theatre, Atlanta, on "Snashing Through to Berlin"

Atlanta Live Wire Proves What All-Around Co-operation Will Do

J. F. JACKSON, manager of the Tudor theatre, Atlanta, Ga., has just scored a big success with a week's run with "Crashing Through to Berlin" and at increased prices. He used the full advertising campaign arranged by Universal, including half pages, quarter pages, and smaller displays during the run of the picture. He began his advertising seven days before the opening of the picture.

Mr. Jackson coupled the advice given in the Special Service Section printed by the Motion Picture News and coupled the showing of the picture up directly with the Liberty Loan drive. A photograph of the front of the house, taken on Sunday when the motion picture houses are not allowed to operate shows how effectively he did this, though the title of the production just below the battle scene does not come out well in the picture, because it depended on the lighting.

Here is a house front that will attract attention anywhere, although the lobby itself does not offer space for very lavish inside display. American flags figured very largely in the decoration, three pairs of them being arranged just below the sign carrying the name of the house and others surrounding the main display which, by the way, was made from the twenty-four-sheet and the six-sheet supplied by Universal, the six-sheet being used at the left. Another cut-out, but with the title left on, is used at the right of the lobby. The remainder of the display consists of a framed three-sheet, some specially prepared posters and a number of scene pictures.

Only one thing nearing a "stunt" was employed and this was done three days before the opening of the picture when there was a parade of a big circus. Mr. Jackson placed men on top of a number of the big buildings and from these there fluttered down seven thousand of the imitation newspaper mats which are also supplied by the producers.

In short, for using the aids provided and for following the advertising campaign the Tudor theatre showed *one hundred per cent. strong what all around co-operation will do.*

The time has passed when the up-to-date exhibitors pass over real service suggestions that are offered to them, especially when they have the material with which to get the matter over. Now Mr. Jackson was convinced that he had a big picture here and he was willing to go to big advertising. But for that and the small expense of decorating the house he did not have a great deal of expense for, as we have explained, most of the material he used was that furnished by the company.

But this is not a disparagement of the management of the Tudor; it is really a tribute. He knew when to take advantage of a chance and he did so most intelligently and the box office receipts show how successfully.

It will be better for everyone concerned to have more real co-operation like this.

ULTRA MODESTY

Yes, the Things That You Are Doing Helps You, Too

MOST exhibitors who fail to send accounts of what they are doing to the Exhibitors Service Bureau excuse themselves on the ground that others will not consider their efforts good enough. That's false modesty, but just the same you are shirking your full duty.

Shortly after this department was started a certain exhibitor wrote us that the things that he was doing were not worth recording. We differed with him and insisted. Many accounts of the things that he has done have appeared in these pages, though he was "only a small city exhibitor."

And just a few weeks ago he was made manager of a fine new theatre in one of the largest cities in the country. It goes to show that the men who are investing money in the industry are keeping in touch with the live wires. They know that the men who are doing things in the smaller cities or the lesser houses are the calibre of men who can really do things with the biggest ones.

Full Chinese Atmosphere for Hayakawa Picture

In exploiting "The City of Dim Faces" in which Sessue Hayakawa is starred, and which was filmed in Chinatown, San Francisco, the Mission theatre of that city carried out the atmosphere of the picture. The interior of the house was decorated in Chinese style and special settings were employed. Special "tickets" printed on red Chinese style paper and carrying some Chinese letters were used, and then the name of the star and the title in English

Laurie Becomes Manager of Guelph Theatre

A. J. Laurie, whose work as publicity manager of the Midway theatre, Montreal, has often been recorded in these columns, has just taken the management of the Regent theatre, Guelph, Ontario, for the Paramount Theatres, Ltd. Guelph is a city of about 15,000 and about forty miles from Toronto.

One of the first stunts that he used was during the showing of "The Flame of the Yukon." Just before the last reel he inserted a slide announcing a prize for the best ending of the story. Patrons had been provided with cards on entering the house and before the last reel the lights were thrown on for a few moments to give the patrons a chance to fill out the cards. Winners were announced in the local papers the following day.



Simple but striking lobby display at Broadway Theatre, New York, on "Together"

Kashin Keeps In with Public Feelings and Governs His Lobby Displays by Current Events

ONLY three nights a week are the theatres of New York allowed to have exterior lights these conservation days, and so lobby displays that will get the business all of the time have to be designed with that idea in view.

And so M. Kashin has furnished an excellent example of getting an appeal on both lightless and lighted nights in his display on "Together," starring Violet Mersereau, at the Broadway theatre this week. Though simple, the display is attracting a great deal of attention.

There is another purpose served in the display, and that is to bring out the idea of youth and sunshine in the theme of the picture. The background is white, with ornamentations in gold, and the lettering in bright red, light blue and other happy colors. Its very novelty makes it attract attention.

On either side of the entrance are two oil paintings of Miss Mersereau, one showing her as her own golden-haired self and the other as a boy. Above the doors is a huge painting of the star. Part of the display is devoted to advertising "Around the Clock with the Sailor," the Y. M. C. A. picture, which is being distributed by Universal.

There is nothing heavily impressive about the display. On the contrary, the one object of it is to please the eye and recall the happier side of life to the passers-by on Broadway. The scare of the Spanish influenza epidemic, we suspect, governed Mr. Kashin in making this one of the happier displays and bringing out the sunshine element as much as possible.

There's a whole lot in keeping everything about your theatre in with the spirit of the times. There are too many exhibitors who do not couple up their showings with either local events or national states of mind. Here is where the psychology of the motion picture comes in, and it applies just as much to the lobby display as to any other phase of your exploitation or presentation.

In most cases it is impossible for exhibitors to make switches in their pictures, because they have to make the bookings so far in advance, but it is possible to put the little niceties into the exploitation. You don't have to make these things obvious. In fact, it is far better not to do so. What you want to do is to get into the spirit of the people. And there's a whole lot in being cheerful at the right time.

It is mighty seldom that Kashin fails to get right up to the minute, especially in his displays. That recalls that he made a big hit during the recent visit of President Wilson to New York to deliver his Liberty Loan message. The Broadway theatre is only a little more than a block away from the Metropolitan Opera House, where the President spoke, and that evening the street was crowded with tens of thousands of people who were waiting to see him. So on the corner of the theatre there was a huge sign bearing the words: "Welcome to the President," and the regulation lights on the marquise, which generally carry the name of the attraction or of the star, were also devoted to the welcome.

The result was that the attention of thousands who were not familiar with the Broadway or the fact that it is now showing pictures was gained, and there is not the slightest doubt that this will result in added patronage in the future. It would have been glaring advertising to have put the name of the feature or of the star in bigger letters just for the occasion, but when Kashin devoted his whole resources to the "Welcome to the President" he got more advertising for his theatre than he could have obtained with all the ballyhooing in the world.

3 NEW MEMBERS

Exhibitors Who Are Doing Things Added to Advisory Board

THREE new members are added to the Advisory Board this week. This is in keeping with the policy of making this body fully representative of the live wire exhibitors of the country.

Mark Gates is managing director of the new Dayton theatre, Dayton, O., one of the handsomest houses in the country and one that represents the best in photoplay development. Mr. Gates is a strong believer in advertising and many of his displays have been reproduced under the heading "Your Idea and Ours."

When we invited A. J. Moeller to become a member of the board he was manager of a theatre in Ann Arbor, Mich., but his merit was recognized by others at the same time that we sent him the invitation and he has just left his former post to become manager of the new Theatre De Luxe which is nearing completion in Detroit.

Herbert J. Thacher, manager of the Strand theatre, Salina, Kan., is one of the representatives of the smaller theatres. He has made his house a real institution in Salina and the opinions that come from him will prove of great value to hundreds of others who haven't the advantages of the big communities and the palatial theatres.

Watch for the new things that are to come from members of the Advisory Board.

Town Fire Department Aids in Advertising Picture

When Manager Ben Brown, of the Opera House, Yreka, Cal., viewed "For the Freedom of the World" he conceived the idea that this was a big patriotic picture that merited a novel presentation and he decided to pull off a stunt that is unique in the history of motion picture exhibition. In this he was able to get the co-operation of the town authorities.

He obtained permission to rope off an entire block in the business section, and then he got the co-operation of the local fire company and had them to answer an alarm in the middle of the day and then turn the hose loose on the street. The main purpose of this was to lay the dust for the comfort of the spectators, but the stunt also served as an excellent advertisement for the picture. During the evening the feature was projected on a screen on one end of the street, which was literally packed with spectators.



Plaza Theatre, San Diego, brought the crowd when it pulled a parade of its own

Talking Your Stars an Essential of Success; How Theatres Have Boosted Madge Kennedy

IF you will look over the box-office reports you will find one of the common remarks that are made by exhibitors is: "This star does not seem to draw well here" or that "He is losing followers in this community."

Aside from the continued argument of star and non-star attractions it remains that you have to boost the pictures that you are showing. It remains a regrettable fact that a great share of the exhibitors lose their opportunity to MAKE a player in their community, and that others simply follow the goddess wheel of fortune and expect the star's name to bring them results.

During the time that "Diary of a Successful Exhibitor" was running in the Motion Picture News that exhibitor told how he MADE one of the biggest drawing cards for himself. He found out that a little girl who was being starred in films was a native of his state and born in a town not so far away. No one has ever suspected that from the press matter that was sent out about her.

He set about to play up the local interest first. He accumulated every picture of her that he could get. At first the producers to a certain extent resented his interest and he immediately got the co-operation of the girl herself by having her send different pictures of herself and little letters of greeting to the people of her home state about each production in which she appeared. This exhibitor to-day declares that she is the best drawing card of the stars that he has playing his theatre, though she is not one of the very topmost actresses of the screen.

He used his newspaper space in talking about this girl. He sent in news items about her for the regular Sunday screen column. He kept something about her before the public all the time. And because she was a local girl he had an advantage, but the big point is that he kept talking this girl. He kept the public interested in her. There may have been lots and lots of people who did not like her in a certain production, but he was not basing his advertising on the claim that "this is her greatest picture" or anything of that sort. He was talking the star and he was putting her over despite the handicaps of any bad picture in which she may have been cast. He was TALKING THE STAR AND KEEPING HER PROMINENT.

This temptation to use merely the name of the star and nothing more is especially strong with the exhibitor in the case of the ones that have made their names on the legitimate stage. The exhibitor is too often merely "awed" and tries to "awe" his patrons with the name. The reason why the producer these days takes over a star of the stage is because of her ability. Formerly, in the days when the New York successes went on the road for long tours, it was different. Today the star who comes into motion pictures has to depend on ability and not because of her success in New York.

Goldwyn Pictures shows three splendid examples of this sort of talk to the patrons on the latest Madge Kennedy production, "The Kingdom of Youth." Three theatres present the best form of advertising in the "talks" that they give on this production. For instance, H. C. Horate, manager of the Alhambra, Toledo, O., uses the caption lines: "All Over America They Say: 'We Love Her Too,'" and then he says, in advertising that is in addition to his regular display:

Watch Madge Kennedy and you realize instantly why YOU like her so much; why all over the United States she became an instant screen favorite; why from every part of the world hundreds write her daily, saying: "I've seen all your pictures and I love you."

It's youth, freshness, happiness, fineness, charm and a gorgeous sense of comedy.

You can't deceive the camera. All of these wonderful assets she has. From the beginning of her Goldwyn career she has been a favorite.

You have seen her at the Alhambra in "Baby Mine," "Our Little Wife," "Nearly Married," "The Fair Pretender," "The Danger Game," "The Service Star," "Friend Husband" and now "The Kingdom of Youth."

And you will see her next in "A Perfect Lady," by Channing Pollock and Rennold Wolf. It's fine, too.

H. C. HORATER.

Doric theatre, Kansas City, goes just a little bit stronger on the production itself, but it still keeps the star idea predominant. Here is the caption: "It is easy to understand why Madge Kennedy became an instantaneous international screen idol." And then it goes ahead to say:

Watch Madge Kennedy on the screen, as millions are doing daily throughout the world, and you will realize instantly why YOU like her so much. To-day and all week at the Doric theatre audiences will see and delightedly approve "The Kingdom of Youth"—the best Madge Kennedy picture Goldwyn has ever made. This production marks another step in the rapid development of a star who has been a favorite from the day of her debut under the Goldwyn name.

Simultaneously throughout the nation, or within the past fortnight, this brilliant production has won the unanimous praise of the daily newspapers. I am delighted to invite you to come to see her at the Doric theatre.

"Somebody I Like and Somebody You Like" is the intimate caption used for the talk by H. B. Kester of the Cameraphone theatre, East Liberty, Pittsburgh. His selling argument:

Madge Kennedy has been a favorite with cameraphone audiences from her first picture, "Baby Mine."

Each time she returns in a new picture the audiences at the Cameraphone grow larger.

She is the favorite star of most of our patrons. I agree with Cameraphone patrons.

If you desire my word on the subject, I predict that you will like her more in "The Kingdom of Youth" than anything else she has done.

I suggest that "you test my judgment" by seeing this picture. I know you'll do it.

H. B. KESTER.
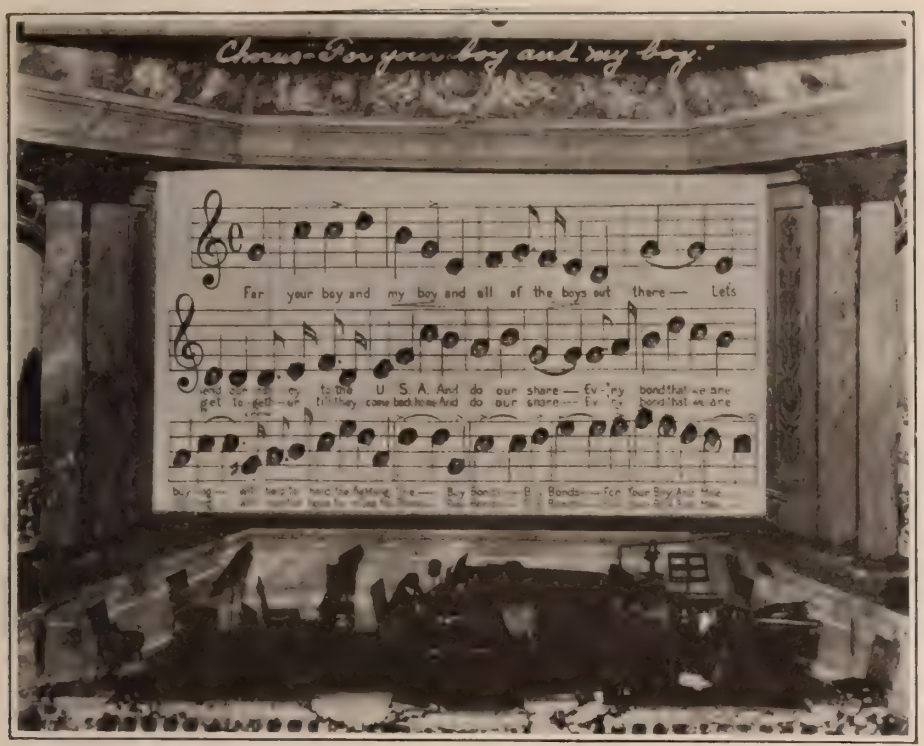
Circus Fails to Show Up, So Theatre Hires Band and Pulls Parade

IN his advance publicity for the showing of "America's Answer," W. W. Whitson of the Plaza theatre, San Diego, Cal., secured the co-operation of the army and navy, each branch of the service furnishing a band for the street work.

On one day the Barnum & Bailey circus was in town and was to give a parade, but owing to delay in reaching the city, this was called off. The streets, however, were lined with thousands of people and, thus opportunely, the Plaza float, accompanied by a band, passed over the route which was to have been pursued by the circus parade. Hearing the band approaching the crowds naturally thought the circus parade was on its way. It got the Plaza feature talked about, and everybody knew where "America's Answer" was to be shown.

Each night during the week the picture was on the screen a band played in front of the Plaza, helping to draw big houses, for this government release was on.

The management secured the endorsement of the Community Council of Defence and the San Diego Division of the State Council, the heads of which published a request in the daily papers that all patriotic citizens see the picture, and the endorsement of prominent citizens was also secured and given publicity. All the time large space was being occupied with display ads and readers. Billboards were used with the big official display sheets.



Fifty-nine girls used as "notes" at the Broadway Strand, Detroit.

59 Girls Appear as "Notes" in Opening Detroit Loan Drive

OPENING gun of the Fourth Liberty Loan campaign in Detroit was fired from the desk of the Broadway Strand theatre just a week in advance of the regularly assigned date, through the co-operation of the manager, Phil H. Gleichman. The latter conferred with Eddie McGrath, the regular soloist at his theatre, and also chairman of the Music Committee of the Liberty Loan organization.

It resulted in the decision to put on an animated song sheet, and more than 80 girls were secured for volunteers, though only 59 were used at each performance. A Liberty Loan song, "For Your Boy and My Boy," which was adopted by the Local Committee as the official song, was painted on a huge drop with bits of black cloth at the notes. The drop is 20 by 34 feet in size, and back of it is a three-decked platform.

Mr. McGrath sings the words and chorus and then out through the notes pops the heads of the 59 girls who sing the chorus. The audience liked it so well that it would be encored a half dozen times at every performance.

This week a new animated song sheet was built for "You Havent's Sacrificed at All," a song written by J. Fred Lawton, cheer leader for the Liberty Loan Committee.

"For Your Boy and My Boy" was sung in every Detroit theatre the first week of the campaign. At the Crystal Manager Arthur Baehr engaged "Baby" Estelle and a chorus of 20 girls. The Majestic Trio sang it at the Majestic, and at the Regent Henry Santrey with his Victory Sing made the audience join in.

(*Continued on page* 2530)

vertisements of the Circle theatre, Indianapolis. You have read from week to week the articles on various phases of advertising that have been written by S. Barret McCormick, managing director of the Indiana theatre. His great effort is in "merchandising" the picture, in putting it over on its actual selling points. And he always does that, but there is no reason why other features of the bill should not also have selling points and he proves them to you in the two displays that have been reproduced.

Let's look: On the day that he had Elsie Ferguson in "Heart of the Wilds" he had another strong attraction in the "Geezer of Berlin." But the first thing that he centered on was the star attraction. He used a large and attractive cut of Miss Ferguson and then a scenic picture, but in the mortise at the top he told you that this was a new star added to the galaxy that would appear at the Circle regularly. It was a sort of an introduction, combined with a guarantee. Below he gave you a selling argument on the picture.

And then he took up the "Geezer of Berlin" and told you why you would laugh with it. He devotes a cut at either side to the display and the result is that it stands out almost as strong as the feature. It is just as plainly an ADDED ATTRACTION as if that shop-worn vaudeville term were used in the largest type.

It is just as strongly sold as the feature.

Then he takes up and lists the Official War Review, the Outing-Chester scenic, and the musical numbers. The impression of quantity had gone over far better than if he had started in to tell the public how much it was to get.

In the other display that we have shown he has told you of the charm of Geraldine Farrar in "The Turn of the Wheel." There is a longer selling argument than we would recommend for most exhibitors to use unless they know exactly how to nse it.

Ordinarily it would be hard to add any interest to such a bill. And there is one of the points that you want to remember in advertising a FULL BILL. You cannot afford to draw from the pulling point of the main thing that you advertise, but you want to make the other things ALMOST as strong.

And so McCormick calls the "Fatty" Arbuckle comedy a "side dish of comedy." In other words it is something worth having—but it is in addition.

How much stronger are these displays than one of those that would spread across the top "BIG DOUBLE BILL TODAY?"

There may be an element in your community that wants the "double stuff," but the sooner you get away from that appeal the better.

If you are uncertain the best thing for you to do is to try to sell one thing that you have, and generally that will be the feature. You can figure on getting the people to the theatre on that selling point and then giving added pleasure by the other pictures that you show them. But if you can put over all the selling arguments of the program you are one hundred per cent.

Now without any aspersion on the picture we can imagine a family where there are two people who want to see the Geraldine Farrar picture and where there is another kicker who doesn't care for that, but who is won over by "Fatty." We can see where there is a party with members who don't like the title of "Heart of the Wilds," but who are ready enough to sit through the evening if they can laugh at the "Geezer." It's simply a case of getting them all.

Study these advertisements of McCormick. They are worth while. The day is coming more and more when you have to vary your bill, when you have to give all of the people SOMETHING that they like and when you have to advertise this "something" in advance.

Figure out your main attraction. It is probably your feature, but it may not be. Any way play that strong, but where you have the space and where you have the goods don't forget the second appeal. *Don't forget that the rest of the bill may get a lot of them in.*

Lots of people go into a restaurant who don't order steak, but who want ice cream. But they do not go there unless the ice cream is good—and they know it in advance.

Advertise your feature, whatever you think it is, and PUT YOUR PUNCH BEHIND IT.

Forget the bargain sale, but tell the people HOW GOOD the "added attraction" is.

Don't advertise quantity. A mere recital of it is far better.

Franklin Warns Against War Depression



At left, Liberty Loan setting at Shea's Hippodrome, Buffalo, and at right, Liberty Loan booth erected by the Buffalo theatre men

By Harold B. Franklin

Manager, Shea's Hippodrome, Buffalo

FAR-SIGHTED theatre managers should not feel any depression on account of the war if they prepare now for the future. It has been argued that on account of the drafts, heavy taxes and the increased costs of operation that the theatre of today has a hard road to travel and that the future is discouraging.

Morale is just as important among exhibitors as among soldiers. Do not let discouraging tales harm your efficiency. Go right ahead with those plans for the future. Those who are left behind are earning big money and there is and will be less idleness among the people than at any other time during the last decade. Girls are earning men's wages and they naturally turn to the motion picture for their entertainment. The workers of today find the films practically their sole diversion.

In Canada where the war is in its fourth year, theatres that are deserving of it, are doing splendid business. In England, France, Italy, theatres close to the scenes of operation, are continuing to attract capacity houses.

The motion picture theatre has a great mission at home. Among its duties are: To alleviate the sorrows of those who have left the war through the loss of beloved ones who have paid the last great measure of devotion; to help maintain the high morale and spirit of the great industrial army behind the lines and thus afford amusement for the masses at prices within their reach; to spread propaganda in aid of the Government, and a thousand and one other things that will help this country to "carry on."

All waste must be eliminated from the theatre. TRUE ECONOMY, HOWEVER, IS NOT ACHIEVED BY A CESSATION OF SPENDING; it is rather accomplished by eliminating wasteful expenditures which add to the cost of running your theatre without materially adding to its entertaining qualities.

The motion picture theatre is about to enter into the biggest period of its history. Properly handled it will play an important part in the winning of the war. Its value for the dissemination of Government propaganda has been recognized by Washington, and it is worth noting that practically 100 per cent of the theatres of the country have voluntarily given over their screens to whatever use Uncle Sam would make of them.

The shortage of operators, musicians and other skilled employes is a matter that will adjust itself. Should necessity command it, women can be trained for these positions. These are times that test the ability of the exhibitor. Some meet the test—others do not. Those who do not should find out why—and at once. The manager with vision will plug away with full confidence as to the theatre's future and not let any war problems mar his perspective.

The big thing before every business is to win the war and the activities of our theatre must be directed along those channels. At present every exhibitor should get behind the Fourth Liberty Loan with both hands and feet, strip to the waist and push so that when the grand total is added up Uncle Sam will find that one of the big sums noted is that opposite the theatres of the country. Welcome loan speakers to address your audiences from the stage. Put up booths in the lobby from which women can sell bonds to those entering or leaving the theatre, turn your stage setting over to the boosting of the loan by reproducing some of the many splendid Liberty Loan posters together with your own ideas, get on the local committees yourself, and working faithfully show that you are appreciative of the Government's action in placing the industry on the essential list.

Here in Buffalo every exhibitor is working for the success of the Fourth Liberty Loan. The exhibitors have donated money to erect a large booth on Main street, a reproduction of a big gun, from which their representatives sell bonds at all hours. Their screens are boosting the loan by the showing of the many loan pictures, their lobbies contain booths for the selling of bonds, the Four Minute men are addressing audiences from the stages and adding thousands every day to the local quota. Buffalo exhibitors are 100 per cent workers for the success of the Fourth Loan.

The increased taxation, which of course is not looked upon with favor must be met cheerfully, and where theatres cannot operate profitably at the present scale of admission prices, they should not hesitate to boost them, telling patrons in a straight-from-the-shoulder manner why the boost is necessary. The public will pay, providing it gets value for its money. The duty before the exhibitor is to give them value and charge for it.

This is no time to sit around figuring on how to cut down your bills. Rather figure how you can spend more money in improving your shows. Put pep into your programs; let your optimism radiate from the screen and shine on the audience. Make your patrons feel that you are trying to give them just a little more than they are entitled to—it pays. Don't cut down your orchestra—increase it, and if you find it necessary to increase your admissions in order to do all well and good, but draw your patrons' attention to the reason for the boost, and if the music is better at the next show—they'll congratulate you.

Theatre Made a Bit of Japan for "His Birthright"

Japanese effects were used at the Strand theatre, Milwaukee, during the showing of the first Sessue Hayakawa picture, "His Birthright." The entire interior of the theatre was decorated in Oriental style and the stage and orchestra were banked with flowers and potted plants, the whole thing giving the atmosphere of a Japanese tea garden. The effect was further carried out by garbing the girl ushers as Geisha girls. A selected chorus, in Jap costumes, sang selections from "Madame Butterfly" as a prelude to the feature.

How Foreign Exhibitors "Take to" American Pictures

WORLD PICTURES by reason of its world-wide circulation of product is constantly in receipt of letters from exhibitors from the furthermost parts of the globe.

An exhibitor writing from Pekin wants all still pictures for lobby display to be colored. Chinese very fond of American picture play. We do best business with American picture. Chinese think anything American best. Chinese remember American peoples very kind during Boxer trouble. Chinese never forget kindness. See American picture play and want to buy clothes like in picture.

From far off Rhodesia comes a letter in which an exhibitor speaks of the reason American-made pictures draw best with his patrons because they have plenty of action in them.

Australians express their liking for the picture made in U. S. A. because, as an exhibitor expresses it, "You are very much like the Australians in temperament." Your American plays have always done better here than the London successes.

Japan, as every one knows who is in the export trade, buys 90 per cent of its films from the United States. From the popularity of our pictures it is evident that nothing can shake our hold on Japan. The psychology of our popularity in Nippon is due to the fact that Japanese want to imitate us as closely as possible and find in our pictures admirable copy.

Australia Reports Metro Pictures a Success

ALEC B. HELLMRICH, general manager of the Co-Operative Film Exchange, Ltd., of Australia, distributor of Metro pictures in the antipodes, was a recent visitor to Metro's west coast studios in Hollywood. Hellmrich spent a few days in Los Angeles en route from New York to Melbourne by way of San Francisco.

At the Metro studios Hellmrich exchanged greetings with Richard A. Rowland, president of Metro Pictures Corporation; Joseph W. Engel, treasurer; James D. Rhodes and Count Cippico, now in the West on an important business mission, and with George D. Baker, manager of production at the Hollywood plant.

Hellmrich declared business conditions to be thriving in Australia, notwithstanding the war, and said Metro stars and productions were rapidly gaining in favor throughout the British dominion. Before his departure for San Francisco, where he is to board a Pacific liner for home, Hellmrich armed himself with a bundle of the newest photographs of May Allison and Bert Lytell, the two stars now at Metro's Western studios, as well as the portraits of others in the Metro galaxy, for which, he said, there is a tremendous demand among Australian exhibitors and "movie" fans.

American Made Pictures Educating Foreign Countries

THE opinion has been expressed on all sides that the increased interest in the export trade in its relation to the motion picture industry is going to wield a tremendous influence in the exploitation of merchandise manufactured in the United States after the termination of the world war.

The millions of dollars spent by Germany during the past decade in building up foreign trade will have lost its potency as a result of the absolute annihilation brought about through the control of the seven seas by the Allies.

Today America is in a commanding position as regards moving pictures. The percentage of pictures of American manufacture seen in foreign countries is easily seventy-five per cent. of all shown on the screen in these embraced in the southern half of this hemisphere and the other continents.

The educational value of our pictures will unconsciously mould the minds of foreigners so much that when our commercial agents arrive on foreign shores they will meet with a hearty welcome. These foreign buyers will have become acquainted with our way of living, our customs, and being familiarized to our institutions through seeing them on the screen they will not display a reticence such as they did in pre-war days.

World Pictures realizing that now is the time to build firmly a foreign trade of permanent stability is not losing time to make proper connections that wil survive any onslaught of intense competition that is bound to come as soon as the great war is over.

Importance of Proper Decorative Effect in Titling

THAT it is important to develop efficiency in an organization created to produce photoplays has long been recognized. It is also true that efficiency methods operates to create a better product at reduced expenses. Still efficiency in the nature of saving money can also be developed to a point where it makes for an output that lacks certain essentials characteristic of successful merchandise. Successful in the sense that the public see something that unconsciously creates a feeling there is a lack of an indefinable quality which for a better term we call finish. It is the same feeling one has who is on the verge of purchasing a fine piece of china, and just as we are about to exchange our money for the shopkeeper's merchandise we detect a rough spot or an almost invisible break in the lacquer.

No effort is made to limit expense, so long as it is in the range of reason, in the making of a picture with a combination of a fine cast and a corking good story. Yet how often have we seen the cheese paring policy step in when the studio work is finished and utterly destroy the fine work of directors, actors and scenario writers by cheap, ineffective and unartistic decorations used in connection with the titles.

In the production of a play it is the stage settings that either give distinction to the entertainment or classify it as an indifferent or commonplace presentation. The right sort of furniture, rugs, draperies and bric-a-brac unconsciously please the eye to such an extent that we go away from the theatre feeling that we have seen something that has pleased us even though the subject matter of the drama was not entirely to our liking. We sum it all up as being in good taste. With screen productions the manner in which the titles and sub-titles are shown to us is as much a part of the stage decorations as those actually used in the studio when the story was filmed.

Proper efforts should be expended in not alone working out the decorative effects in the matters of borders and backgrounds for titles, and in addition the lettering should have no little mental energy in creating the atmosphere of good taste.

World Pictures, realizing the tremendous importance of proper titling of pictures has, instead of having this work done on contract by outside artists, created a department consisting of highly talented artists. Instead of waiting until the picture is finished before beginning work on titles and the decorations that go with them, the artists are given the original story from which the scenario is created as well as the continuity, and when the picture is brought over for its first projection after the director has assembled it, they begin to work out the effects and motifs. In this way these artists are as much a part of the production department as the directors, the actors and the continuity writers. Consequently, World Pictures have that element of good taste so necessary to finished products.

"Road to France" Sells Quick

ONE of the quickest sales ever recorded for the foreign rights to an American made feature must be accorded "The Road to France," made by World Pictures, with Carlyle Blackwell and Evelyn Greeley as the stars. The sale was consummated by the Inter-Ocean Films.

It will be given a simultaneous showing in England, France and Italy. It will also be seen in Spain, Sweden, Norway and Denmark. Prints are speeding to the Orient, where, besides Australia and New Zealand, Japan, China and India will witness the terrific and successful efforts of the United States to more than overcome the ravages of the ruthless policy of the "U" boat campaign of the Germans.

Live News from the Producers

Triangle Studios to Goldwyn

Goldwyn Leases Entire Triangle California Studios, Marking Company's Greatest Expansion and Forecasting Unusual Production Facilities

AS a prelude to the largest and most ambitious production plans of the company's career, Goldwyn Pictures Corporation has leased in its entirety the complete Triangle studios and producing plant in Los Angeles. The negotiations and contracts for this big deal were made by Samuel Goldfish, president of Goldwyn, and Harry Aitken, of the Triangle. Goldwyn acquires immediate possession of what is rated physically as one of the finest motion picture studios in the world.

Already Tom Moore and his director, Harry Beaumont, are in California completing the third of Moore's star series productions, this one having been begun in Fort Lee.

All future Geraldine Farrar, Pauline Frederick, Mabel Normand, Madge Kennedy, Mae Marsh and Tom Moore pictures will be made on the coast, as well as the Rex Beach pictures, which means that there will be an almost immediate exodus of Goldwyn celebrities for the land of the sunlight.

"This decision," said Samuel Goldfish in making the announcement, "marks the greatest expansion thus far attained by Goldwyn. It indicates, too, that our organization has reached a stage of successful internal operation where I can devote a good deal of my time to production in California.

"The main part of our scenario organization will be on the coast, as I have always believed that director, star and author should be together during all the stages of production. I am glad to announce that Mr. J. G. Hawks, long with the Ince forces, now comes to Goldwyn and will be at our coast plant. He has done originals and continuities for many of the most successful productions of the past four years. We shall also have a scenario organization here in New York and our stories will be purchased here.

"Our trusted production executives who have had much to do with the distinctiveness of Goldwyn Pictures are going West under Mr. Abraham Lehr, our vice-president in charge of production. These include Hugo Ballin, art director, and others in charge of departments.

"Goldwyn, in its operating and managerial phases, has reached that stage of success where I feel able to have our productions made at a distance of 3,000 miles from the home office and where I shall be able to spend a good deal of my time in California. The Triangle plant we have taken is admittedly the finest studio in the industry and we have the complete and exclusive use and control of it during the tenure of our lease."

W. H. Productions Co. Gets More Re-Issues

AFTER many months of careful investigation and selection, W. H. Productions Company believes they have made another "find" in their four new series of short subjects to be released soon, viz., two series of twenty-eight each, single reel Keystone comedies—the Liberty Keystone Brand, the Eagle Keystone Brand—and two series of fifteen each of two-reel Kay Bee Western dramas—the Columbia Kay Bee and U. S. Kay Bee Brands.

With the possible curtailing of motion picture production, and with the ever increasing cost of production, these productions, which W. H. Productions Company has been and is re-issuing, are declared to be proving a salvation for many of the exchanges and exhibitors, at the same time sustaining the prestige of the theatres showing them, and satisfying their patrons.

The single reel Keystone comedies, of which there will be two distinct series, were produced by Mack Sennett. Among the most notable stars in these series are Mack Swain, Mack Sennett, Mabel Normand, Roscoe Arbuckle, Sydney Chaplin, Fred Mace, Chester Conklin, and many others.

The two series of Kay Bee Western dramas are said to be the best productions of their kind ever produced, and it is claimed that today it would be practically impossible to produce anything resembling their combination of stars, their settings, etc. They were made by Thos. H. Ince at Santa Monica.

The stories were written by Wm. Clifford, Thos. H. Ince, and by C. Gardner Sullivan. Their casts contain a combination of screen stars, among whom are Charles Ray, Clara Williams, Rhea Mitchell, Richard Stanton, Anna Little, Walter Edwards, Sessue Hayakawa, and a great many others.

"The advertising material, such as lobby display, posters, etc., will surpass everything ever done on such productions before," said a W. H. official, "and our usual co-operation with exchangemen and exhibitors will be extended."



"The Road Through the Dark" is Now Being Made by Clara Kimball Young on the West Coast for Select Distribution

New "Mission Productions" Stars Gloria Joy

Mission Productions, the newest feature photoplay company to enter the field, has been organized at Los Angeles to star Gloria Joy, the little girl whose releases by Oakdale Films, "The Locked Heart" and "No Children Wanted," have stamped her as stellar material, according to the new company.

Daniel Whitcomb, well known for the series of Little Mary Sunshine stories produced by Pathe, is to write for Gloria Joy, while Sherwood Macdonald, who directed several of her pictures for Pathe, will again direct her. William Beckway, formerly chief cameraman with Jackie Saunders' productions for Mutual, will have charge of photography for Mission Productions.

For the present, production of Gloria Joy features will be made at the Robert Brunton Studios, Hollywood. I. W. Keerl will be general manager of Mission Productions, and, in addition to handling its business affairs, will supervise productions.

Government Tests Its Cameras in Brooklyn

The Vitagraph studio in Brooklyn is being used as a testing ground for the new battle-line motion picture cameras which the Government is using in France and other theatres of war.

Lieut. Nelson F. Evans, the well-known photographer of Los Angeles, who has pictured virtually all of the prominent motion picture players on the West Coast, is now on special duty for the Government, acting as inspector of cameras and photographic supplies at the Port of New York.

Cohn Discusses Scoops for News Reels

"THE news pictorial business," said Jack Cohn, of Universal, "is the life blood of motion pictures. It's the newest, greatest form of news expression. Newspapers nowadays aren't one, two, three with the news pictures. Why? Because the news pictures are printed in a language that everybody can read. They have the greatest circulation of all news mediums. People have got so now that they can't close a day without seeing news pictures. A picture theatre wouldn't last two days without news pictures."

As editor of Universal's three news film departments, he had just been credited with two or three scoops.

They were principally on affairs relating to the Fourth Liberty Loan. The Animated Weekly and Current Events under his guidance were said to be the first services to release Liberty Loan films after the official time of such pictures had come. The first subject was a series of cartoons by Hy Mayer.

A raft of other pictures in the Universal service put over special progaganda for the recruiting of men in the aeronautic division and for the mobilization of nurses and money for the Red Cross.

"My Husband's Friend" Goes to Interocean

A contract was entered into between Jesse J. Goldburg, owner of the production "My Husband's Friend," a re-issue of "The House of Mirrors," and Paul Cromelin, president of the Interocean Film Corporation, whereby that company purchased the entire foreign rights on the production.

The contract provides that the negative is to be delivered to the Interocean Film Corporation. All the territory in the United States has been sold to State Right buyers with the exception of Eastern Pennsylvania and the Mountain States.



Mary Miles Minter, American Film Star, in Her Most Charming Pose



G. M. Anderson and William L. Sherry, Performing the Operation of Closing a Contract. In This Case the Contract was to Distribute the Anderson Pictures Through the Sherry Service

Famous Players-Lasky Studios Very Lively

WITH three of the organization's foremost feminine stars all at work there on new productions at the same time, the Fort Lee studio of the Famous Players-Lasky Corporation became more than usually lively last week.

Under the direction of Emile Chautard, Elsie Ferguson started work on her new Artcraft picture to follow "Under the Greenwood Tree." It is an adaptation of "The Green Orchard," the stage success in which Josephine Victor appeared in the leading role.

Billie Burke has started active work in "Good Gracious, Annabel," under direction of George Melford, who was brought on from the coast for the purpose.

Marguerite Clárk, under the guidance of John Stuart Robertson, is well along in the production of her new Paramount picture, "The Golden Bird," which was written by Maria Thompson Davies and scenarioized by Adrian Gil-Spear.

That Caruso really enjoyed his excursion into filmland was more than evidenced last week when the great tenor presented remembrances to each and every one with whom he was associated in the production work, however remotely. To his director, Edward Jose, he presented a gold cigarette case, and to Mrs. Jose a gold mesh purse. To Hal Young, the cameraman, he gave a platinum scarfpin, and to Assistant Director William J. Scully a gold match holder. The scene shifters and other workmen in the studio received gifts of money and autographed photographs were presented to the office force.

Director George Irving is making splendid progress at the Fifty-sixth Street studio in the production of "The Silver King," the Paramount-Artcraft special, in which William Faversham, supported by a fine company, is to be starred.

Director John Emerson is now cutting and assembling the second John Emerson-Anita Loos production, co-starring Shirley Mason and Ernest Truex, which was filmed under the tentative title, "Gosh Darn the Kaiser."

Goldwyn Shifts Managers to New Locations

SEVERAL shifts and promotions in the managerial ranks of Goldwyn Distributing Corporation contain elements of interest for exhibitors and for the several hundred employees of the organization in twenty territories of the country.

Announcement is made of the return to the organization of F. M. Brockell as manager of the Goldwyn St. Louis office, succeeding Paul H. Bush, who has taken charge for the time of the booking of the patriotic Liberty Loan pictures of all companies in that district.

Richard Wernick, until recently chief salesman of the Goldwyn Detroit office, has been promoted to the management of the Boston office succeeding the late M. Ralph Camp, who fell a victim to the influenza scourge.

Oscar F. Bower, the new Goldwyn manager in Cincinnati, succeeding A. J. Pincus, was formerly chief salesman of the Goldwyn Philadelphia office.

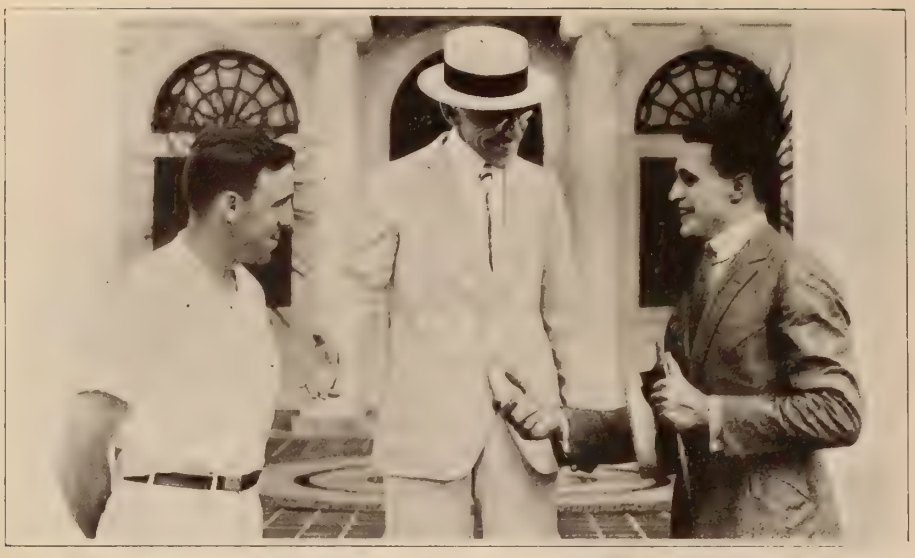
In Philadelphia, George W. Smiley has been named as Goldwyn's manager.

The Goldwyn sales organization in the United States alone now numbers several hundred persons independently of the New York home office staff. The company has, of course, contributed its quota of men to both the first and second drafts, but its main fabric has been unbroken, the great majority of its men being married and having children.

Harry Depp to Mutual

Harry Depp, the comedian, has been secured to play leads with Elinor Field, the star of the Strand Mutual comedies.

The first Strand-Mutual in which Mr. Depp will appear is "The Maid and the Man," released September 24.



R. A. Walsh, Ralph Faulkner as President Wilson, and George Walsh, Fox Star, Discussing "On the Jump," in Which Walsh is Starred

Fox Uses Fourteen Directors

With Four Directors Recently Added William Fox Now Has Fourteen Directors on His Staff

WITH the acquisition of James Kirkwood, Charles J. Brabin, Edward Dillon and Arvid E. Gillstrom, William Fox now has fourteen directors on his staff, and considers that these fourteen men constitute the best-balanced and most versatile staff of directors now making pictures for any one producer.

Mr. Kirkwood is now engaged on a new production starring Evelyn Nesbit. This picture, entitled "I Want to Forget," is Mr. Kirkwood's first production under the Fox banner.

George Walsh is the star who will work under the direction of Mr. Dillon. Mr. Dillon and Mr. Walsh have already begun work on a new play written by George Scarborough, which bears the working title of "The Splendid Malefactor."

Striking thirteen on his first picture with the Fox organization is the record made by Arvid E. Gillstrom, the director of Jane and Katherine Lee's latest release, "Swat the Spy!" Mr. Gillstrom is now at work on his second Fox picture, another Jane and Katherine Lee feature, entitled "Tell It to the Marines."

The veteran for the William Fox directorial forces is J. Gordon Edwards, who, before his return East last week, finished his thirteenth production for Mr. Fox. Mr. Edwards has to his credit the direction of some of the most successful film productions ever released, notable among which are "Salome" and "Cleopatra."

R. A. Walsh is director of "The Honor System," "Woman and the Law" and "The Prussian Cur." Mr. Walsh's greatest success is expected to be "18 to 45."

Another newcomer to the Fox forces is Charles J. Brabin, who is now engaged on his first Fox picture, an Excel Picture, starring Virginia Pearson. It is a picturization of one of Justus Miles Forman's best-known novels, "Buchanan's Wife."

Director of "Les Miserables," "Riders of the Purple Sage," "The Rainbow Girl" and other productions, Frank Lloyd is now in California, after completing a new William Farnum De Luxe picture.

Richard Stanton, who directed "Why America Will Win," just completed the William Fox 1918 morality play, "Why I Would Not Marry."

Edward J. LeSaint directed Gladys Brockwell in all of that star's most recent pictures. "Kultur," "The Bird of Prey" and "The Strange Woman" are three recent pictures directed by Mr. LeSaint.

Lynn Reynolds, director of Tom Mix, has to his credit "Ace High," "Western Blood," "Mr. Logan, U. S. A." and "Treat 'Em Rough."

Kenean Buel directed the first picture Evelyn Nesbit made for William Fox, "The Woman Who Gave." Edmund Lawrence has directed Virginia Pearson in some of her best plays.

"Bonnie Annie Laurie," with Peggy Hyland as its star, is the work of Harry Millarde, Fox director. The slap-stick comedy genius of the films is the apt title which reviewers have bestowed on Henry Lehrman, the creator of the Fox-Lehrman Sunshine Comedies.

Oklahoma City Called "Bluebird" Town

Oklahoma City, Oklahoma, has become virtually a Bluebird town, the Universal exchange reports, and declares that there are only two theatres in that city—and it is a mighty large city—that have not booked Bluebirds. The five other theatres are booking Bluebirds regularly.

The Bluebird theatres of this town are the following: The Majestic, the Lyric, the Air Dome, the Aldridge and the Liberty.

Jewel Productions issued a report last week that it had booked "The Geezer of Berlin" on a one hundred per cent. scale in the chief chain theatres of New York.

The production is scheduled to run in all the Loew theatres for a period of sixty-four days; on the Fox Circuit for sixty days, and on the Moss Circuit for twenty days.

Filming "The Yellow Dog" R. H. Cochrane's Idea

It was R. H. Cochrane, vice-president of the Universal Film Manufacturing Company, who conceived the idea of filming the story of "The Yellow Dog," written by Henry Irving Dodge.

When it was necessary to state in the titles precisely who had projected the notion of making the film and who therefore was its sponsor, they found that Mr. Cochrane had promoted the venture and that he did it in the face of considerable difficulty. There were many advisors on hand when he proposed it who believed such a picture was impractical.

"The Yellow Dog" will be released November 4 by Jewel as one of its master productions of the day.

Ray Smallwood for West

Ray Smallwood, head of the camera and photographic departments of New York's Metro studio, has been notified by Maxwell Karger, director general, to hold himself in readiness to leave at any moment for California to install the new photographic equipment at the firm's West Coast studio, where future productions will be made.

Mr. Smallwood will have charge of cameramen, cameras, "still" photography equipment and laboratory work, and will take a part of his present staff with him to the Coast.

Alicia Ramsey Sells Original Stories

Alicia Ramsey, who has written several stories for various picture stars and organizations, sold on one day of last week two scenarios to different companies at about the same time. The buyers are announced as Famous Players-Lasky and Vitagraph. Pauline Frederick, May Allison and Billie Burke have starred in stories written by Miss Ramsey.



Peggy Adams, Who Has the Chief Feminine Part in "The Romance of Coal," Produced by Educational



William Desmond and Ethel Fleming, in "The Pretender," Triangle Play

Serial Benefits Relief Work Instead of the British Government

Through a misunderstanding, it was reported in the trade press recently that the British Government was receiving profits from the distribution of "Fighting for Freedom," the serial being released in this country by Universal. The fact is that revenue is paid by the Universal to the Official Government Pictures, Inc., which in turn devotes the money to British relief work.

Great Britain, however, does not receive any share of the revenue in the form of profits.

A statement to this effect has just been issued by the British Bureau of Information. It sets forth that the Official Government Pictures, Inc., purchased the world rights from the Ministry of Information. The American rights were sold to the Universal on a basis that provided funds for various British relief work.

Risks Death for Amboy Explosion Films

James Goebel, a camera man in Universal Current Events, is said to have risked his life to obtain close-ups of the terrific explosions in and around Morgan and Amboy.

By being persistent enough he managed to secure a pass and, according to report, he crawled for four hours thereafter through weeds and woods, and along stretches of road choked by refugees, and dodging a cordon of military police. Tremendous blasts shook the earth and the sky blazed every moment with flares from the explosions.

He dragged his way for eight miles, it is said, into the very heart of the explosion scene, and as dawn began to lighten the surroundings, set up his camera and turned the crank.

The pictures he took were of soldiers pawing around in ruins for maimed victims. Every moment or two they revealed a new explosion which threw the searchers to the ground.

"The Great Love" to Capacity

D. W. Griffith's First Production for Artcraft Continues to Receive Praise from Exhibitors Throughout the Country

REPORTS of the success attending the presentation of D. W. Griffith's first production for Aircraft continue to pour into the home offices of the Famous Players-Lasky Corporation.

It is now six weeks since the picture started out, but public interest in all the larger centers throughout the country continues unabated, and the Famous Players-Lasky Corporation reports that many of the first-run houses have found it necessary to hold the film for a second, and in many instances a third, week in order that the crowds may be accommodated.

One of the most recent messages received is that from J. K. Johnson, manager of the New Garrick theatre, Minneapolis, who wired: "Griffith's 'The Great Love' played to biggest business in history of theatre. Held over second week to capacity crowds. A sure-fire hit for every exhibitor. Has everything you would want in it for success."

On September 13, Bernard Depkin, Jr., manager of a chain of theatres in Baltimore, wired: "After breaking attendance records at the Parkway theatre for six days, 'The Great Love' is now on its second week at our Wizard theatre, playing to biggest crowds in history of this house. A wonderfully produced picture, 25 per cent. enhanced by the superb music score. Trying today to arrange to hold over for a third week."

During the presentation of "The Great Love" at the Washington theatre, Detroit, John H. Kunsky, president and managing director of John H. Kunsky Theatrical Enterprises, wrote: "'The Great Love' is going very big at the Washington theatre, and I have arranged with your local representative to hold it over for a second week."

From the Walnut theatre, Cincinnati, Manager Lisbon telegraphed: "Playing D. W. Griffith's 'The Great Love' at our Walnut theatre this week, and I have no hesitancy in saying that this is the best production we ever played. It was received enthusiastically by the public of Cincinnati and will break all house records."

Samuel Pinanski, manager of the Modern theatre, Boston, wired: "'The Great Love' went over the top at every show. In spite of the terrific heat, it surpassed all expectations and dwarfed to insignificance all past achievements. Congratulations and thanks for release of this timely, gripping and inspiring master money-getter."

"Wolves of Kultur" Drew at Trade Showing

An exhibitors' showing of "Wolves of Kultur" on the roof of a New York theatre, last week, drew a large attendance, among which were many representatives of patriotic societies, who were present on special invitation. All were reported as cordial in their comment on the big patriotic serial, produced by Western Photoplays, distributed by Pathe and featuring Leah Baird, supported by Sheldon Lewis and Charles Hutchison.

The first three episodes, seven reels in all, were shown to the musical investiture of a full orchestra. The prologue showing President Wilson, and quoting from his speech, which runs through the entire serial as an inspiration, was enthusiastically applauded.

Hall Returns to Mutual

Ray L. Hall, who was loaned to the Government for service in the Division of Films of the Committee on Public Information in July, has returned to the Screen Telegram to resume his duties as news editor. While in the service of the Government he organized the department under him as manager of production and handled the issuance of the Official War Review.



Earle Williams Hands the Clown Quince a Wallop in "A Plea to Buy," His Vitagraph Liberty Loan Film



One of the Dramatic Moments in "Borrowed Clothes," Jewel Production Featuring Mildred Harris

Tarzan Book and Film Coupled

First National and Publishers Have Perfected Joint Arrangements in Exploiting "The Romance of Tarzan"

THE First National Exhibitors' Circuit and the publishers of the Tarzan books have completed the details of a joint agreement whereby exhibitors who show "The Romance of Tarzan" will receive maximum local advertising co-operation from the dealers who will take direct advantage of the present publicity accorded to the sequel to "Tarzan of the Apes" as a sales stimulus for the entire library of Tarzan works by Edgar Rice Burroughs.

The sudden revival of public interest in the character of Tarzan, immediately following the release of "Tarzan of the Apes" as a special motion picture production, brought orders to Mr. Burroughs' publishers from scores of book dealers throughout the country who previously had not carried a stock of Tarzan volumes. This intensified the distribution of the books and added a great number of new dealers, making the retail representation throughout the United States nearly one hundred per cent. complete.

As a result of the first campaign there is now at least one dealer in practically every city and town in the country who handles the Tarzan books. With this representation as a basis from which to work, the publishers are sending out this week to every local retailer an announcement of the details of the co-operative arrangement between them and the First National Exhibitors' Circuit.

This first notification recommends to the dealers that they prepare immediately for a special window display of Tarzan books to begin simultaneously with the first announcement by the local exhibitors of the presentation dates for "The Romance of Tarzan." It is also suggested to them that they supplement their own window displays and interior store advertising with copy to be run in the local newspapers concurrently with the theatre copy on the Tarzan sequel, thus obtaining a double tie-up between the production and the books.

Select Pictures Offers Three in October

THREE releases of Select's star series are announced by this corporation for the month of October. These will be Constance Talmadge, who is presented by Lewis J. Selznick, in "Mrs. Leffingwell's Boots," Alice Brady in "Her Great Chance," and Clara Kimball Young in "The Road Through the Dark." Norma Talmadge in "The Forbidden City" was released September 30, and therefore virtually becomes an October release also.

Constance Talmadge's picture, "Mrs. Leffingwell's Boots," is by the well-known dramatist, Augustus Thomas. The scenario is by Edith Kennedy. Walter Edwards directed the production.

Alice Brady's October picture will be "Her Great Chance." This is a film adaptation by Charles Maigne of Fannie Hurst's popular novel, "Golden Fleece."

Clara Kimball Young comes to the front in October with "The Road Through the Dark," which is based on a story of the same name in the *Metropolitan Magazine*. Miss Young and her director, Edmund Mortimer, together with the technical director, and a corps of assistants, are now busy at Miss Young's Sunset studio, at Hollywood, putting the finishing touches on this photoplay.

Trademark Capitalized

Since the start of Goldwyn's second releasing year and the inauguration of the new Star Series booking system, many leading theatre owners have put forth extraordinary efforts in advertising Goldwyn quality and Goldwyn power through the medium of the Goldwyn lion trade-mark.

Theda Bara in "Salome" Scoring Heavily

The success of "Salome," the great Theda Bara super-production, continues to grow all over the country, according to reports received by the Fox Film Corporation. Playing at $1 top prices, "Salome" is said to have established a triumph that is expected to be surpassed only during its engagement at the Forty-fourth Street theatre, New York.

The engagement of "Salome," at English's Opera House, Indianapolis, is cited only by the Fox Film Corporation as an example of the exceptional business done by Miss Bara's masterpiece. "Salome" played English's for a solid week to capacity business, despite the worst kind of weather.

On the opening day a crowd two blocks long stood in front of the theatre practically all day and well into the evening buying tickets for "Salome." Several times during the day it rained hard, but, it is asserted, the crowd still stuck.

Anti-Yellow Dog Clubs Strong in Minnesota

The patriotic principles in "The Yellow Dog" have been enthusiastically received in the twin cities, Minneapolis and St. Paul.

Hon. J. A. Burnquist, Governor of Minnesota, has accepted the position of Generalissimo in the state-wide drive on yellow dogism. Secretary of State Julius A. Schmall is Acting Major General, and Lieut.-Governor Thomas A. Frankson has been appointed Lieutenant-General of the Minneapolis army of propaganda fighters.

In Minneapolis within a month Anti-Yellow Dog clubs, with a membership of over two thousand, are said to have been organized in the public schools, and the work of these youngsters has already been noticed.

Oakdale Productions Success, Says General

Now that all of the current series of Oakdale Productions, six in all, have been released, an estimate of these feature dramas, containing the juvenile note uppermost, is possible from the response notes at General Film exchanges.

Branch managers of the company pronounce the exhibition worth of the Oakdales thoroughly established, it being reported that exhibitors showing one of the pictures have run all six.

Walsh in Role of Crook in New Fox Film

Having played young patriots, newspaper reporters, live young business and nearly every other conceivable male role, George Walsh is now going to play the part of a crook—one, however, who has seen the error of his ways and reformed, in a play in which he is working under the direction of Edward Dillon, a new William Fox director.

Virginia Pearson Thanked by Marcus Loew

Virginia Pearson, Fox star, is making personal appearances at all the Fox and Loew theatres in behalf of the Fourth Liberty Loan. Just previous to the loan drive she appeared at the opening of one of Marcus Loew's new theatres and his appreciation is shown in the following letter:

September 26, 1918.

"My Dear Miss Pearson:

"Any thanks which I am able to offer you for opening our Bethlehem theatre would be weak and futile in comparison with what you have done for us.

"Judging by the enthusiastic reports of the manner in which you captured the city and captivated everyone who saw you, you have done more to start the theatre on a prosperous career than anything that we could possibly plan.

"You may feel certain that I appreciate it thoroughly and would consider it a favor if we ever have an opportunity of repaying you. Very sincerely,

"MARCUS LOEW."

Mae Marsh Completes "Southern Pride"

Emmett J. Flynn, Goldwyn director, has completed work on his second Mae Marsh picture for this company. It is entitled "Southern Pride" and described as a drama that fits Miss Marsh's talents to a nicety. Mr. Flynn is also responsible for Miss Marsh's picture immediately previous to this, entitled "Little Mother," which is to be released.

Mr. Flynn is a young director but of long experience. He served his apprenticeship with the Thomas H. Ince Company on the coast and made his first mark as a director with the Paralta company, which concern he joined with many others of the Ince forces. "Alimony," a picture bearing his name, was distributed by the First National Exhibitors Circuit, and another production made by Mr. Flynn was "The Right Hand and the Left," which is to be released on the state rights basis shortly.

Title Changed on Coming Kerrigan Feature

The Jesse D. Hampton production to follow J. Warren Kerrigan in "Three X Gordon" on the Hodkinson Service program, has had its title changed from "The Unfinished Story" to "The Drifters."

This story of adventure in Alaska is from the pen of Kenneth B. Clarke, who was also responsible for Kerrigan's previous successes, "Three X Gordon" and "Prisoners of the Pines."

Fielder in Loan Drive

E. C. Fielder, the Hodkinson representative in the Cleveland territory, is running a little idea of his own in augmenting the various committees' work in the Fourth Liberty Loan campaign.

He has sent a neatly printed post card to exhibitors throughout his territory urging them to carry Liberty Loan advertising in all their advertising.



Which Is Norma Talmadge? Yes, That's the Select Star in the Back Row, Center, Surrounded by Chinese Youngsters Who Appear With Her In "A Tale of the Forbidden City"

"Deadly Sins" to Be Re-Issued

McClure Will Reissue "Deadly Sins" Series, Cut Down from Six Reel to Two Reel Lengths

McCLURE PRODUCTIONS, INC., will reissue a new and complete version of the Famous "Deadly Sins" series. In accordance with a request from various exhibitors, the productions will be issued in two-reel lengths, as opposed to their original six-reel form when published several years ago.

The leading figure in the new two-reel versions is the present Paramount star, Shirley Mason, who recently appeared in her first Artcraft Production, "Come on In."

Miss Mason plays congenial roles in each of the two-reel "Deadly Sins" series. She appears in company with H. B. Warner, Holbrook Blinn, Nance O'Neil, Ann Murdock and Charlotte Walker.

In deciding upon the innovation in relation to the McClure series extreme care has been taken to preserve only the most exciting episodes throughout the original lengths of the pictures. The result is said to have been a series of two-length subjects which are unexcelled for their action, "punch" scenes and entertainment. A complete staff of cutters and assistants have been quietly at work for mauy weeks going through the entire negative footage of the original productions, securing the most desirable portions of each picture for use in the condensed version.

The McClure series of "Deadiy Sins," headed by Shirley Mason, were originally published through the exchanges of the Triangle Film Corporation in their entire length form; the productions recently were reissued through the exchanges of the General Film Company. This organization reported marked success with the experiment.

Due to this fact, they are now about to be re-issued for the third time in the form of special two-reel length features starring Shirley Mason. The distribution of the new "Deadly Sins" will be handled by the exchanges of the General Film Co., and an extensive advertising and exploitation campaign is to be carried out in connection with their release.

Vitagraph Exhibitors' Booking Chart Ready

THE Vitagraph Distributing Organization, this week, will have available for exhibitors the 1918-19 edition of the "Exhibitors' Booking Chart." For several seasons past Vitagraph has provided these film record books for the exhibitors of the country, giving them out at the beginning of each year, or on January 1.

This season, however, they have advanced the distribution date to October 1, which marks the inauguration of the company's new Blue Ribbon Booking plan and policy, so that exhibitors may start keeping tabs on their features now and carry them in the one book until next fall.

The 1918-19 edition of Vitagraph's "Booking Chart" contains a lot of valuable information for exhibitors at large and is particularly valuable for those handling Vitagraph product. The Vitagraph week, from the releasing standpoint, begins on Monday, and in the calendar section of the book, one page has been devoted to each week of the year, beginning September 30, 1918, and ending September 30, 1919.

Margarita Fisher's Next

A rolliicking romance is announcedin in "Fair Enough," Margarita Fisher's next picture, made by the American Film Company and released by Pathe.

Jack Mower, her leading man, takes the role of a millionaire.

F.I.L.M. Club Honors Alice Brady

To show their appreciation of Alice Brady as a screen and stage star, more than 300 members of the F. I. L. M. Club attended in a body a performance of Miss Brady's new stage success, "Forever After," at the Central theatre.

Included in the audience were about fifty employes of Select's New York exchange and home office, exclusive of the representation from the F. I. L. M. Club—all anxious to do homage to the undoubted talent displayed by Select's "Alice" in "Forever After."

William A. Brady was present and spoke from the stage, admitting that Miss Brady's work was noteworthy, even if she was his daughter. Miss Brady responded and twitted her well-known parent with the fact that this was the first time he had ever given public approval to any of her stage efforts.

World Will Distribute "Under Four Flags"

The authoritative announcement is made by Director Chas. S. Hart, of the Division of Films, Committee on Public Information, that the World Film Corporation, which is now distributing "America's Answer," will also handle the distribution for "Under Four Flags," the third U. S. Official War Picture, which will have its first showing early in November.

"After very careful consideration," says Mr. Hart, in making the announcement, "it was deemed advisable not to open the distribution of 'Under Four Flags' to competition."

Novel Herald Advertises "A Perfect 36"

The Service Department of Goldwyn has announced to exhibitors the preparation of an original exploitation campaign for "A Perfect 36," Mabel Normand's second Goldwyn Star Series production, to be released October 28.

An advertising herald in the shape of a corset—a "perfect 36" model—is the stunt conceived for "A Perfect 36."



This Defiant Miss is Viola Dana, Metro Star



Dorothy Phillips Is the Star of "The Talk of the Town," Universal Production

Santschi with Farrar in "The Hell Cat"

Exhibitors will no doubt be pleased to learn that an old favorite again steps into the limelight in Geraldine Farrar's next Goldwyn picture, "The Hell Cat." He is Thomas T. Santschi, long a Selig favorite and one of the stars in the first extra length feature, "The Spoilers."

Mr. Santschi will appear as heavy in "The Hell Cat" and also in Miss Farrar's subsequent pictures "The Shadows" and "The Greater Vow." His appearance in the trio of Goldwyn pictures named will undoubtedly be cordially welcomed by the many friends he made while with the old Selig company.

Roscoe "Fatty" Arbuckle, Western Sheriff

In his latest Paramount-Arbuckle comedy, "The Sheriff," which will be released October 13, Roscoe "Fatty" Arbuckle has the burlesque role of a Western sheriff whose models of action and propriety are well-known motion picture heroes of the athletic and quick-at-the-draw variety.

A particular fondness is evinced by the big comedian for the feats of Douglas Fairbanks and Bill Hart and he seeks to outdo them at every opportunity.

Big V Special Comedies Praised by Exhibitor

The Vitagraph distributing organization last week received numerous letters of commendation from exhibitors running the new Big "V" special feature comedies. N. W. Thomas, manager of the Rialto theatre, Omaha, Neb., was one of those who displayed great enthusiasm over this new two-reel unit of Vitagraph service, and wrote as follows:

"Allow me to congratulate you on your new two-reel 'Big V' special comedies. At the present time I am running "Huns and Hyphens," and it is giving eminent satisfaction, making our audiences howl with glee, so I know it must be a regular comedy. Just keep up your present gait and there's no question as to the success of these comedies."

Vitagraph inaugurated its "Big V" special feature comedies, which are released in two reels each week, on September 16. The fifth in the series, scheduled for release on October 14, features Earle Montgomery and Joe Rock in "Submarines and Simps."

Sherwin Joins Goldwyn Publicity Staff

After a record of eight years as dramatic critic of the New York *Globe*, Louis Sherwin has retired from that newspaper to become Special Press Representative of Goldwyn Pictures Corporation.

Mr. Sherwin, long known in Los Angeles and Denver journalism, came to New York twelve years ago, and from the day that he joined the *Globe* attracted the attention of a large metropolitan clientele.

Many Dates for Kenyon's

"The Inn of the Blue Moon," with Doris Kenyon at the head of her own company, played a solid week's engagement last week on the Harry Davis Circuit in Pittsburgh, B. F. Lyon, manager of the Wm. L. Sherry Service, in Pittsburgh, reports.

In addition "The Inn of the Blue Moon" has also been booked over the Ascher Brothers Circuit in Chicago, in the Loew theatres in New York City and in the majority of theatres in all leading cities, it is said.



Wallace Reid, Starred by Paramount in "The Source"

Metro-Screen Classics Favor West Coast

The exodus of the stars and directors of the Metro Pictures Corporation to the Pacific Coast will begin at once. Richard A. Rowland, Metro's president, recently made a trip to California to study producing conditions, accompanied by Joseph W. Engel, treasurer of the corporation; James D. Rhodes, of Pittsburgh, and Count di Cippico.

While in the West he completed arrangements for the removal of the Eastern plant to Hollywood, Cal., and the erection of extensive new studios at the West Coast location. By the end of fall, most, if not all of the Metro and Screen Classics, Inc., organizations, will be making pictures in Sunny California. Maxwell Karger, at present managing director of the Eastern studios, will go to California to supervise the entire Metro output.

Mme. Nazimova will be the first to go, as her new production, "The Red Lantern," will be begun in California in a few weeks. The Russian actress will be preceded by her director, Albert Capellani, June Mathis, of Metro's scenario staff; Henri Menessier, art director; E. J. Shulter, technical director, and Eugene Gaudie.

Minister Praises Film of First National

Pronouncing the First National release, "The Passing of the Third Floor Back," with Sir Johnston Forbes-Robertson, as the greatest conscience play he has ever seen, the Rev. J. E. White, of the First Christian Church of Hugo, Oklahoma, has written a letter of commendation of the Herbert Brenon production to the Dallas office of the distributing company, in which he says:

"I only wish I had known far enough ahead what the picture was like. I should have called the attention of my congregation to it, and advised them—men, women and children—all to see it by all means.

"Just at this particular time I wish that every one in the world might see it. I consider it one of the cleanest, best picture lessons that people have ever been privileged to see."

Gerard Production Gets Many Eulogies

Letters of commendation from the mayors of several important cities, including Indianapolis, Ind.; Butte, Mont., and Newark, O., addressed to exhibitors in appreciation of their bookings on "My Four Years in Germany" are among the latest important tributes given to the First National Exhibitors' Circuit release of Ambassador Gerard's patriotic production.

In numerous instances of two and three day bookings, according to reports from First National exchanges, the demand has been so great from people who did not patronize the first runs for repeat showings, as a result of the word-of-mouth advertising the production received, that the return engagements have been of even longer duration than the initial runs.



"The Hun Within," Paramount-Artcraft Special, Has Dorothy Gish in the Cast

New Pearl White Serial Comes November 24

MR. PAUL BRUNET, vice-president and general manager of Pathe, in announcing the line-up for November, says that the new Pearl White Serial, the first episode of which will be released on the 24th, is full of novelty, and, while it follows the inevitable lines of melodrama, still in its treatment and the utilization of novel effects, is really a new sort of serial.

It is the work of George Brackett Seitz, shaper of some of Pathe's greatest serials, and Bartram Milhauser, scenario writer of "House of Hate" and "Fatal Ring." The name of the serial and further information will be soon announced.

"The Narrow Path,'" featuring Fannie Ward, her second Extra Selected Star Photoplay, is based on the successful dramatic production of that name. It will be released November 17.

Baby Marie Osborne is dated for November 3 in "Milady O' the Beanstalk."

Pathe one-reel comedies for the month are said to be unusually attractive. They are vehicles for the talents of Harold Lloyd, Toto, the one time clown of the New York Hippodrome, and Stan Laurel, the English comedian. These principals are very popular.

Some of the most realistic war views yet shown will be given in the "Official War Review,'" Nos. 19, 20, 21 and 22, released November 3, 10, 17 and 24. "The Far-Flung Battile Line" series furnished by the British and French Governments will show the last of the twelve instalments on November 3, 10 and 17.

"Wolves of Kultur," the big patriotic serial, featuring Leah Baird with Sheldon Lewis, swings in to its crescendo of development of plot and swift action in Episodes 4, 5, 6 and 7.

"The Woman the Germans Shot" Publicised

NEWSPAPERS and magazines are continually running stories and articles about the shooting of Edith Cavell, the English Red Cross nurse who was murdered by the Germans in Brussels, and it is the opinion of Joseph L. Plunkett and Frank J. Carroll, producers of "The Woman the Germans Shot," that this continual publicity will do more to make the picture a success for every exhibitor who shows it than any ordinary campaign could possibly do.

Every person in the civilized world is familiar with the atrocious crime perpetrated against this innocent woman, and her representation on the screen in this motion picture will be welcomed, it is believed, by the public and press of the entire country.

The story, by Anthony Paul Kelly, is said to be based on the actual facts of the case, as revealed in the writings of Brand Whitlock, United States Minister to Belgium, who pleaded in vain with the German Governor for the life of the nurse; Hugh Gibson, who devotes many pages to the case in his book, "A Journal from Our Legation in Belgium," and other correspondents.

With Julia Arthur, who will make her motion picture debut in the picture as Edith Cavell, "The Woman the Germans Shot" has a significance.

The direction by John G. Adolfi is declared to be up to the exceptionally high standard maintained by that director, and the cast, which includes Creighton Hale, is said to be particularly well selected. The picture has already been completed and is now in the process of being cut.



Bessie Love, Vitagraph Star, Selling Liberty Bonds to Studio People During the Making of Her Latest Picture, "Dawn of Understanding"

Kolker Portrays Kaiser in Two Productions

Henry Kolker as an actor and his skill in the art of "make-up" was recognized when he was engaged to impersonate the war-mad Kaiser in two different productions at the Metro studios.

No sooner had Director Charles Miller persuaded Mr. Kolker to play the Prussian arch-apostle of militarism in Maxwell Karger's forthcoming Screen Classics, Inc., production, "Wilson or the Kaiser?" than Director Blache, seeing him in his "make-up," decided no one but Kolker would do for the preliminary scenes of "The Man Who Stayed at Home."

Metro is producing a picturization of this play by Lechmore Worrall and J. E. Harold Terry. In "The Man Who Stayed at Home" Mr. Kolker will help to illustrate the German spy system and the net of intrigue spread by Germany, both before and during the war.

American Film Reports Liberal Bookings

Reports are coming in to the American Film Company from their thirty-odd representatives working through Pathe exchanges that the preliminary showings of "Hobbs in a Hurry," a new Russell feature, and "Rosemary Climbs the Heights," Mary Miles Minter's next picture, are both met with liberal bookings throughout the country.

The salesmen report that the exhibitors are delighted with the change in Miss Minter's style of acting and that she is even more attractive in the roles of a young woman that she was in her strictly juvenile appearances.

World Reports Bookings on "America's Answer"

World film exchanges all along the line report unprecedented success in booking "America's Answer," the second United States Official War Picture issued by the Division of Films, Committee on Public Information.

The campaign, through the co-operation of the division's department of domestic distribution, under the direction of Dennis J. Sullivan and the World Film Corporation, is now in full swing. In many instances an absolute 100 per cent. showing is announced.

The original number of prints ordered for "America's Answer" was 63. Owing to the demand for the picture, this order has been increased 25 per cent., and it is probable that even this output will have to be expanded.

"Belle of New York" Cast Selected

Marion Davies and her director, Julius Steger, made the first scenes this week of her forthcoming Select Picture, "The Belle of New York." This is a film adaptation of the Broadway musical comedy of years gone by in which Edna May created the part of the Salvation Army lassie.

Miss Davies' leading man in this production will be Robert Walker, and other important parts will be played by L. Rogers Lytton and Etienne Girardot.

Duncan Fast Completing His Next Serial

William Duncan, Vitagraph serial star and director, seems to have started out to break his own record for rapid production, judging from reports which have reached New York from Vitagraph's Hollywood studio, where he is now engaged on his next serial, "The Man of Might." It is scheduled for release through the Vitagraph Distributing Organization on January 27, next.

Duncan began work in this new fifteen-episode story, which was written by Albert E. Smith and Cyrus Townsend Brady, around the first of September and by October first had completed the first four episodes.



"All the World to Nothing" Stars William Russell at the Head of His Own Company for American Film Company. Pathe Releases the Subjects

Additional Producers' News on Page 2560

First Again!

Exclusive Scenes of the

South Amboy Explosion

Whose cameraman **shot the only close-ups** of the biggest explosion this country ever saw? Whose cameraman was the **only cameraman inside the barred zone** at South Amboy? Whose cameraman stood up and cranked **under a storm of bursting shells** while competitors failed to get closer than five miles from the disaster? Whose News Service was **first on the screen** with exclusive shots-on-the-spot, bringing roar on roar of applause at the Rivoli in New York City **even before the explosions had ceased?**

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"'FOR HUSBANDS ONLY', on which we are completing a week's run, deserves every praise that both critics and public can give it. From a box-office standpoint, no attraction we have ever shown has had a more successful run.

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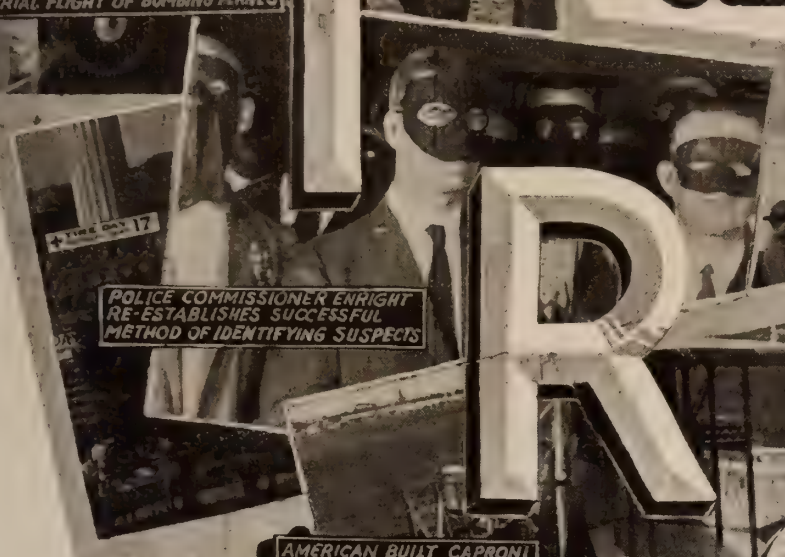
George Fischer



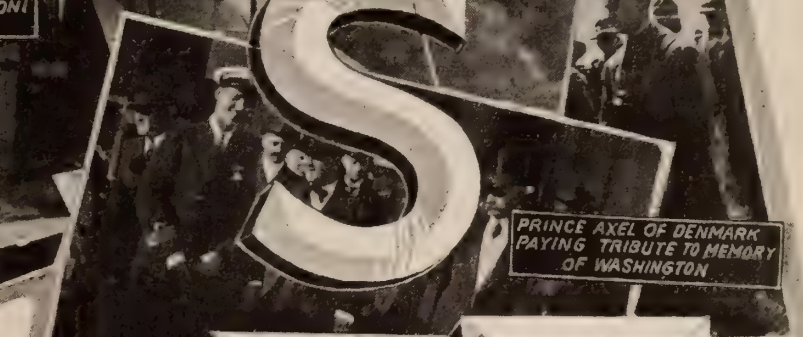
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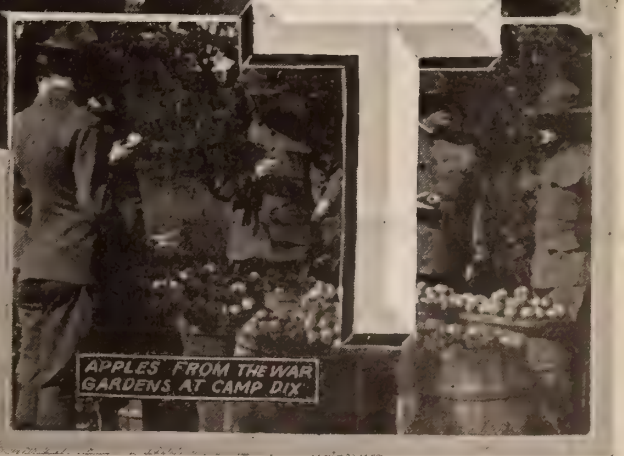
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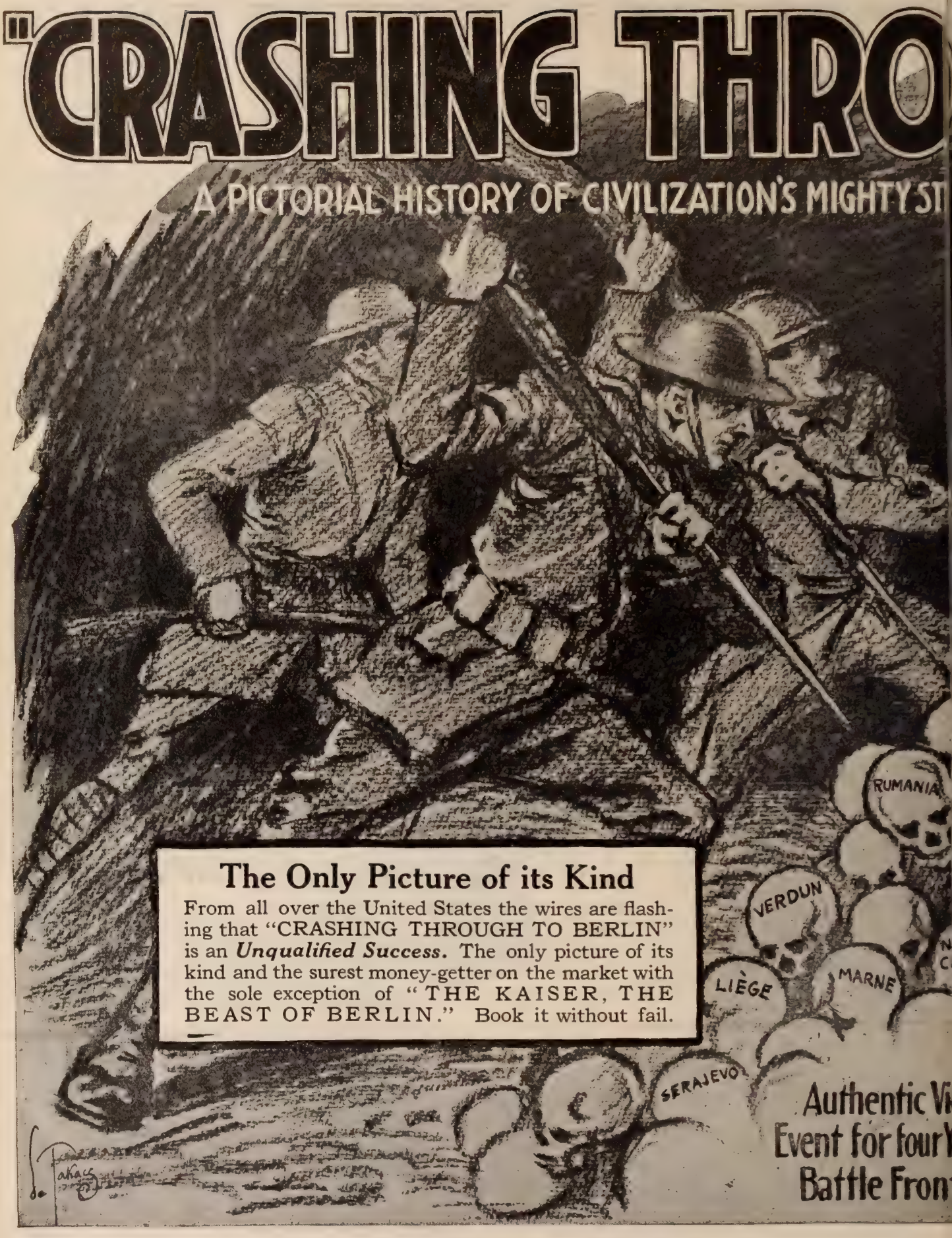
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A PICTORIAL HISTORY OF CIVILIZATION'S MIGHTY ST
The Only Picture of its Kind
From all over the United States the wires are flashing that "CRASHING THROUGH TO BERLIN" is an *Unqualified Success.* The only picture of its kind and the surest money-getter on the market with the sole exception of "THE KAISER, THE BEAST OF BERLIN." Book it without fail.
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In Chicago, "CRASHING THROUGH TO BERLIN" packed the huge Auditorium theatre at every performance. In Boston, Tremont Temple never had bigger crowds. In New York, the Broadway Theatre gave it greater applause than any other picture ever shown there. Why not? It's the whole colossal drama of the war—the picture without a duplicate.

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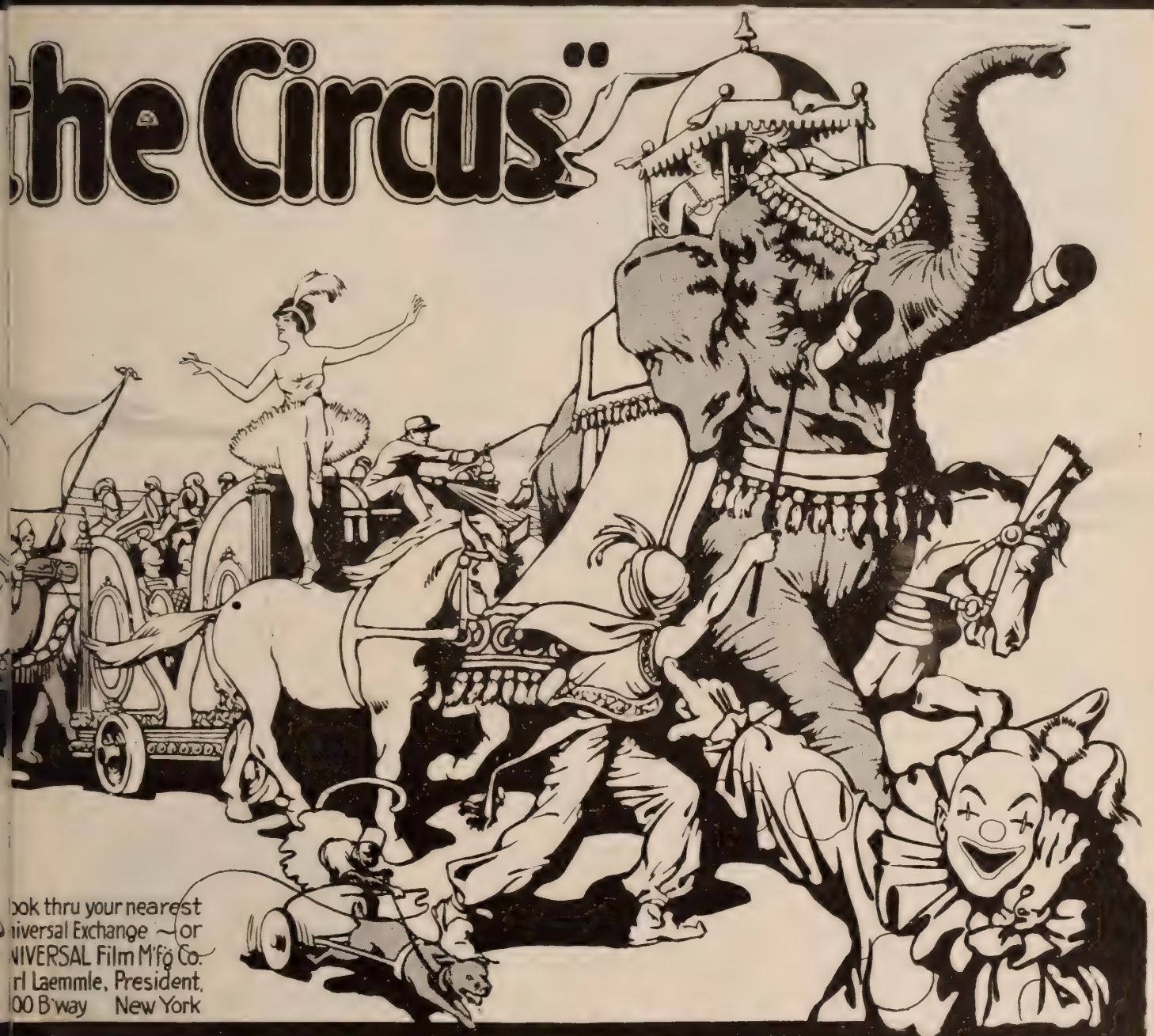
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for the Serial that makes all others sink into absolute insignificance by comparison.



A Moment in the Eight-Part Prophecy Production, "The Kaiser's Finish," Made by Warner Brothers for the State Rights Market

Red Cross Bureau Issues Theatre Aids

IN order to give theatre owners a complete understanding of the nature of its film issues and the circumstances under which they are available to the public, the American Red Cross Bureau of Pictures has prepared a large edition of booklets. Half of this edition will go to motion picture exhibitors and the other half to Red Cross chapters in the United States.

In this way information about the official war work films of the American Red Cross will reach those most directly interested on either side of the distribution. The aim emphasized in this pamphlet is that of getting the films before the twenty-three million Red Cross members in the United States in the most direct and expeditious manner.

Director W. E. Waddell has incorporated synopses, descriptions and reviews of the current war work films, beginning with "The Historic Fourth of July in Paris" and a forecast of other releases now in work, in the booklet, which was prepared by J. T. Kelly as editor. Liberal space is given to the Fourth of July film and to "Soothing the Heart of Italy," and "Of No Use to Germany," which are already at General Film Company exchanges with many dates booked.

An idea of the subjects which soon may be expected is also given, some of these subjects being "Rebuilding Broken Lives," "The Kiddies of No Man's Land," "Heroic Serbia" and some Russian subjects. Several approved forms of one-column, two-column and three-column ads are presented to aid the exhibitor.

Tourneur's Next Production Is "Woman"

"WOMAN" is to be Maurice Tourneur's second big film offering. This announcement follows close upon the success of his first production, "Sporting Life," at the Rivoli theatre. Famous Players-Lasky Corporation, by breaking every precedent, purchased the distribution rights for America—the first time that a film drama had been purchased in the history of that organization.

Mr. Tourneur completed "Woman" a short time ago, although the subject and title have been kept secret until this week. Mr. Tourneur believes that "Woman" will be one of the unique productions of the photo-dramatic screen. In brief, it will trace the development of woman through the centuries, show her effect upon history and trace the evolution of her foibles.

Maurice Tourneur assembled a cast for "Woman" numbering such players as Paul Clerget, the French actor; Flore Revalles, the dancer and singer of the Bakst Ballet Russe; Gloria Goodwin, Fair Binney, Ethel Hallor, Diana Allen, Lyn Donaldson, Escamille Fernandez, Chester Barnett, Warner Richmond and George West.

The releasing arrangements of "Woman" and other Tourneur productions to follow are in the hands of Hiller & Wilk, Inc. An announcement of the first public showing of "Woman" will soon be made and the entire country will see the production shortly after.

Gaumont News Number 26

Gaumont News No. 26 shows the course in automobile engineering at Tuft's College, Medford, Mass.; the summer camp of the Noyes School of Rhythmic Expression, the aviators at a St. Paul, Minn., flying field, California celebrating her sixty-eighth birthday in San Francisco, and in Bangor, Maine, a thirty-two-foot sail boat finishes a trip from Seattle which took three years, and the Allied War Exposition opens in Chicago and breaks all records for attendance.

Government Uses Part of Essanay Plant

George K. Spoor, president of the Essanay Film Manufacturing Company, has turned over a portion of one of the vast Essanay property rooms to Government work.

The company is turning out binoculars by the Spoor-Berggren Optical Laboratory System, a new method of making binoculars just recently patented.

The making of the binocular in no way interferes with the production of pictures, the three Essanay studios being kept open for this purpose. Besides making special feature productions, Essanay announces that it will continue to make its movie marionette pictures and also commercial films.

Vitagraph Announces List for October 14

The Vitagraph program for releases for the week of October 14 has been scheduled as follows:

Blue Ribbon Feature—5 parts—"The King of Diamonds," featuring Harry T. Morey. Written by Edward S. Ballou. Directed by Paul Scardon.

Big V Special—2 parts—"Submarines and Simps," featuring Earle Montgomery and Joe Rock. Directed by R. H. McCray.

Serial—2 parts—William Duncan in "The Decoy" episode No. 14 of "A Fight for Millions," supported by an all-star cast, including Edith Johnson and Joe Ryan.

Will Syndicate Story of "Lafayette, We Come"

By special arrangement with the Press Service Bureau the Affiliated Distributors Corporation has succeeded in placing the story of their first release, "Lafayette, We Come!" with the aforementioned syndicate for publication in newspapers throughout the country.

The novelization of the story was written by Robert W. Sneddon.



Margaret Marsh, Who Appears in the Rolfe Serial, "The Master Mystery"

Gaumont Graphic No. 28 Covers Wide Field

Gaumont Graphic No. 28 covers a wide variety of topical subjects, in part as follows: Leghorn, Italy.—American Red Cross Colony.

Boston, Mass.—Spanish Influenza Epidemic. Red Cross nurses make gauze masks to wear while caring for thousands of influenza patients. New York City.—Two Killed in Subway Crash.

Views From the Front.—Scenes Along the Line of Prussian Retreat. The Grave of Lieutenant Quentin Roosevelt. A German Rifle Found Near Lieutenant Roosevelt's Grave. Nothing Is Sacred to the Hun, Who Used This Shrine as a Sniper's Post. Privates Leo G. McGuire and Fred A. Remick Decorated with Distinguished Service medals. Though Forced to Descend Fourteen Times in One Day, This Repaired Balloon Is Still in Service. American and French Ambulances Operating Near a Destroyed Field Kitchen.

San Francisco, Cal.—On a Barren Side Hill Sailors Have Made the Biggest Liberty Loan Sign, Visible for Many Miles. The thousands who throng the ferry and harbor see this sign daily. New York City.—267 Scarred Alpine Heroes Will Tour the Country for the Liberty Loan Campaign. Major General Guglielmotti in command. Detroit, Mich.—Michigan State Troops Stimulate Interest by Reproducing Battle of Vimy Ridge.

Serial A, Big Hit, Says Gaumont Official

When the Gaumont Company's latest photo-serial, "The Hand of Vengeance," was first shown to independent distributors a few weeks ago, many prophesied that it would "clean-up" everywhere. That practically the entire states-right territory was sold at once shows that these men believed what they said.

"This is probably the only serial ever screened in its entirety for film-hardened men in the trade, the most fault-finding of all critics," declared a Gaumont official. "But several of them, who had seen the first two reels in the rough insisted on looking at every reel to see how many novel and unheard-of stunts would be pulled off by the daring adventurer whose escapades, dangers and escapes are featured."

Hart Will Film Scenes Before Returning

Before William S. Hart, who is now touring the principal cities in the three leading Federal Reserve districts in the interest of the Fourth Liberty Loan, returns to California he will make a number of scenes in New York for his forthcoming Artcraft picture, "Branding Broadway."

In the party which accompanied the Artcraft star East are his sister, Miss Mary Hart; E. H. Allen, business manager of the Hart production; Gerald Duffy, publicity director; Joe August and Dwight Warren, cameraman and still photographer.



Two Smiles That Are Gaining Steadily in Popularity. They Belong to "Smiling Bill" Parsons, Star of Capitol Comedies, Made by National Film for Goldwyn Distribution, and His Leading Woman, Mary MacIvor

Sessue Hayakawa Newest Pre-Released October 13

Sessue Hayakawa's newest picture, "The Temple of Dusk," made by the Haworth Pictures Corporation, will be prereleased on October 13. This is the second in the series of Hayakawa specials which will be released through the Mutual.

In producing the picture, James Young, the director, added materially to the strength o fthe story which was written by Frances Marion, who has furnished Hayakawa with material in the past. She was the author of his "The City of Dim Faces."

"Manx-Man" Adds Two

Sales Director J. L. Kempner, of the Manx-Man Company, announces this week the appointment as "Manx-Man" special representative of Samuel D. Pelzman and Gus Schlessinger. The latter was loaned for the work by President Paul H. Cromelin, of Inter-Ocean Film, who control the foreign rights of "Manx-Man."

Samuel D. Pelzsman is the youngest special representative in the Manx-Man Company's employ. While still in his 'teens he was attached to the feature department of the Universal Film Manufacturing Company.

Cleveland Triangle Moves

The Triangle Film Corporation of Cleveland is moving into new and greatly improved quarters in the Sloan Building. Manager Irwin Hirsch has leased Nos. 506-8-10-11-13-15-17 Sloan Building, and when his carpenters and decorators are finished he will have one of the most up-to-date and elaborate suite of offices in the city.

President Wilson Filmed in Draft Drawing

Universal cameramen are jubilant and claim a beat in securing scenes showing President Wilson in the great draft drawing, which scenes are included in Universal Animated Weekly No. 44.

This is the first time that President Wilson has personally taken part in the drawing. He consented to do so in view of the fact that Secretary of War Baker is in France with General Pershing. Immediately after the President and other Government officials, including Vice-President Marshall and Champ Clark, Speaker of the House of Representatives, had drawn numbers the Universal cameraman leaped into a waiting automobile and caught a train for New York.

In the same reel are shown pictures of the opening of the Fourth Liberty Loan in New York, Baltimore, Chicago, Milwaukee and other cities.

Samuel. Grand of Boston Gets. Houdini Serial

What might be termed one of the most interesting examples of the psychology of selling is illustrated by the contract which Samuel Grand, now controlling the B. A. Rolfe Productions of New England, made with Harry Grossman of the Rolfe Productions.

The story is interesting in that Mr. Grand is one of the pioneer film distributors in the business, and furthermore, it is said, he has met with wonderful success in the promotion of a serial, in New England. Mr. Grand has recently completed bookings on this serial and has taken in over eighty thousand ($80,000) dollars, for his territory, according to report.

Evelyn Nesbit Starts New Fox Picture

FOLLOWING the completion of "The Woman Who Gave," Evelyn Nesbit, the new Fox star, has begun work on her second production for William Fox, entitled "I Want to Forget," and described as a powerful drama in which a butterfly redeems her soul in the United States Secret Service.

"I Want to Forget" is being produced under the direction of James Kirkwood, who has just joined the Fox forces. Mr. Kirkwood also wrote the script.

The cast for the new Nesbit play, which is the second in the series which Miss Nesbit is to make for the William Fox program of Standard Pictures, has not yet been completed.

The Kalem studios in Fort Lee, N. J., by Director Kirkwood and the Fox organization, has gone to great expense to make "I Want to Forget" one of the biggest productions of the Standard Pictures program.

Normand in Comedies Until War Ends

Mabel Normand's announcement that she will be seen only in broad comedy until peace is proclaimed was glad tidings to her admirers, judging from the patronage given her first Goldwyn comedy, "Peck's Bad Girl."

Her second broad comedy, "A Perfect 36," by Tex Charwate, also autor of "Peck's Bad Girl," is said to be even funnier than that one, which gave her the sparkling role of Minute Peck. The funmaker is prank purveyor extraordinary as Mabel in "A Perfect 36."

"Patriotism" Was Chosen for Red Cross Show

"Patriotism," the Paralta play starring Bessie Barriscale, was chosen by the Motion Picture Operators' Union, Oakland, Cal., as the feature of the benefit given at the T. and D. theatre for the Red Cross Building Fund.

Operators and ushers and other attendants at the theatre donated their services for the day, and the receipts went a long way toward the erection of a Red Cross Hut on the city hall plaza.

"Patriotism" is distributed by the W. W. Hodkinson Corporation through the General Film Exchanges.

Gail Kane's Next Mutual "The Kaiser Bride"

After several weeks of search for a story for Gail Kane, during which time practically a hundred scripts and books were read, a script was especially prepared for her by John Colton.

"The Kaiser Bride" is the title, and it touches lightly on the war, with its main theme centered on conditions in Berlin previous to the war and their influence on certain circles in America at the present time. It is a serious study, highly dramatic in its nature and is said to carry a powerful message.

Foreign Rights Sold to "Wives of Men"

What is declared to be one of the biggest deals for foreign rights put over was closed last week by Nathan Hirsh of the Pioneer Film Corporation, with the Interocean Film Co. The foreign rights to "Wives of Men" were sold through the Interocean concern, who made a bid for the foreign territory.

"Wives of Men," in which Florence Reed does some of the best work of her career, is declared a real hit from its very first presentation, and many who have seen it are of the opinion that it will prove one of the strongest box-office attractions released in some time. It is said to be the kind of special feature that can be heavily advertised and boosted into a genuine box-office record-breaker.

To help the exhibitor properly advertise the film the Pioneer Corporation have prepared some attractive advertising material while the posters, consisting of 24 sheets, two style of 6 sheets, two styles of 3 sheets and two styles of one sheets, are all done in full color and depict some of the most dramatic scenes in the play.

In addition to this paper there are press sheets outlining campaigns of all kinds, well printed heralds, two, one and three-column cuts and thumb-nail electros, window cards, slides, music cue sheets and lobby photographs of all kinds. All of the material furnished is declared to be considerably above the ordinary.

Rapf's Features Get Many Bookings

According to Harry Rapf, his productions with Florence Reed in "The Struggle Everlasting" and Robert Warwick and Elaine Hammerstein in "The Accidental Honeymoon" are getting contracted solidly throughout the country. Reports to this effect from state rights buyers of these two pictures were received from Harry Grelle of Pittsburgh, M. A. Dresner of Washington, D. C.; Herman Rifkin of Boston, George Jacobs of Cleveland, M. Hirsch for New York State and Al Harsten for New York City.

Harry Grelle, general manager of Supreme Photoplay Company, Pittsburgh, reports: "We are doing very big. We opened at the Olympic, Pittsburgh, for a week's run; since then all exhibitors in this territory have booked both productions."

Al Tuchman Touring Universal Exchanges

Al Tuchman, who holds a record for pinch-hitting in all kinds of important business for the Universal, and who is now head of the supply and purchasing department, left last week on a tour of the exchanges. His present task is to inaugurate efficiency measures, calculated to carry out the Government's desire for conservation of supplies.

Mr. Tuchman is equipped with plans to regulate lobby supply service provided by exchanges for their exhibitors. He will be able to greatly increase the efficiency of this service.

A One-Piece Bathing Suit for Mabel Normand

In "A Perfect Thirty-Six," her next Goldwyn picture, released October 21, Mabel Normand returns to her old love, the sea. Having made a safe return to the realm of rollicking comedy in "Peck's Bad Girl," the vivacious Goldwyn star has intrigued Father Neptune into taking her back. And the alliance is said to be celebrated with much fun in the new comedy.

Her newest play is more than a comedy, and the star's exploits do not only suggest her former familiarity with the ways of the water, but "A Perfect Thirty-Six" actually shows her in a one-piece bathing-suit, in the sea's embrace—and glad to be there.

Barriscale to Have New Type of Plays

It is announced from the Bessie Barriscale company, at the Brunton Studios in Los Angeles, that, starting with her present production, a comedy-drama called "Two-Gun Betty," the star, will appear in a type of photoplays which are not only different from those in which she has hitherto appeared, but a sort of play new to the screen.

Howard Hickman is author and director of the current production, and Jack Cunningham, screen author, prepared the continuity.

Both Dalton and Bennett Complete Productions For Paramount

Dorothy Dalton has completed "Quicksand," her newest Paramount picture, and is all ready to embark on a new one at the Ince studio under the same director, Victor Schertzinger. "Quicksand" is the story of a wife's devotion and loyalty in the face of disaster. The new picture will be from a story by John Lynch.

Enid Bennett is on the last lap of "Fuss and Feathers" for Paramount, and will take a brief rest before starting work on her next, wherein she will again be supported by popular Douglas MacLean and directed by Fred Niblo.

W. H. Co. Releases Another Shorty Hamilton

W. H. Productions Company announce the release this week of another one of the series of Shorty Hamilton Western comedy dramas, "Shorty, the Bogus Duke," former title, "Shorty Falls Into a Title," in two reels.

In the several characterizations Shorty Hamilton portrays in this production he displays great ingenuity. Shorty is in London with the Selby circus from the Wild and Woolly West, and one day, because the cook annoyed him by merely pouring some hot coffee into his hat, Shorty had a bit of a tussle with him, and cook decided to get even. He therefore put a burr under Shorty's saddle. From then on the fun is fast and furious.



Dorothy Phillips

in

"THE TALK OF THE TOWN"

DOROTHY







KITTY KELLY
says in the
Chicago Herald

"IT'S very good—clean, trig, pretty, humorous, a bit startling, absorbingly interesting and surprising at the end. You want to look for "The Talk of the Town"—something worth while and delightful."

PHILLIPS in "The Talk of the Town"



UNIVERSAL SPECIAL ATTRACTION

Universal Special Attractions



HARRY CAREY

"Hell Bent"
"Three Mounted Men"

PRISCILLA DEAN

"The Two-Soul Woman"

MARY MacLAREN

"Bread"
"The Model's Confession"

UNIVERSAL
Film Manufacturing Co.
1600 Broadway - - New York
CARL LAEMMLE, President

MAE MURRAY

"The Bride's Awakening"
"Her Body in Bond"

HERBERT RAWLINSON

"Smashing Through"

Additional Live News from the Producers

(Continued from page 2562)



Marion Davies Gives a Red Cross Benefit in Her Latest Select Picture

Independent Film Editor Completes First Year

Tom Bret has just rounded his first year as an independent film editor, during which he has written titles for many notable productions. Having done yeomanry service as sub-title editor for the Vitagraph and as scenario editor at the Rolfe-Metro studios, he opened his office in the Candler Building with an excellent equipment of knowledge and experience.

In the last twelve months he has written titles for "The Wives of Men," "The Geezer of Berlin," "Pay Day," "Lest We Forget," "Naked Hands," "America My Paradise," "Italy on the Firing Line," "An Accidental Honeymoon," "A Face in the Dark," "In the Bishop's Carriage," "Rich Man, Poor Man," "A Man's Law," "They Shall Not Pass," "The Sunset Princess," "The Lure of Lady Liberty," "America Preparing," "The Law of the North Woods" and "A Million Dollar Chance."

Theda Bara in New York

Completely recovered from her recent illness and looking the picture of health, Theda Bara, the William Fox star, arrived in New York this week from Hollywood in ample time to attend the premiere of her "Salome" at the Forty-fourth Street theatre.

There are ten persons in Miss Bara's party, including her sister, Miss Loro Bara; J. Gordon Edwards, Miss Bara's director, and Mrs. Edwards also made the trip, which was over the southern route.

Jane and Katherine Lee Start New Picture

Under the direction of Arvid E. Gillstrom, the new Fox director, who recently completed "Swat the Spy!" Jane and Katherine Lee, the diminutive William Fox stars, have begun a new fantastic comedy, "Tell It to the Marines." The story was written by Mr. Gillstrom, who also is responsible for the story of "Swat the Spy!"

Pathe Convention Big Success

"Save and Serve" Convention with War Dinner Inspired Men Who Are Now Back to Their Respective Exchanges

PATHE'S Save and Serve Convention, ending with the War Dinner at Delmonico's, has now become a part, and a vital, important part, of the Pathe history. That the exchange managers from every Pathe branch office have returned to their respective offices filled with the "Save-and-Serve" spirit is evident from the voluntary pledge which each man made before he left.

The convention was called to order by Paul Brunet, vice-president and general manager of Pathe Exchange, Inc., at 10 A. M., on Tuesday, September 24, to consider the best means to practice conservation and economy, the better to aid the Government in the prosecution of the war; in other words, to "save and serve."

He was followed by Sales Manager Quimby, and at 12:30 came luncheon at the Beaux Arts, followed at 2 o'clock by a talk by P. A. Parsons, advertising manager of Pathe, on "Trade Paper and Newspaper Advertising." He was followed by A. J. Picard of Picard & Co., advertising agents, who spoke on "Billboard Outdoor Advertising."

The first day dinner was held at the Hotel Seymour, which was attended not only by the various managers, but by home office department heads. Mr. Brunet presided. At 8 P. M. came the screening of "Common Clay" with Fannie Ward, one of the extra selected photoplays still to be released, and this picture evoked the highest enthusiasm among the exchange men.

Wednesday, September 25, the morning was spent by the managers in consultation with Mr. Brunet. Luncheon was served at the Astor, and was followed at 3 P. M. by a talk on "Government and Official War Films" by Charles S. Hart, Director of the Division of Films, Committee on Public Information, in the Pathe Convention Hall. Following Mr. Hart's address was a talk on the war delivered by the Abbe J. Borde d'Arrere, chaplain in the French Army.

S. L. Rothapfel spoke on the "Art Exhibition from the Exhibitor's Standpoint."

S. S. Hutchinson, president of the American Film Company, then spoke on "The American Film Company's Product." He expressed his admiration for the business-like methods under which Pathe is operated.

E. O. Brooks, head of the exploitation department, then read a paper on "The Science of Exploitation." That evening dinner was served to the exchange managers and home office department heads at the Astor, followed by a theatre party at the Hippodrome.

On the morning of the last day of the convention the entire party was taken by sightseeing cars to the studio in Jersey City, where Pearl White is working in her new serial. On that evening came the wind-up to the convention—the War Dinner at Delmonico's.

Present at this dinner were, in addition to Mr. Brunet, the home office department heads and the exchange managers, Messrs. Louis Aubert, High Commissioner of the French Government; S. Stanwood Menken, organizer of the Security League; Capt. D. E. McLeod Baynes, head of the Official British War Pictures in this country; E. Ratisbonne of the French Pictorial Service, Edmund C. Lynch, W. A. Johnston of the MOTION PICTURE NEWS, James Hoff of the *Moving Picture World*, H. A. Hallett of the *Morning Telegraph* and H. A. Wyckoff of the *Dramatic Mirror*.

Mr. Brunet delivered the speech of welcome, and was followed by Messrs. Aubert, Menken, Haynes, Quimby and Ratisbonne.

E. W. Dustin, manager of the Pathe St. Louis office, acted as spokesman for the exchange men, expressed their appreciation for their entertainment, and made a presentation of a handsome cigarette case and matchbox to both Mr. Brunet and Mr. Quimby, and the convention passed into Pathe history with the singing of "The Star-Spangled Banner" and "The Marseillaise."

King Baggot to Metro as Leading Man

King Baggot has been engaged by Metro Pictures Corporation to play the leading masculine role in "The Man Who Stayed at Home," the screen version by June Mathis of the stage success by Lechmore Worrall and J. E. Harold Terry, which had a brilliant engagement at the Forty-eighth Street theatre, New York, last year.

Herbert Blache will direct Metro's production of "The Man Who Stayed at Home," assisted by P. Thad Volkman. The remainder of the cast is now being selected. Mr. Baggot will play the part of Christopher Brent, acted in the dramatic version by Albert Brown.

Farnum to Produce Next Picture in East

William Farnum will begin the production soon of a Standard Picture at one of the William Fox studios in Fort Lee.

The picture bears the temporary title "Freedom," and is based on an original story by E. Lloyd Sheldon. Frank Lloyd, who has directed all of Mr. Farnum's recent pictures, including "Les Miserables," "Riders of the Purple Sage" and "The Rainbow Trail," will stage this production.



Hale Hamilton, Viola Dana and Bert Lytell, Three Luminaries of the Metro Forces Whose Popularity Is Ever on the Increase

"The Yellow Dove" for Lockwood

Metro Selects George Gibbs' Novel for Next Harold Lockwood Vehicle As a Screen Classic's Production

GEORGE GIBBS' novel, "The Yellow Dove," has been selected by Metro as starring material for Harold Lockwood and will begin its picturization at once under the direction of Edwin Carewe, the managing director of the Lockwood forces. The production is the third one to be undertaken by the Lockwood organization since its arrival in the East during the early summer.

The first picture, "Pals First," adapted from Lee Wilson Dodd's dramatization of Francis Perry Elliott's novel of the same name published by Messrs. Harper & Brothers, and produced under the direction of Mr. Carewe, is scheduled for release by Metro on October 7 as a Screen Classic, Inc., while the second, "The Great Romance," a romantic drama written especially for the star by Finis Fox, has just been completed by Henry Otto, alternating director with Mr. Carewe, and is now being cut and titled.

The story of "The Yellow Dove" is military in character and moves around an aviator spy, who has been christened "The Yellow Dove" because of the elusive yellow aeroplane he flies. The subject is said to be both spectacular and dramatic.

Finis Fox, who wrote "The Great Romance" for Mr. Lockwood and who is also the author of other Metro stories, among them "The Voice of Conscience," in which Francis X. Bushman and Beverly Bayne appeared, and "The Jury of Fate," of which Mabel Taliaferro was the star, made the adaption of the book for the screen.

The selection of "The Yellow Dove" marks the second story by George Gibbs to be chosen as a starring vehicle for Mr. Lockwood, the first having been "Paradise Garden," which was picturized a little over a year ago with such success that the effort was regarded as one of the best of the Lockwood pictures and by the author as a most exacting reproduction of the spirit of his work.

Eddie James will assist Mr. Carewe in the making of "The Yellow Dove," and R. J. Bergquist will photograph it.

Hall to Direct New Spanish Comedian

Walter Hall, until recently a producer of Big "V" Comedies for Vitagraph, by whom he was featured as well as directing and writing his own comedies, has been secured by Cecilo Ocon, president of the Hispano-American Film Co., to direct Raymond Cacho in a series of two-reel slapsticks.

Cacho, although a new comer to American audiences, is expected to win himself a place among the best of our own screen comedians, as he is said to have original style, ready wit and pleasing personality. Although a great favorite in his own Madrid he is well known in all the large cities of the old world. Unlike most European comedians, Cacho has adapted himself to American ways and style of humor.

"Hash and Horrors," Cacho's first vehicle, is from the pen of Hall and promises many funny situations and real laughs for which the author is noted judging some of his previous work.

It is the intention of the Hispano-American Film Co. to produce twenty-six subjects a year, releasing one every two weeks.

Cacho in his first production will be supported by Irving Browning, whose work was evident in some of Hall's Big "V" Comedies, and Laurette Cahill, whose work in some of the late "O. Henry" stories brought her many favorable comments.

Work has been started on the first production and release dates will be announced later.

Industrial Film Section Wins for Universal

That large manufacturing enterprises are beginning to recognize the value of motion pictures in commercial work is evidenced by the rapid growth of the Industrial Department of Universal Film Manufacturing Company, established one year ogo with Harry Levey in charge.

From a small beginning the department grew rapidly until it now occupies considerable space and has a complete staff of camera men, scenario writers, traveling representatives and a full office force.

Successful pictures have been made for the Agricultural Department of the United States Government, American Jersey Cattle Company, American Tobacco Company, Amoskeag Manufacturing Company (cotton and wool), Associated Advertising Clubs of the World, Boy Scouts of America, City of New York, Colt's Arms and Machine Guns, Curtiss Aeroplane Company, Henry Disston & Sons (saws), Firestone Tire and Rubber Company, Fleischmann Company (yeast), B. F. Goodrich Rubber Company, Korry Krome Leather, H. R. Mallinson & Company (silks), Mutual Service Corporation (oranges), National Cash Register Company, National Packing Machinery Company, Pyrene Manufacturing Company, Smith Brothers (cough drops), Typhoon Fan Company, Bernhard Uhlmann Company (yarns), United States Red Cross, United States Shipbuilding Board, E. & Z. Van Raalte (veils), Warner Brothers (corsets), Westinghouse Manufacturing Company, Western Electric Company and others.

Burdge Now Manager of New York Triangle

R. D. Burdge has been appointed the new manager of the New York Triangle Exchange, succeeding Dan Michalove, who has gone South to look after the interests of the S. A. Lynch Enterprises.

He joined the forces of the Triangle Distributing Corporation two years ago.



Edward Earle and Agnes Ayres, Popular Vitagraph Stars in the O. Henry Series



Vitagraph Presents Harry Morey in "The King of Diamonds"

"The Iron Test" Serial Starts October 21

"The Iron Test," the Vitagraph serial featuring Antonio Moreno and Carol Holloway, which is scheduled for release on October 21, is expected to be shown in more theatres than any of its predecessors, according to a statement from the offices of the Vitagraph distributing organization. Every record heretofore established by Vitagraph serials is said to have gone by the board.

The Vitagraph serials, beginning with "The Fighting Trail" a year ago, are said to be tremendously successful, and each succeeding one has gone its predecessors one better in the matter of bookings. "The Fighting Trail" was followed by "Vengeance—and the Woman," "The Woman in the Web," "A Fight for Millions," and now "The Iron Test" is ready to start.

First Frederick-Chautard Paramount October 20

"A Daughter of the Old South," the first of the series of Paramount pictures which Pauline Frederick recently completed under the direction of Emile Chautard, has been scheduled for release October 20. This release is also the first made by the French producer under his present contract with the Famous Players-Lasky Corporation.

New Wolfville Release

Plenty of action with a background of mystery and romance is promised in the next release of a Wolfville Tale in the October program of Broadway Star Features, distributed by General Film Company.

"The Canyon Holdup" again brings favorite characters of Alfred Henry Lewis' books into a class of motives.

Coming Program Offerings

Mae Marsh in "Southern Pride"

Goldwyn Star Appears in a Racing Story of the South, Released November 18, and Directed by Emmett Flynn

FOR her next release, on November 18, Goldwyn announces that Mae Marsh will be seen in "Southern Pride." Again the star appears in a decidedly different play and in a novel role.

Written by Tex Charwate, author of Geraldine Farrar's "The Turn of the Wheel," and Mabel Normand's "Peck's Bad Girl," the story is said to embody points of originality and dramatic interest in keeping with the promise held out by this new writer in his earlier works.

"Southern Pride" is a racing story, and Mae Marsh is a plucky girl of Kentucky who, in a series of crises, proves that she is a true daughter of the blue grass state. Apparently overwhelmed by difficulties brought on by her father's advanced age and poverty, the girl conquers many obstacles and wins happiness for both.

Although "Southern Pride" is played before a background of the race course, the story does not depend upon the mettle of a horse for the excitement which is said to be found in great measure during the action of the play. There is a powerful clash of wills and absorbing character development, both of which constitute a strong appeal of "Southern Pride."

Mae Marsh, as the heroine, does not resort to anything usually found in racetrack plays. There is no suggestion of a situation where she might masquerade as a jockey and guide a horse to victory in the manner of the old stage plays. While everything depends on winning the Saratoga sweepstakes, Mae Marsh remains the personification of Kentucky girlhood.

Directed by Emmett Flynn, Goldwyn has provided a capable cast. Clarence Oliver, now an established favorite in Goldwyn Pictures, is the star's leading support. Clifford Bruce, W. P. Carlton and Edwin Sturgis add distinction to the cast, and Tammany Young, remembered for his work in Madge Kennedy's "The Service Star" and "Friend Husband," brings his talents to the new play.

Goidwyn predicts that "Southern Pride" will rank in popularity with "In Old Kentucky" and will surpass the stage play with respect to the wider scope afforded by the silent drama.

"'Ception Shoals" Completed by Nazimova

WORK before the camera on Mme. Nazimova's production, "'Ception Shoals," to be presented by Richard A. Rowland and Maxwell Karger, respectively president and director general of Metro Pictures Corporation, has been completed. There now remains the task of cutting and assembling and preparing this production for the public.

Director Albert Capellani will finish this work before leaving for California to produce further Nazimova pictures, the first of which will be "The Red Lantern," adapted by himself and June Mathis from Edith Wherry's novel published by the Bodley Head.

A cast of sterling players supports the distinguished Russian star in this picturization of the brilliant drama. Charles Bryant, who plays Capt. Blake, appeared opposite Mme. Nazimova in both "Revelation" and "Toys of Fate," her Screen Classics, Inc., productions, as well as in "War Brides," and he has also been a leading member of her stage productions ever since the appearance of "Bella Donna."

Henry Harmon, who has the part of Job Coffin, keeper of the light, played the same part in Mme. Nazimova's stage production of "'Ception Shoals." Nancy Palmer is cast as Maude Standish, wife of Philip Blake's first mate. George W. Davis plays Brad Standish himself. Tom Blake plays Jim Smoot, a "Caliban" man, whose avowals of love alarm Eve; Elijah Allen is played by John A. Smiley; T. Morse Koupal is Luke Allen, the sweetheart of Faith, Eve's mother; Hugh Jeffrey is the constable, and fisher folk are played by J. O'Connor, Ada Scovill, Amelia Burleon, Marie Grant, Harry Weiss and Lydia Wellmore.



Emily Stevens, Metro Star, Is Said to Surpass Herself in Her Latest Picture

Varied Pathe Program Week October 13

The Pathe program for the week beginning October 13 is headed by the opening episode of the patriotic serial, "Wolves of Kultur," featuring Leah Baird with Sheldon Lewis. It is called "The Torture Trap."

Harold Lloyd appears in one of the most laughable of these creations, called "Why Pick On Me?" With Mr. Lloyd appears Miss Bebe Daniels.

The Official War Review, in its variety of scene and its movement of men and operation of guns, covers a wide area of Europe.

The Post Travel Series takes us in an odd and interesting trip to Barbados, British West Indies.

The ninth episode of "Hands Up," called "A Leap Through Space," has a big thrill and ends in a quiet, dark scene full of dramatic suspense.

The seventh issue of "The Far-Flung Battle Line," released by Pathe on October 13, is a war story in human colors, called "The Egyptian Contingent Behind the Lines."

Bluebird Rearranges Its Release Dates

The Bluebird schedule has been rearranged a trifle in order to give Violet Mersereau's latest picture, entitled "Together," an earlier release. In this picture Miss Mersereau has a dual role, as a beautiful little heiress and as a wandering youth, recently freed from Sing Sing.

The rearranged schedule for the Bluebirds is as follows: Ruth Clifford in "The Lure of Luxury," October 7; Violet Mersereau in "Together," October 14; Monroe Salisbury in "Hugon, the Mighty," October 21; Priscilla Dean in "She Hired a Husband," October 28; Edith Roberts in "A Romance for Roma," November 4, and Ruth Clifford in "The Cabaret Girl," November 14.

It is expected the titles of the two last named pictures will be changed.

Vitagraph Releases for Week October 21

The Vitagraph program of reelases for the week of October 21 has been scheduled as follows:

Blue Ribbon Feature, five parts, "Everybody's Girl," featuring Alice Joyce. Adapted from a story by O. Henry. Directed by Tom Terriss.

Serial, two parts, "The Ring of Fire," Episode No. 1 of "The Iron Test," featuring Antonio Moreno and Carol Holloway. Written by Albert E. Smith and Cyrus Townsend Brady. Directed by Paul Hurst.

Serial, two parts, William Duncan in "The Sealed Envelope," episode No. 15 of "A Fight for Millions," supported by an all-star cast including Edith Johnson and Joe Ryan.

Big V Special Comedy, two parts, "Frauds and Frenzies," featuring Lawrence Semon.



Alice Brady Is to Be Presented by Select Pictures in "Her Great Chance"

October Short Subjects Listed by Paramount

Famous Players-Lasky Corporation announces that the release for October 6 is the Paramount-Mack Sennett comedy, "Beware of Boarders," in which Chester Conklin, Ford Sterling and Mary Thurman are featured, and on October 13 the third Paramount-Flagg satirical comedy, "Tell That to the Marines."

"Whose Little Wife Are You?" is the Paramount-Mack Sennett release for October 20, and on the 27th "Fatty" Arbuckle appears as "The Sheriff."

The four Burton Holmes Travelogues are: October 6, "Sights of Suva"; October 13, "Methodized Cannibals"; October 20, "Fifi Does Its Bit"; October 27, "Fire Walkers of Bequa."

The Bray Pictograph releases are: October 6, "Big Men Wanted—Perilous Occupations"—Cartoon, "Von Loon's Non-Capturable Balloon"; October 13, "Taking the Terrors Out of War—Our New Possessions"—Cartoon, "Bobby Bumps' Incubator"; October 20, "A Machine That Thinks—A Fine Nature Study"—Cartoon, "The Greased Pole"; October 27, "How Movies Move," Scenic—Cartoon, "Goodrich Dirt."

Pathe Releases Series "Winning the War"

The first of the series of Pathe's "Winning the War" is scheduled for release the week of October 20, and is called "The United States Boys' Working Reserve Solves the Great Farm Problem." The spirit that animates these youngsters is said to be clearly apparent—they work with a will, with enthusiasm and with the apparent determination not only merely to fill the job, but to do it in such a way as to accomplish the highest production.

They are a healthy, happy lot, and one realizes that it just the sort of spirit moving them in their occupation, far from the firing line, by which the war eventually will be won.

"Shoulder Arms" Has Showing October 20

"Shoulder Arms," the second million dollar Chaplin comedy to be released by the First National Exhibitors' Circuit under its contract with the famous comedian for a total of eight productions, will have a pre-release presentation for one week at the Strand theatre, New York, starting Sunday, October 20.

The actual release date throughout the country to all exhibitors holding first run contracts with First National for the Chaplin productions is October 27.

"Shoulder Arms" was made in an atmosphere entirely new to the Chaplin type of fun making. The humorous possibilities of life in the trenches, with the thousand and one little events that go to make up the average doughboy's day, have been thoroughly contorted by Chaplin to obtain the maximum in burlesque.

"The Lure of the Circus" Cast Announced

"The Lure of the Circus, Universal's new serial released November 4, has two leading women as heroines of the production. Molly Malone appears in the first four episodes as the chief feminine player. In the fifth episode Eileen Sedgwick enters.

Eddie Polo, who passed twelve years of his life in the sawdust ring, is the supreme star throughout. The picture will be virtually completed before the first of its eighteen episodes is released. J. P. McGowan, who formerly directed Helen Holmes in railroad dramas and serials, is directing this new serial. Notable players in the supporting cast are Charles Hill Mailes, Noble Johnson, Fred Montague, Duke Lee and Harry Carter.

Lockwood's "Pals First" Released October 7

Harold Lockwood's current appearance on the screen was made October 7, when Metro released the Screen Classics, Inc., production of "Pals First," an adaption of Lee Wilson Dodd's dramatization of Francis Perry Elliott's novel, published by Messrs. Harper & Brothers.

Edwin Carewe, Harold Lockwood's managing director, staged the picture, and in it, as support to the star, appear Ruby de Remer, James Lackaye, Richard R. Neill, Frank De Vernon, Anthony Byrd, Pauline Dempsey, Rollo Lloyd and Walter P. Lewis.

Release Dates Shifted on Two Goldwyns

Goldwyn announces a shift in release dates affecting "A Perfect 36," Mabel Normand's newest broad comedy vehicle, and "Thirty a Week," Tom Moore's second production as a Goldwyn star.

"Thirty a Week," originally scheduled for release October 28, has been moved up to October 21, the Mouday preecding, and "A Perfect 36," which was to have been released on that date, has been set for October 28.

In the Independent Field

Inter-Ocean Buys Many Foreign Rights

President Paul H. Cromelin of Inter-Ocean announces the acquisition of foreign rights to "Wives of Men," of the Casino theatre, New York, starring Florence Reid. Mr. Cromelin made final arrangements with Nathan Hirsch, the owner of this feature, within twenty-four hours after viewing it at the Casino .

Another big deal in which final contracts have been signed takes in the Anita King, Kathleen Clifford and Jackie Saunders, five-reel productions, many of which are now being presented with success in the United States under the name of "Plaza Pictures." The record Speer Carbon item since Inter-Ocean took over the foreign agency, comes in the announcement by Eugene H. Kaufman, office and accessory manager of Inter-Ocean, of the sale of 149,000 carbons this week to New Zealand and Australia.

Mr. Kaufman states that he has also added the Globe Steel Reel, manufactured in Pittsburgh, and known valuable because it permits the quick replacement of broken springs. The addition of the Burlingham Travel Series and the placement in Argentine, Uruguay and Paraguay of a large list of American features including, "Not Guilty," "The Manx-Man," "The Question," "Whither Thou Goest," "The Struggle," "Man of Bronze" and the serial, "Perils of Our Girl Reporters," constitutes the balance of current Inter-Ocean news.

Another probability of the not far distant future is that a great English war feature, of a novelty sort, will shortly be shipped by London Inter-Ocean to New York Inter-Ocean for intensive American exploitation. Last but not least is the report, corroborated but lacking details, that the New York house will shortly change from the purchase of foreign rights of big films to the acquirement of complete world rights.

"Velvet and Rags," Next Binney Feature

"Velvet and Rags" would signify great contrast. Moreover it is a meaning title in more ways than one for in addition to the bearing it has on the plot, Vangie Valentine is the star.

Harold J. Binney, who is personally directing his star in this production, sees in it an opportunity of making a picture-play that in spectacular attributes will rank with the most imposing screen productions.

The picture which is being presented by Harold J. Binney Productions, Inc., will be handled by the Wm. L. Sherry Service and released in the latter part of November.

"The Kaiser's Finish" Selling

A. L. Warner Reports That Territories Are Nearly All Sold for This Special Eight-Reel Production

WITH short-time purchase options on "The Kaiser's Finish" for several of the largest state rights territories granted and signed this week, and applications averaging three for every state received by wire and in person, A. L. Warner, sales agent for the eight-reel special state rights production, announces that another week will mark the completion of his work of disposing of the American and Canadian franchises.

From the offices of Hiller & Wilk, in charge of the foreign rights, comes an announcement to the effect that they have had offers from New York resident buyers representing distributing agencies in six foreign countries.

Considering the brief time that has elapsed since the first advertising offering "The Kaiser's Finish" as a state rights production was published, it is said by Warner Brothers to be one of the quickest national sales campaigns that has ever characterized the distribution of any special feature.

The territories of Western Pennsylvania, West Virginia, Michigan, New York State, New Jersey, Eastern Pennsylvania and New England have been sold, while purchase options ranging in time from three days to a maximum of a week are said to have been granted to New York representatives of state rights exchanges at a distance from the metropolis, to provide the local agents time in which to communicate facts, terms and recommendations to their chiefs and to allow for authorizations and acceptances to be returned to New York.

The entire New England territory, including Connecticut, Rhode Island, Massachusetts, New Hampshire and Vermont, has been sold to Gordon & Mayer, one of the largest of the independent exchange organizations in Boston. It is said that their application for the Northeastern territory was made several weeks ago, before the first announcements were made by the Warners in the trade journals. Their interest in the production was prompted by the statements made to Mr. Gordon on a recent trip to New York.

The state of Michigan has been sold to John Kunsky, of Detroit. In closing the agreement of purchase Mr. Kunsky advised the Warner Brothers that he intended to give "The Kaiser's Finish" its premiere in Michigan with an indefinite run at his new million dollar motion picture palace in Detroit.

Educational Completing Conservation Film

ON the final lap of their picture-taking expeditions the Educational's "Romance of Coal" players returned on October 5 to the West Virginia mining fields where the picture was begun in July last. The objective is their former Pocahontas mine location at Omar, near Logan, W. Va., after a week at which they will make the final "takes" of the pictures mid mountain-and-river scenes near Charleston, the capital of the state.

General Manager Hammons, Director William Parke and the members of the company and staff left New York in high spirits as the result of recent successful achievement. Seven weeks of intensive work in a metropolitan studio have completed all the interior scenes, including those in which the representatoves of the warring powers figure. Washington City spectacular scenes had been taken earlier, and the coalmining scenes were so far advanced on the first trip that a fortnight for the second West Virginia visit will complete the photography. Then will follow six weeks of cutting, editing and titling. This work will not be hurried, for it is believed that the play carries a great patriotic message to be put over with the utmost skill in the captions as well as in the story.

Aside from the great outdoor and mine effects, the outstanding feature of the production thus far is the way that Peggy Adams has registered in the role of Anne Blair. Director Parke saw her in a James Montgomery Flagg one-reeler and divined that he need look no farther for Anne. Although Miss Adams' pictorial career has been brief, she is said to have done some notable things. The opposite role to Richard Bennett in "The End of the Road," and a leading part in "The Spirit of the Red Cross," the picture made for the $100,000,000 drive, were two of them.

With such principals as Hugh Thompson, who plays Bruce Wendell, Anne's sweetheart; J. H. Gilmour, Stephen Grattan, Tom Burrough, Stephen Carr, Henri Rolf Otte, J. J. Dunn and L. F. Kennedy, Mr. Parke feels that his exacting requirements of histrionic ability have been more than fulfilled. Most of them are out on the West Virginia location, together with Assistant Director George A. Grimmer and the technical staff.



Maurice Tourneur's Newest Production, "Woman," is New Being Filmed at the Fort Lee Studios. Ethel Hallor is Eve, and George West is Adam

Julia Arthur Has Screen Debut

Actress Portrays Edith Cavell in "The Woman the Germans Shot," a Plunkett-Carroll Production

"THE WOMAN THE GERMANS SHOT," is the photodrama produced by Joseph L. Plunkett and Frank J. Carroll, based on the shooting of Edith Cavell, the English Red Cross nurse.

Julia Arthur is the star, and much interest has been created in the picture by the fact that this is the motion picture debut of this dramatic artist, who has held a high position on the American stage for many years. Her latest stage appearance was in "The Eternal Magdalene."

Miss Arthur has, in the past, been approached many times with motion picture offers, but she has remained aloof from the screen until now, when the appeal of the character of Edith Cavell was too strong for her to resist.

The author is Anthony Paul Kelly, author of many screen plays, and author also of "Three Faces East," a melodrama, which is at present playing in New York. Mr. Kelly is said to have built up a stirring and dramatic story on the Cavell case, without departing in even the most minute details from the actual facts.

Leading in support is Creighton Hale, who has the role of a young English officer. Mr. Hale is one of the screen's leading men, having attained a reputation through many screen productions, notably the Pathe serial, "The Iron Claw," etc.

The director is John G. Adolfi, who is responsible for many of the Fox pictures. His most recent spectacle is "The Queen of the Sea," the new Annette Kellermann feature.

The cast includes George Majeroni, Paul Panzer, J. W. Johnson, Joyce Fair, Sarah Alexander, and scores of others, besides hundreds of others who are used in many spectacular scenes.

The picture has been completed, and will shortly be given a pre-release showing.

Gardiner of Buffalo May Open Albany Exchange

The Gardiner Syndicate of Buffalo, N. Y., is looking for a suitable location in Albany where a branch exchange will be installed. This concern is less than six months in the state rights field and bought out the interests and offices of The Veribest Photoplay Corporation, located at 47 West Swan street, Buffalo, N. Y.

T. R. Gardiner is general manager and John Sitterly is sales manager. The exchange specializes on short subjects and has a big line of re-issues. The Gaumont serial "The Hand of Vengeance" will be released October 20. Business is increasing rapidly with this new concern, according to Mr. Gardiner.

Arrow Groups Attractions for State Rights

Dr. W. E. Shallenberger, president of the Arrow Film Corporation, devised a new method of State Right selling, which was first submitted to two out of town buyers, who immediately approved the plan.

Realizing that the number of productions being placed with the Arrow Film Corporation for State Right sale would amount to a figure that would require an exceedingly large force if each attraction other than an extraordinary one was separately exploited. Dr. Shallenberger determined to "bunch" all those attractions of similar grade and to deal exclusively with one State Right exchange on each set.

Several Changes Noted in Texas

J. J. O'Leary, former manager of the Superfeature Attraction Company, a Dallas state rights company, was last week named manager of the Royal theatre in Waco, owned by Louis Santikos. Mr. Santikos has announced that the films owned by the Superfeature Attraction Company are now are on the market for an outright sale, inasmuch as he probably will enter the army within a month.

Trice Sneed, of the S. and S. Film Company, operating in Main street, Dallas, has returned from a trip to New Orleans where he placed "God's Man" in the new Liberty theatre, which is under the management of Ernst Boehringer. In addition, Mr. Sneed secured several other important Louisiana bookings.

A shift has occurred at the Specialty offices, through which "Bunk" MasAuliffe, the popular office manager, will get on the road for a few weeks. Lou Baxley will manage the office in his absence. W. G. Underwood, another member of the firm, has taken to the road for a short trip.

"The Still Alarm," a production handled by the Specialty Company, opened in Dallas as first run at the Washington theatre, on September 27.

S. N. Dormitzer, road man for the Parex Company, has just returned from his maiden trip for this concern, and reports that business in the Kenyon and Anderson features is very good indeed.

"Ruling Passions" Draws at Trade Showing

"Ruling Passions," the latest screen drama of Abraham S. Schomer, and personally directed by him, was shown to the trade September 26 on the New York Theatre roof, and according to reports a very large, representative and keenly interested audience of critics was present.

It was by one of the officials that, although ordinarily, a trade showing of a photoplay in New York, is, because of its frequency, an unimportant event, the first screening of "Ruling Passions" was stirring and impressive, the representative assemblage gathered for a view of the production, filling the seating capacity and crowding the standing room of the theatre.

Undoubtedly the size of the gathering was occasioned by the fact that Mr. Schomer was the author of "Today," "The Yellow Passport" and "The Inner Man." To his work as a writer he has added that of a director.

American Rights Offered on British Films

S. Levy, of Sol. Exclusives, Ltd., Birmingham, England, has two British features on hand of which he is desirous of selling the American rights.

"Way of an Eagle," by Ethel M. Dell, produced by Samuelson, and "The Elder Miss Blossom," by Ernest Hendrie and Metcalfe Wood, both declared by Mr. Levy to be the two most important British productions of the year.

United Adds Men in Many Departments

United Picture Theatres of America announces the following additions to its managers and branches: E. J. Farrell will be in charge of the Boston branch, G. J. Trask goes to Detroit and William Ctiron and W. Bailey have been appointed managers in San Francisco and Cleveland respectively.

Louis M. Noto, lately with Universal and former manager of Mutual office in Chicago, and H. Burnstine, former manager of the Motion Picture advertising department of the *Chicago Daily News,* have been engaged as United salesmen-representatives attached to the Chicago office.

Homer Howard is to represent United in a similar capacity in the territory of Western New York, with headquarters in Buffalo, and left for that city this week.

With two of its stars, Kitty Gordon and Dustin Farnum, at work on their respective superpictures in the Brunton studios, Los Angeles, and with the progressive extension of its co-operative activities on the Coast marked by the enrolment of a formidable list of theatres, of which the most recent is a group in California with the magnificent new California theatre in Los Angeles at its head, United Picture Theatres of America announces increases in its Western staff of representatives.

Recent staff additions include the appointment of William Alexander as manager of the Western Coast Division, and the selection of H. M. Lentz as manager of the Los Angeles office. An important appointment is now announced in the engagement of William Lord Wright, well known as a scenario writer and author of "The Art of the Scenario" and other publications, whom President Berst has just selected as special representative in Los Angeles and for Southern California.

"Sporting Life" Selling Foreign Rights

Maurice Tourneur Productions announce the sale of their initial feature, "Sporting Life," which had such a successful showing at the Rivoli theatre recently for Scandinavia. The rights to "Sporting Life" for Great Britain have been sold and negotiations have been completed for the sale of the Australasian rights.

Artcraft Pictures Corporation has secured the exploitation rights to the United States and Canada.

Poster Campaign Starts on "Wives of Men"

The Pioneer Film Corporation announces that the pictorial 24 sheets advertising their great attraction, "Wives of Men," will be posted on the boards about October 20.

As the campaign calls for quite an elaborate display this publicity should add a great deal to the popularity of the feature. The paper which will be available for exhibitors on "Wives of Men" is said to be some of the best stuff of its kind that has ever been turned out.

United Sells Foreign Rights to Howells

THAT President Berst omits no opportunity to further the interests of the exhibitor-members of United Picture Theatres of America is claimed to be evidenced by the announcement of an agreement just entered into between United and David P. Howells whereby an additional source of revenue is to be promptly brought to bear fruit to the benefit of all exhibitors enrolled with United.

By the terms of the contract just announced, Mr. Howells is to have the sole and exclusive disposition of the foreign rights to United's star products, commencing with "The Light of Western Stars," now on the point of release and further comprising the forthcoming Kitty Gordon and Florence Reed superfeatures, together with the series in which Dustin Farnum is directly under contract with United to star.

With the picturizations already announced for these screen stars rapidly progressing a large revenue should accrue to the exhibitor-members of President Berst's organization—a salient feature of which is the provision that the income resulting from the sale of foreign rights is said to go entirely to United's exhibitors in the form of dividends.

The decision to place the business conduct of United's foreign rights in the hands of Mr. Howells' firm was arrived at only after a careful survey of the whole field, and the arrangement was concluded in furtherance of the interests of United's exhibitor-members because it was felt that Mr. Howells' rank among the prominent leaders in the foreign rights branch of the industry together with the enterprise he has shown in handling the foreign rights of the First National Exhibitors' Circuit assured for United an efficient and effective foreign outlet for its product.

This centralization of its foreign business brought about by placing the exclusive rights solely in the hands of Mr. Howells is declared to be a further evidence of President Berst's practical belief in conservation of overhead, and enables the foreign buyer concentratively and conveniently to localize his attention on the whole of the forthcoming United output.

This is considered a big step forward.

Rolfe Productions Opening Own Exchanges

THE B. A. Rolfe Productions are opening their own exchanges throughout the country by means of a novel plan which was instituted by Harry Grossman, general manager of the organization. In an interview Mr. Grossman stated:

"I have carefully considered the various methods for distributing the Houdini serial and have come to the conclusion that the plan we have worked out will prove both advantageous to state right dealers and ourselves inasmuch as this serial is merely the beginning of a series of novelty productions which we have under way or in the course of production.

"Consequently when the time came for me to decide on the distributing facilities offered by other people I came to the conclusion that the most effective manner of releasing our production would be a combination of the liveliest state rights dealers throughout the country and ourselves."

"With this point in view I have carefully selected the organizations which I believe will serve the exhibitors interests to a great degree and incidentally establish a standing for us in the industry.

"The men I have picked to be affiliated with us have opened exchanges in the various centers under the name of B. A. Rolfe Productions, and it is our plan to make this word a by-word in the motion picture world."

Further announcements are expected soon.



The Bacon-Backer Organization Has Produced "A Woman's Experience," for the Independent Market

Territory Goes Fast on Houdini Serial

Mr. Harry Grossman, general manager of the B. A. Rolfe Productions, announces that the following territory has been sold on the Houdini serial:

Samuel Grand, president; B. A. Rolfe Productions of New England, 48 Piedmont street, Boston, Mass.; M. A. Lightman, president, B. A. Rolfe Productions of Atlanta, 65½ Walton street, Atlanta, Ga.; Harvey B. Day, president, B. A. Rolfe Productions of Pittsburgh, 412 Ferry street, Pittsburgh, Pa.; M. Goodstein, president, B. A. Rolfe Productions of Philadelphia, 1134 Vine street, Philadelphia, Pa.; H. F. Jans, president, B. A. Rolfe Productions of northern New Jersey, 729 Seventh avenue, New York City, N. Y.; Mr. Aronson, president, Regal Films, Ltd., 21 Adelaide street, Toronto, Canada.

"I am more than gratified at the calibre of the film men who are affiliated with us," stated Mr. Grossman, "and I believe that the exhibitor will welcome these affiliations particularly as a tend toward greatly augmented service in the matter of distribution. In each instance I have considered the exhibitors, and I know that the affiliations we have made will be welcomed by the exhibitors throughout the country."

Gaumont News Service Boosts Loan Drive

Not alone to prove that the motion picture industry is essential, but because every official and employee of the Gaumont Company in the United States, France, England and the many other countries of the world, where it has long established branches, are anti-Huns to the last breath, the Gaumont Company is doing all it can to make the Fourth Liberty Loan campaign doubly successful.

Without any preliminary advertising about the event, the Gaumont Company prepared for this issue of the *News* what is without doubt one of the most attractive Liberty Loan subjects ever filmed. This was posed by the famous beauties of the Ziegfeld Midnight Frolic.

Gaumont News No. 28, released on Tuesday, October 1, shows the opening of the campaign by President Wilson, who visited our largest and richest city for that purpose; the dedication of Liberty Altar by Vice-President Marshall and the Belgian Minister, and a rousing demonstration in Baltimore, where Colonel Roosevelt, with one of his characteristic addresses, helped raise more than half of that city's quota the first day of the campaign.

Cohen Buys Jester Rights

Negotiations have been closed between Milton Cohen, of the Interstate Films, Inc., and William Steiner, of the Jester Comedy Company, whereby the Interstate Films, Inc., of 729 Seventh avenue, New York City, New York, takes over the territorial rights to the Jester (Super) Comedies featuring Twede-Dan, the Interntional Mirth Maker, for the territory consisting of Greater New York and northern New Jersey.

Greenblat Joins Forces with Frank Hall

Upon the eve of the first release of the Producers' Distributing Corporation, confining its activities to the distribution of special productions at the fixed rental prices of ten, twenty and thirty dollars per day, comes the news of the active interest in the corporation of a group of Bostonians, who will be represented in the New York headquarters by A. Morris Greenblat.

Frank G. Hall, president of the Producers' Distributing Corporation, announces that Mr. Greenblat has been elected treasurer of the company and will take an active interest in its affairs, making his headquarters in the New York offices on the third floor of the Leavitt Building.

Evelyn Nesbit in "Her Mistake," the first special picture under the new Hall plan, is now being prepared for release, to be followed by eleven more productions of a special nature booked at the franchise-fixed rental prices of ten, twenty and thirty dollars. The exchanges through which these pictures will be distributed have all been announced and bookings are now being arranged for in every section of the country.

Mr. Hall is authority for the statement that the majority of the big circuits in the East and Middle West have already contracted for all of the features and that news from the South and West, where the General Film Company has just taken over the distribution of the pictures, gives promise of excellent results in every territory.

W. H. Injects Patriotism in Film Titles

Hereafter W. H. Productions Company will label each series of productions they release with some patriotic word or phrase, in addition to the actual name of the series.

The importance of keeping before the public eye continually the great purpose for which we are fighting, which is suggested in those forceful words that stand so paramount in the world's utterings and thoughts, cannot be sufficiently emphasized and impressed on every mind. Each series will, therefore, have some patriotic word or phrase to designate it. In this way, too, can the fact be brought home to the public in general that even motion pictures, by their diversion from the reality of life, are doing their bit to help make the world free for democracy.

The series of one-reel Keystones, featuring Mabel Normand and Ford Sterling, which will be released shortly, are to be known hereafter as the Series of Liberty Keystones.

The series of two-reel Kay-Bee western comedies will be known as the Series of Victory Kay-Bee western comedies. Other series will be named accordingly.

Holmes Back from France

Burton Holmes of Travelogue fame has just landed from France. He begins his Travelogue season early in November, his series of five subjects to be the results of his recent travels in England, France and Italy.

Exclusive Features Sells Many Territories

Exclusive Features, Inc., reports that it has disposed of the following territories for "Who's Afraid of the Hun?"

New England States, Eastern Features Film Co., 57 Church street, Boston, Mass.

Delaware, Maryland, District of Columbia and Virginia, W. H. Film Co., 412 East Baltimore street, Baltimore, Md.

Western Pennsylvania and West Virginia, Quality Film Co., 413 Ferry street, Pittsburgh, Pa.

Greater New York, Exclusive Features, Inc., 126 West 46th street, New York City, N. Y.

Michigan, Strand Features, 201 Film Exchange Building, Detroit, Mich.

New Jersey, Frank Gersten, Inc., 126 West 46th street, New York City, N. Y.

Texas and Oklahoma, Southwestern Film Corporation, 1911½ Commerce street, Dallas, Tex.

Eastern Pennsylvania and Southern New Jersey, Masterpiece Film Attractions, 1235 Vine street, Philadelphia, Pa.

Alabama, Florida, Georgia, Tennessee, North and South Carolina, Queens Feature Service, 24 Potter Building, Birmingham, Ala.

Ohio and Kentucky, The Standard Film Servoce, Sloan Building, Cleveland, Ohio.

Blackton to Do No More Program Features

According to his recent announcement, J. Stuart Blackton will make no more feature films to be issued as regular subjects on a routine program of releases. Commodore Blackton, whose newest special production is "The Common Cause," which he is now completing under the auspices of the British-Canadian Recruiting Mission, had its first taste of big productions while actively associated with the Vitagraph Company.

From now on, however, his time will be devoted to longer and more ambitious productions, handled under specially arranged distribution plans. He expects to present four and perhaps six superfeatures a year.

"The Common Cause" is the first of these specials. It is in seven parts and will be distributed through the Vitagraph Company, beginning about November 1st. Then will come "The Battle Cry of Liberty," another war subject.

Burlingham Releases "The Pilatus Railway"

"The Pilatus Railway," the third release of the Burlingham travel pictures, was shown at the Strand theatre in New York City, where it is said to have caused considerable comment.

It is described as a wonder film showing a cog-wheel train climbing one dizzy mile above Lake Lucerne. It is a complete record of one of the most famous and classical excursions in the Swiss Alpine Republic, the land of scenic marvels.

Pilatus is known to every globe-trotter, and no tourist would think of going to Lucerne without climbing this weird peak.

It is released through the Sherry Service.

Equipment Service

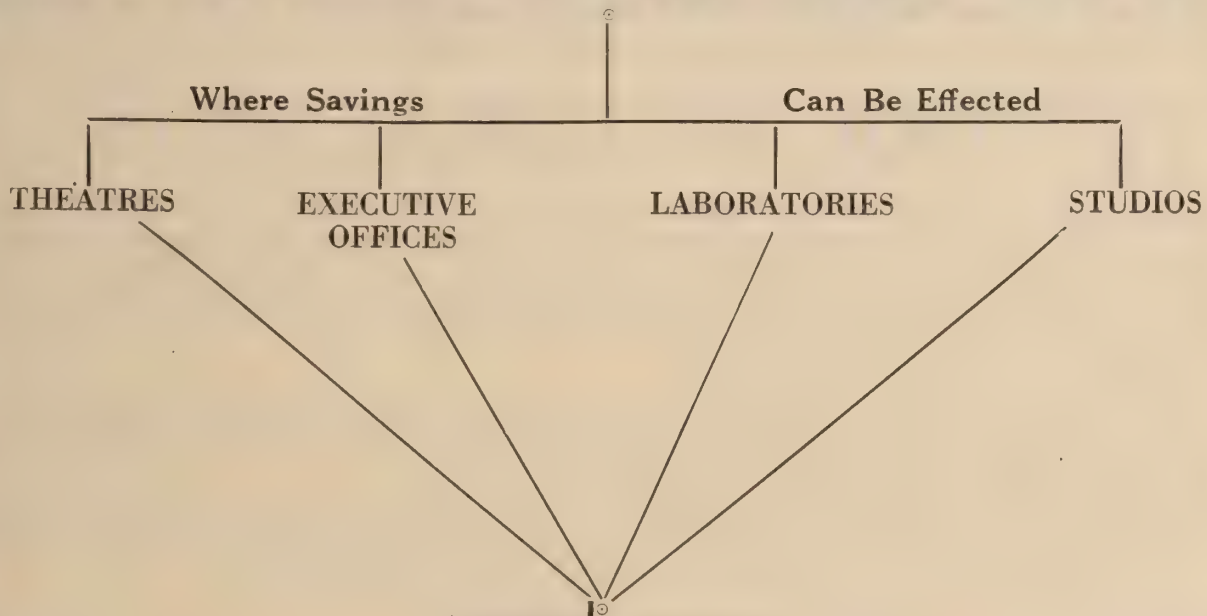
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This notice is addressed to the minority of our subscribers who do not regularly answer advertisements. The service described is, however, open and free to all who wish our help.

We do not wish to discourage you from writing direct to our advertisers; in fact, you do not do enough of it for your own good, but we do want you to get the proper goods to fit your needs.

There are many, perhaps you, who are too busy to write each company separately; therefore we are offering our co-operation, which means that you will receive full information on any subject which you may designate by merely filling out the coupon, designating by numbers the goods in which you are interested.

Your inquiries thus received will be forwarded to reputable manufacturers, even though the goods on which you wish information are not advertised in the "News."

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43. Musical Instrument
44. Paints
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46. Printing Machines
47. Programs
48. Projection Booths
49. Projection Lenses
50. Projection Machines
51. Projection Machines (Homes)
52. Rectifiers
53. Reels
54. Rewinders
55. Rheostats
56. Safety Exit Locks
57. Screens
58. Slide Ink
59. Slides
60. Slip Covers
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Gentlemen: Please send me descriptive matter on the subjects marked in the above lists.

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No charge is made in these departments for answering questions of any nature. Correspondence is invited.

E. KENDALL GILLETT.....*Editor*

ALFRED S. CORY.....*Technical Editor*

Conservation

AS applied to the Motion Picture Industry what does this word mean?

To conserve according to the Century Dictionary means "to keep in a sound state," "to preserve from injury." This is interesting.

When a picture man uses the word he seldom thinks of it in this way—conservation to him means almost anything except the preservation of the industry as a whole. It is his own business alone which interests him.

If we are to win the position which we deserve we must forget ourselves, our own selfish interests and start a campaign to conserve the industry.

One of the principal things in the public eye today next to winning the war and putting over the Fourth Liberty Loan is the saving of coal.

The industry is asked how this can be done.

The fuel administration wishes to make recommendations to all the film interests.

To start with let us realize that no great saving can be made in any one place. It is by the accumulation of small amounts that great fortunes are started.

The fact that one lamp is turned out in a studio will not in itself conserve the coal supply, but if one lamp is turned out in every studio, every store, every home, in fact in every place where lamps are burned, the coal pile will be conserved.

The recommendations, therefore, for conservation, if followed by the film interests, and tied up with similar recommendations made to other industries will result in the saving desired.

Conservation of coal in the film industry aside from that used for heating purposes means the saving of electric current or energy which is created by burning coal.

Where can this be done?

This is the very simple question which Washington asks.

1. In the Theatre.
2. In the Executive Office and Exchanges.
3. In the Studio.
4. In the Laboratory.

1. THEATRE

A. By eliminating all auditorium lights until the actual admission of the public.

B. No tinted or special lamps shall be used in rest rooms, auditorium or lobby.

C. One watt per square foot shall be the maximum limit for lobby illumination.

D. No lights for decorative purposes except when such light is for general illumination or safety.

E. A maximum of 300 watts shall be allowed over each of the main entrances for exterior lighting and this simply for the purpose of safety.

F. The elimination of all but high efficiency incandescent lamps for general illumination.

G. By the installation of motor generator sets, transformers, and rectifiers.

H. By keeping the lens system absolutely clean, and free from dust.

I. The substitution where possible of high class prepared screens to take the place of plaster walls and cloth screens. This increases brilliancy and decreases the required illumination.

J. Careful are adjustment and focusing, keeping the crater at the exact focal point of condenser lens.

K. Careful setting of the relative position of the upper and lower carbons to cause as little shading of the positive crater by the negative carbon as possible.

L. The adjustment of the distance between condensers and aperture plate to give minimum spot on the latter.

M. Limiting the time for warming up the carbons of an incoming projector.

N. The establishment of a table stating the amount of current necessary for the proper illumination of a picture of given dimensions projected on a standard surface at different distances.

O. Omission of all slides other than those used to promote Government interests.

P. In some theatres the substitution of the incandescent lamp as a source of light for protection in place of the carbon arc is a saving. This, however, is a sales problem and not a matter to be forced on the industry as the original installation expense would be more of a burden than many small houses could stand and for the largest houses it is not suitable.

2. EXECUTIVE OFFICES AND EXCHANGES

A. The elimination of unnecessary illumination throughout the offices.

B. Holding of all film to be viewed and edited so that it may be projected continuously.

C. Installation of efficient forms of current controlling devices in the projection rooms.

All the recommendations made for the projection rooms of theatres apply to all projection rooms in offices as well and are equally important for them.

3. STUDIO

A. The use to as great an extent as possible of day light.

B. The elimination of all photographic lights until the scene is prepared and the camera is actually ready to be turned.

C. By the cutting down of general illumination about the studio, dressing rooms, etc.

4. LABORATORY

A. The elmination of all unnecessary illumination.

B. By the turning out of the lamp in the printing machines when not in use.

C. The elimination of all tinting which takes added current in projection.

* * *

These four classifications contain all the important methods by which coal can be saved through the motion picture industry. A recommendation sent out from Washington to all theatres and other motion picture interests covered by them will be a step in the right direction at this time.

If this is done and those who receive the instructions carry them out the current saved will be beyond belief.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

80

Photoplast, a Method of Projecting Pictures in Relief

THE production of motion pictures of the ordinary variety which will, when projected, appear to possess all the depth and plasticity of good views seen in the stereoscope, appears to be quite far from realized as yet, but various inventors have given us some processes and methods whereby a partial stereoscopic effect is imparted to projected motion pictures, by restricting themselves to special apparatus or to films of a special character quite different from the ordinary cine positive.

We have just had the opportunity of witnessing a method of imparting relief to the actors, or objects, in projected images which is called "Photoplast," and is the invention of Charles E. R. Schneider, of New York City (U. S. Patent No. 1,124,665). The process cannot now be called new, as it was patented in 1915 and has been demonstrated on a number of occasions; however, the manner in which Mr. Schneider achieves his results is not without interest, and we proceed to outline his *modus operandi* and to describe the visual quality of the results.

In an exhibition of Photoplast an ordinary motion picture projector is used, and both motion pictures and lantern slides may be shown. Special films and slides are required, however, and in addition to the usual projection screen a stage setting comprising a scenic background and a large, transparent reflector of plate glass are employed.

Briefly described, an exhibition of Photoplast shows the projected photographic image standing out in apparent relief from the painted scenic background, which forms part of the stage setting. The process, which appears best suited for vaudeville, as a specialty, has no power to make the objects in an ordinary film or slide stand out from their natural background; consequently, the films used in a Photoplast exhibition show the action of characters only, and each image on the film shows the characters surrounded by a black background.

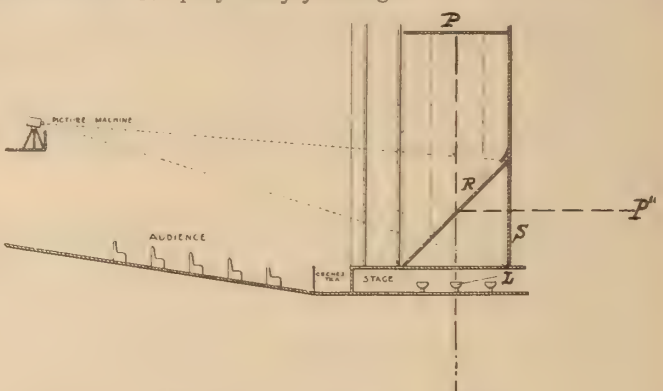
The manner in which the moving characters are apparently caused to stand out from the scenic background of the stage setting will be best understood by a study of the accompanying diagram, which is a sketch of the necessary arrangements.

In the diagram, S is the screen upon which the motion pictures are projected; R is a transparent plate-glass reflector of about the same size as the screen S, and making an angle of approximately 45°, with its normal, while P is a painted scene or picture which is situated a suitable distance above the plate-glass reflector, R, and is laid horizontal so as to face the reflector. The painted scene or picture, P, is brightly and evenly illuminated by lamps, L, placed on each side of the stage, which are of the projector type and concentrate the light on the picture, P, above, but throw little or no light on the projection screen, S. So long as the screen, S, is fairly dark, conditions are favorable for seeing the Photoplast effect, and if the performance is given in a theatre it is customary to have the footlights and proscenium lights burning. The projecting machine may be in direct line with the screen, S, or projection may be accomplished at a moderate angle, the location of the projector being no factor in the final effect, although an excessive pitch to the throw might upset the results. This, however, is always guarded against, as the distortion introduced would rob the characters on the screen of their proper dimensions and appearance.

When the painted scene or picture, P, located horizontally at the top of the stage-setting, is brightly and evenly illuminated by the lamps, L, and a Photoplast film, showing characters in action against a black background, is projected through the glass reflector, R, to the screen, S, a spectator in front sees the painted scene, P, and apparently well in front of this the moving characters projected to the screen, S. A typical scene, for instance, may represent people walking around before some well-known building, or we may have girls dancing before a sylvan background.

The backgrounds or scenes used in the Photoplast demonstrations are painted in colors and resemble the usual theatrical scenery, but their full richness of coloring is not revealed to the spectator because the reflection by the plate glass reflector, R, is only partial (*due to its transparency*), as will readily be inferred. The images of the characters in movement on the screen, S, which are viewed through the inclined glass reflector, R, appear bright and vigorous if the films are of suitable photographic quality, if the projecting light is sufficiently intense, and if the screen, S, is suitably darkened; but if any of these conditions is not satisfactorily fulfilled the characters will appear ghostly and the scenic background will be seen right through them.

The primary requisite for a good exhibition of Photoplast appears to be a film of suitable quality, so it may not be amiss to dwell briefly upon the essential characteristics of such films. It is necessary that the figures in Photoplast films be very clear and white, while the background must be as opaque as possible. In photographing such subjects the actors or objects must therefore be brightly lighted and posed before a tunnel or "cave," lined with black velvet, in order that no exposure will be recorded in the background portions of the resultant negatives. It requires careful adjustment of the lights to secure this intense lighting of the figures whilst excluding all light from the background, and for the purposes of the Photoplast process it is necessary for the persons photographed to whiten their faces, hands, etc., because modern negative films will not record skin as white under ordinary circumstances, but a clear white appearance is necessary to avoid a ghostly appearance in Photoplast projection. Thus a contrasty negative must be secured, from which a positive is made, showing vigorous transparent images of the characters photographed, surrounded by the blackest, most opaque background which can be produced without robbing the picture portions of their transparency. The production or accumulation of an extensive number of films having these necessary qualities is not at all an easy task, and we were interested to note that some of the best offerings in Mr. Schneider's demonstration were sections of elaborate trick films made by the French Pathé Company many years ago.



Arrangements for Projecting "Photoplast"

When the films are of the character outlined above, and the other necessary conditions are rigorously complied with, there is no doubt whatever that the arrangement devised by Mr. Schneider (*shown in elementary form by the digram*), will cause the image projected upon the screen, S, to appear sensibly in front of the reflected image of the scenic background, P, but, while relief is apparent, there may not be any appearance of roundness or solidarity to the moving objects or characters occupying the foreground, which sometimes appear as flat, two-dimensional figures, standing in relief from a flat background, the latter always appearing devoid of depth. If care is taken, when protographing the Photoplast films, to so light them that an appearance of roundness is achieved, then the projected results are very creditable indeed, as regards the plasticity of the moving objects; thus it is again apparent that the success of the scheme is very much dependent upon the quality of the films and slides used.

After viewing a Photoplast exhibition and studying the arrangement shown in the diagram, one is naturally interested in learning just how the image received on the projection screen at S appears to the spectator to be well in front of the image of the scenic background, P, reflected from the inclined glass reflector, R. Mr. Schneider says in his patent: "This is accounted for by reason of the distance between the inclined glass showing the background and the back screen, on which the projected image is reflected, and which being viewed through the glass, acquires the aspect of bulk, relief and distance." This statement of the inventor's is not the correct explanation; in fact, it is no explanation at all of how the effect is produced, but we proceed to supply the explanation, reference being again had to the appended diagram.

An elementary optical law tells us that the virtual image formed by a mirror or reflector will always be located just as far behind the reflecting surface as the object is in front of the reflecting surface. Now, in the Photoplast stage setting the painted scene, P, is the object and the inclined plate glass, R, is the partial mirror or reflector. If the reflector, R, were rotated so as to lay horizontal so that the light from P were to fall on it normally, then the virtual image of P would be located at P', which is the same distance from the center of the reflector, R, as is the object P. As, however, the mirror is inclined at a 45° angle, the virtual image will likewise be formed at a 45° angle with respect to the normal of P, and we consequently find the virtual image at P", which is again the same distance from the centre of the reflector, R, as is the object or scenic background, P. If, now, we view the results from in front of the reflector, it is apparent that the real image projected upon the screen at S is in advance of the virtual image of the scenic background at P"; thus the relief effect is readily accounted for.

In the practice of Photoplast projection the exact angles of the reflector and the scenic background are, of course, adjusted to the requirements of individual theatres, but the foregoing description outlines the underlying principles, and emphasizes the factors upon which its successful presentation depends.

"Projection Engineers"

THE motion picture industry, like any other of size and importance, has had its share of fakery and misrepresentation, and while it would take a volume to expose and comment upon all the frauds which have been perpetrated upon the industry, and upon exhibitors in particular, we propose upon the present occasion to comment upon only one kind of misrepresentation—the self-styled "projection engineer."

During the past few years the number of "projection engineers" has increased enormously, and it may prove instructive, and in some instances amusing, to put on record the classes of activity from which these assorted "projection engineers" are recruited. First we have the designers and builders of projecting machines and other apparatus and devices intimately connected with the projector, who are clearly bona-fide mechanical experts, if not graduate mechanical engineers. Likewise, the designers of the electrical apparatus used as projection accessories are technologists in the truest sense of the word, and so, likewise, are graduate electrical engineers who have studied the electrical problms of motion picture projection, and have fortified their studies with intimate knowledge of the theory and practice of the subject.

Our point here is: that a graduate engineer or skilled technologist of real standing in any profession intimately related in some way with motion picture projection has some claim to the title of "projection engineer," because a professional engineer or a factory technologist of high standing is always possessed of a sufficient amount of academic training to enable him to handle all problems on an exact and scientific basis, instead of having to resort to guess work or empirical approximation.

Further recruits to the ranks of the self-styled "projection engineers" are journeymen and even apprentice electricians or wiremen, machinists and electrical workers from factories making motion picture apparatus, and operators of more or less experience, including the ever-present "old-timers." Few men of these limited qualifications are possessed of the bona-fide technical training necessary to the correct and efficient solution of engineering problems, and while we have all respect for those who are students of projection, some of whom will undoubtedly reach their goal, still it is a misrepresentation bordering on fraud for men of this class to proclaim themselves "projection engineers," as many an exhibitor discovers when he consults an "engineer" on some matter which involves abstract reasoning. Not being equipped with sufficient scientific knowledge, the pseudo engineer "falls down," but his failure to solve the problem saves the exhibitor an extortionate fee which the "engineer" proposed to collect if successful. As to the exhibitor's difficulty, or problem—that will, in many cases, be solved free of charge by some chance visitor or friend, who possesses the requisite scholastic training or technical experience, and so welcome are strange problems to active-minded men that they would seldom think of charging a fee for their assistance.

Now we come to the real comedy of "projection engineering" as a dignified and honorable profession. Scores of the self-styled "engineers" who have foisted their advertisements, their business cards and their elaborate letter-heads upon the unsuspecting exhibitor are none other than machine and supply dealers, clerks or errand boys in supply houses, and green operators, who from their very utterances and correspondence are at once seen to be on a very elementary footing, even as regards the operation of a projector, and who are not even aware of the existence of many subjects whose study and consideration are comprehended in the term "projection engineering."

Some self-advertised "projection engineers" among the machine and supply dealers are gentlemen of highest business integrity, and are noted for their fair dealing and the continued "service" which they accord their customers, but a man must be able to solve problems beyond the scope of a table of wire sizes for various amperages or a table of picture sizes for assorted throws and objective foci, and must be able to cope with problems not comprehended in any catalogue or projection handbook published to date, before he can proclaim himself an "engineer" without subjecting himself to ridicule and the charge of actual misrepresentation. Under the circumstances the self-advertising of some alleged "projection engineers," who should know better, is of doubtful value, for while he who reads may respect the parties as competent and honest merchants or business executives, they cannot but be amused at the idea of experience in "projection engineering" being gained behind a counter.

The real comedy in "projection engineering" resides, however, in the letter-heads of some misguided, although enterprising, operators, usually of very limited experience and lacking a common school education, whose elaborate stationery assures one that they are experts in electricity, optics, wiring, installations and every other conceivable activity which can be considered as having any relation to motion picture projection. These elaborate and mirth-provoking letter-heads come to hand when their supposedly highly trained sponsors require to know "for their own information" what is the difference between a rheostat and a transformer, or whether the convex condenser surfaces should face the arc or the screen, or some other equally "difficult and abstruse question," and it would be painful to contemplate an installation entirely directed by such an "engineer," although we imagine that the prospective customer generally gets suspicious before the contract is closed, and propounds a few "hypothetical questions," whereupon the engineer appeals to the Projection Departments of the trade journals for the answers to these questions.

We feel sure that by this time the reader has grasped the comedy aspects of modern "projection engineering," but the serious phase of this subject is that the buffoonery and misrepresentation of these fraudulent and incompetent practitioners casts the slur of suspicion on the status of those gentlemen who may have some right to be termed "projection engineers," and it is surely an obstacle to the status of the profession itself, if, indeed, projection engineering can be recognized as a distinct profession.

We are of the opinion that the term "projection engineer" of itself is misleading, because it would imply extensive knowledge of a business combining a number of professions, the complete mastery of any one of which could engage the entire ability of most any man. To profess oneself a projection engineer is, therefore, to proclaim oneself a "jack of several trades and a master of none of them," which is the case with many engaged in the so-called profession of "projection engineering." But a graduate in any one line of engineering related to motion picture projection, or a technologist of standing in an allied branch of industry, could with propriety call himself a "motion picture engineer." This term, it is seen, embraces all those branches of engineering which are related to the production or exhibition of motion pictures, and an organized body of such men already exists—the Society of Motion Picture Engineers.

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We consider that in the best interests of the industry incompetent charlatans posing as projection engineers should be brought to light and weeded out or held up to ridicule, as they deserve, and that those men of sterling ability in ordinary business routine who have advertised, or permitted themselves to be advertised, as "projection engineers" should cease such foolishness in the interests of honesty and common sense.

The Westinghouse "Fixtfokus" Equipment for Mazda Projection Lamps

IN the use of the Mazda lamp as the illuminant for motion picture projection it is of course necessary to renew the bulbs occasionally, when they burn out, and the matter of quick and accurate replacement of the bulb is one of importance to users of the Mazda light sources.

Not only must it be possible to replace the bulb with celerity, as for instance when it burns out during a performance, but the new bulb must be so installed that its filament is at the proper focal distance from the rear condenser, and its filament exactly perpendicular to, and centered with, the optical axis of the projector, otherwise the full power and efficiency of the lamp will not be available for projecting the pictures.

Realizing the importance of an arrangement which would permit the rapid and accurate replacement of Mazda lamps in motion picture projectors, the Westinghouse Lamp Works, Bloomfield, N. J., undertook to apply these desiderata to the design of their Mazda projection equipment, and as a result they are now able to announce that the requirements of practice are completely fulfilled by their "Fixtfokus" equipment for motion picture projection.

The "Fixtfokus" equipment for adapting motion picture machines to the use of Mazda lamps consists essentially of two parts. One part of the equipment comprises a base which fits into the lamphouse proper. This base supports a lamp holder which is adjustable in three directions. The adjustable feature is necessary in order that the filament of the lamp may be brought exactly to the optical center of the system of lenses and mirrors which are ordinarily used in the projection machine. Instead of adjusting the lamp filament to this position by trial, it is adjusted by means of a small telescope on a holder outside of the lamphouse, the image of the filament being brought to a definite position on the ground glass of the filament by means of cross lines. Any movement of the filament away from the optical center will change the position of the image on the screen, and this affords a very definite indication of the accuracy with which the filament is positioned. When the filament has been brought to the correct position as shown by the focusing jig or telescope, the lamp carrier may be placed in the lamphousing and the filament will be situated at the optical center. This scheme enables an operator to always obtain the very best possible illumination on the screen. Lamps can be changed in a very few seconds by merely removing one holder and replacing another holder in which the lamp has been properly adjusted.

Lucas Busy with Simplex Installations

SEPTEMBER was a busy month for the Lucas Theatre Supply Company, Atlanta, Ga., exclusive distributors of Simplex projectors in the states of North Carolina, South Carolina, Georgia, Florida, Tennessee, Mississippi, Louisiana, Alabama and southern Virginia, as they report a total of 24 Simplex installations for the month in their territory.

These Simplex projectors were installed at the following places: Southern Textile Exposition, Greenville, S. C.; Republic theatre, Jacksonville, Fla.; Dr. C. S. Burden, Hogansville, Ga.; Simmons & Whitton, Charlotte, N. C.; T. L. Lester, Columbia, S. C.; Rialto theatre, Jacksonville, Fla.; South Boston Amusement Company, South Boston, Va.; J. M. O'Dowd, Florence, S. C.; H. M. Mitchell, Pelham, Ga.; New Imperial theatre, Florence, S. C.

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Strand theatre, Birmingham, Ala.; Liberty theatre, Jacksonville, Fla.; Chickasaw Ship Building Company, Birmingham, Ala.; Bertha Mineral Company, Austinville, Va.; American Red Cross, Spartanburg, S. C.; American Red Cross, Camp Wheeler, Ga.; A. B. Babb, Johnson City, Tenn.; G. S. Heringdine, Washington, Ga.; American Red Cross, Ft. Oglethorpe, Ga.; S. A. Lynch Enterprises, Augusta, Ga.; A. S. Guckenheimer, Savannah, Ga.; J. A. Snider, Bessemer, Ala.; Enlisted Ordnance Detachment, Penniman, Va., and J. R. Taylor, Big Stone Gap, Va.

National Anti-Misframe League
Pledge

AS a motion picture operator who has the interest of his profession at heart and is willing to assist in eliminating some of the evils practised in the operating-room, I promise that I will to the best of my ability return films to the exchange in first-class condition. Furthermore, I will when it becomes necessary remedy all misframes, bad patches, etc., that may be in the film which I receive and in this way co-operate with my brother operators and give greater pleasure to those who make up the motion picture audience by showing films that are free from such defects. I also promise that I will not make punch marks in film, and when film is received by me, with punch holes, I will notify the exchange to that effect so that they may use their efforts to correct this evil.

Roll of Honor

O. L. Davis.....Cleveland, Tenn.
Henry T. Kimmel.....Winston-Salem, N. C.
Russell E. Wilson.....New Philadelphia, Ohio
W. H. Hulbert.....Leesburg, Fla.
A. C. Edwards.....Salisbury, N. C.
Shaler T. Stanley.....Darlington, S. C.
Walter Hanch.....Cicero, Ill.
R. J. Merry.....Red Cloud, Neb.
Burton A. Thomas.....Norwich, Conn.
A. J. Walden.....Springfield, Ill.

Members Previously Recorded..... 928
Members Recorded This Week..... 10

Total Membership to Date..... 938

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Name of theatre where employed.....

Address of theatre and name of manager.....

This notice does not apply to those who have already sent in this information, but it is for those who have neglected doing so, many having merely given their names and name of city, without any street address, making it impossible for the post office to deliver the letters addressed to them.

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Hand drive	New price $250.00	Rebuilt price $125.00
Motor drive	New price 285.00	Rebuilt price 150.00
MOTIOGRAPH 1916 MODEL		
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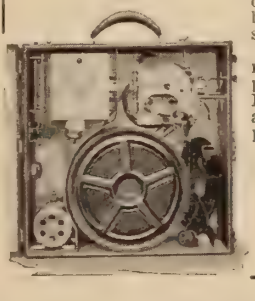
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High-Speed Cinematography and Some Notes on the Efficiency of Camera Shutters

IN reviewing the history of cinematography it is interesting to note that the earliest efforts to record sequences of motions by photography were all carried out by scientists in their quests for exact information, and with no thought whatever of the future motion picture and its entertaining possibilities.

To record distinctly the motions of trotting or pacing horses, as was done by Muybridge, or the details of bird flight, as was accomplished by Marey, required very rapid exposures, indeed, compared with those now employed in practical cinematography, but in view of the constantly increasing use of the motion picture camera in scientific investigations and analyses it may prove useful to compare the capabilities of high speed cinematography with the capabilities of the limited taking rate (*16 per second*) universally employed in practical production.

The rapid exposures of 1/1.500 to 1/2.000 of a second employed by Muybridge and Marey were secured with cameras using plates but as such apparatus has not much significance from the present viewpoint of practical cinematography, we shall consider only the use of flexible films.

In recording the flight of rifle bullets and allied subjects by cinematography, as high as 2,000 separate pictures per second have been taken by M. Lucien Bull, a Frenchman, while Dr. Kranz of Berlin has secured pictures of this class at the rate of 5,000 per second. Cine cameras of the usual type cannot, however, be used in this kind of work, nor are the usual conditions under which motion pictures are photographed conducive to success when making pictures at such speeds as this.

If the usual cine film strip were handled by an intermittently acting camera mechanism it would be torn to pieces long before a speed of even 1,000 pictures per second was attained, but the procedure employed by the European investigators permits a movement of the film strip of any desired rapidity, without subjecting it to any liability of tearing. This is accomplished by securing the strip around the periphery of a revolving drum, or by allowing the film to pass, like a belt, around two drums placed a suitable distance apart, the latter method permitting a longer strip to be handled. It is obvious that an enormous velocity of movement can be imparted to the film strip in this manner, and this constitutes the entire film movement mechanism of the ultra-cinematographic camera. If the pictures are to be taken in a lighted room, or outdoors, the drum over which the film passes must be enclosed in a light-tight casing to prevent the film strip from being fogged, but the method is hardly suited for outdoor work, because its successful use depends upon intermittent illumination of the object photographed, without which the pictures impressed upon the film would be hopelessly blurred and would overlap one another. Thus, in the work which has been done with this type of apparatus, the object to be photographed, or the path which will be traversed by the rapidly moving object (*projectile for instance*) is intermittently illuminated to great intensity by an electric spark, controlled by an interrupter, which is tuned up with reference to the velocity of travel of the film so as to illuminate the object at rapidly recurring intervals just sufficiently spaced apart to allow the successive phases of motion to record themselves upon the film without overlapping. An objective is of course used to form the images on the film. A further limitation to the capabilities of this method now becomes apparent, for with electric spark illumination only a very limited field, suitable for laboratory investigations, can be sufficiently illuminated.

Remote as these ultra-cinematographic experiments appear to be from everyday practice, a valuable lesson is nevertheless to be gained from them, and that is the realization that in ordinary cinematography only part of the movements occurring before the camera are recorded and reproduced in projecting, and that the exposures secured with an ordinary cine camera are only a fraction of what it is possible to attain.

So far as the action or motion *not recorded* by the conventional cine camera is concerned, this does not seem to be a matter of much moment in ordinary motion picture work, because the amount of motion recorded in every day practice appears to be sufficient to satisfactorily reproduce the action photographed. But immediately the cinematograph is applied to the investigation or analysis of scientific phenomena, the failure of the usual apparatus to secure a complete record becomes a matter of concern, for without complete data the scientist cannot formulate rigorous rules or draw exact conclusions.

Let us, therefore, examine briefly the capabilities of the ordinary motion picture camera, and note the extent of its shortcomings as a faithful recorder of motion, and its percentage of efficiency as a photographic exposure instrument. The ordinary cine camera, when operated at standard speed, moves and exposes 16 separate pictures per second. As a shutter with a maximum angular opening of 180° is the usual arrangement, we see that in each second one-half of the total time only is employed in exposing the film and recording movement; the other half of each second being utilized in the substitution of successive picture spaces before the exposure aperture. Measured in units of time, each exposure is, under the above conditions 1/32 of a second in duration, while an equal period is consumed in substituting the pictures.

Suppose, now, that we keep the taking rate the same (*16 per second*), but install in the camera a more efficient intermittent (*which is a possibility*) having a ratio of 7:1; that is a movement which will permit the film to remain stationary for exposure during a period seven times the length of the interval necessary for substituting the next picture space. We may, with this movement, have a shutter aperture of 315° angular extent, and the exposure for each picture will be slightly more than 1/18 second, or in other words the exposure, for the same taking rate, (*other things also remaining equal*) is 1.77 times that secured with the usual camera, and a like increase in the amount of motion recorded also occurs. This latter, however, is a disadvantage, rather than an advantage, when the taking rate is as low as 16 per second, because at such slow exposures moving objects will be so blurred that they will not reproduce sharply upon projection, and any vibration in the taking apparatus will seriously affect the results in the case of these comparatively long exposures.

Since it is no advantage to record a high percentage of motion by slow exposures, which blur the resultant records so that detail is destroyed, it is at once apparent that when minute or rapidly occurring movements are required to be recorded as distinctly and completely as possible, a mere increase in exposure interval per picture will not suffice to accomplish this; the number of pictures taken per second must also be increased materially.

By increasing the taking rate a series of distinct and separate photographs are secured of the phases of a motion which, in its entirety, may be so slight, or so rapid, that it would only appear in one image of a film made at the usual rate, and the pictures recorded at a higher rate will also have the advantage of greater sharpness in the case of all moving objects which they portray. By projecting these high speed results at the ordinary, slow projecting rate (*16 per second*) the motions appear slowed down to a degree which permits their close study or analysis, while if these films are projected at the speed at which they were taken, the natural appearance of the motions is reproduced, and high speed work has the advantage of superior definition, due to the sharper delineation of movements, while the fact that the record of motion is more complete will even impress a spectator who is not aware of the circumstances under which the picture was made.

For a large number of commercial reasons it would not be advantageous to introduce a materially increased rate for taking

and projecting motion pictures in general at the present time, and our present remarks are not to be considered as advocating increased taking or projecting speeds in routine cinematography, but as many cameramen and producers are of the opinion that high speed cinematography entails such brief exposures that good photography is impossible, it may be well to investigate numerically the possibility of securing sufficient photographic action when photographing at comparatively high speeds, so that those who may desire to attempt this class of work will not be deterred by previous misconceptions, but may have some preliminary data to guide them.

The first American motion picture apparatus to achieve a signal success was the Biograph, a ponderous machine which utilized a large sized film and projected the images at the rate of from 40 to 100 per second. The films were, of course, taken at a corresponding rate by the complementary device, or camera, known as the Mutograph. The taking and projecting rate was finally standardized for the old Biograph apparatus at about 40 pictures per second, and the quality of the old Biograph screen results is still well remembered.

A good, practical taking rate for many classes of work where a more complete record than that afforded by the usual cine camera is desired might, therefore, be in the vicinity of 40 pictures per second, following the old Biograph procedure but using cine film of the present standard as to width and dimensions of image. We will now proceed to see what are the chances of securing ample photographic exposures at this moderately increased taking rate. If we employ a camera of the usual type, with 180° maximum shutter opening, and drive it at the rate of 40 exposures per second, we will get 1/80 second exposure for each image, which would require the camera objective to work at considerable aperture in many instances, and, moreover, we will not be recording the greatest amount of movement possible, because the camera shutter is still obscuring 50 per cent. of this.

However, by maintaining the taking rate of 40 pictures per second, and installing a 5:1 movement in the camera, we will at once secure a greatly amplified exposure, and be able to record an equally increased amount of the movements being photographed. As, with the 5:1 movement, each picture will be exposed for a period five times the length of the interval required for the substitution of the next picture, we will have for the exposure of each image, under the improved condition, a period of 1/48 second, which is seen to be ample for most all classes of work. This means that with the 5:1 movement the exposure can be 1.66 times that with the conventional arrangement, other things being equal, and the amount of motion recorded is increased in like ratio.

The above considerations indicate the possibility of securing useful photographic exposures at still higher taking rates, and if the number of pictures recorded per second is increased to 100 or 200, and mechanisms devised which make this capable of accomplishment, a vast field of work is opened up forthwith to the scientist and the experimenter and investigator of practical problems.

When a taking speed of 100 or more pictures per second is desirable, it is seen that the records obtained at this rapid rate will not be worth the trouble of making them unless they record a high percentage of the motions photographed, and this requirement in conjunction with the very obvious necessity of sufficient exposure puts the ordinary camera intermittent and the 180° shutter entirely outside of all practical consideration.

If, however, we propose to take motion pictures at the rate of 100 per second, and choose an intermittent with a ratio of 7:1, we shall get as the exposure for each image slightly over 1/114 second, and if our mechanism permits us to make 200 pictures per second we still secure for each image an exposure equal to slightly more than 1/228 second. When, therefore, it is recalled that with focal-plane cameras developable impressions have been secured in 1/2.000 second, and that useful negatives are readily secured in good light, at 1/1.000 second, it is apparent that with the large-aperture objectives and the extremely rapid negative film commonly used in cinematography, there should be no difficulty at all in securing good records of well-lighted objects at the comparatively moderate exposure intervals, 1/114 and 1/228 second, which can be attained at taking rates of 100 and 200 pictures per second if an intermittent of high enough ratio is used in the camera. The success of very brief focal-plane exposures is, of course, largely due to the great efficiency of the focal-plane shutter, but in this respect the sector shutter of a cine camera is quite a close rival, for the entire aperture of the cine camera objective is available for illuminating the image throughout the

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major extent of the travel of the exposing segment past the objective, and exposure difficulties need not, therefore, arise of necessity in taking motion pictures at the rate of 200 per second or anything lower than this figure.

A real difficulty in taking motion pictures with an intermittently acting camera mechanism at the rate of 100 or more exposures per second, arises in the fact that the film itself cannot stand the strain of being stopped and started so rapidly and so frequently, and cameras for this class of work must consequently be designed with the end in view of eliminating strain on the film.

It is not the purpose of this article to make any suggestions regarding camera design, but the possibilities along this line are apparent when it is recalled that the Marey Institute, in France, have a practical and portable camera, suitable for exterior work, which was constructed by M. Noguès and is capable of making upwards of 200 separate exposures per second upon the usual variety of cine film strip. This is accomplished without difficulty by the use of two claw movements of high ratio, which are located on opposite sides of the film and come into action reciprocally. The tension is, of course, minimized in this remarkable camera, so that no breaking down of the film occurs in its passage through the mechanism, but due to the nicety of construction the pictures secured with it are satisfactorily steady. The high ratio of the intermittents assures ample exposure and the maximum of recorded action; thus the performance of the Noguès camera demonstrates the entire feasibility of cinematography at high speeds. In this class of work it is obviously necessary to use a large roll (*1,000 feet or more*) of film in the camera if a record of useful and instructive length is desired.

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Has Each Key Its Own Individual Character?

THE question "Has each key its own individual character?' has been most widely discussed. Many of us, however, reach no satisfactory conclusion and are willing to look upon it as a dark, fathomless secret. This is due to the difficulty encountered in separating the physical side of the question from its psychological side; and even after making the distinction we find ourselves confronted by numerous contradictions.

We have assigned to the key of F sharp major a brilliant, clear character; to its enharmonic equivalent, G flat major, a soft and rich character. Given an instrument of fixed tones, tuned with absolute accuracy according to equal temperament, and given a means of producing tones upon it exactly alike in quality, it is a physical impossibility for any difference except that of pitch to exist. In other words, if a difference does exist, it is not due to the property of sound. It is due to some defect in the instrument employed. On the piano, the difference in leverage between the black and white digitals is capable of producing variations in the quality of tones. Moreover, the position of the black digitals demands different technical resources than those employed in playing upon the white digitals. This difference in touch influences quality of tone. In the human voice every difference of pitch varies the tone qualities. In bowed instruments the difference in material used, the length of the strings, whether opened or stopped, and their relative positions on the instrument, all influence tone quality. In wind instruments, the manner of producing tones varies sufficiently to greatly influence the quality of the tone produced. We come to the organ. Here it is difficult to find any physical cause. However, it is an acknowledged fact among musicians that on the organ the difference in character of keys is scarcely, or even not at all, noticeable. And even in the case of the voice, while pitch influences quality of tone, this influence is in no two cases alike. Consequently, key characteristics are likewise scarcely discernible in the voice.

Thus far we have analyzed the physical side of the question, and the above remarks show us that at present the solution of the question is to be sought from a psychological standpoint. This becomes evident when we consider those instances where, in the performance of works, the pitch was felt to be changed, yet the character of the composition seemed to remain with the original key regardless of the number of vibrations of each note. Thus the key of C major conveys the same feeling as it did years ago, although it has passed through several changes in pitch. This takes the question out of the realm of individual instruments, since orchestral performances are included. Here the difference in character of keys cannot be traced to a defect in any individual instrument. We have seen that the evenly tempered scale permits of no such difference, and, consequently, it seems that the difference exists in our minds, not in the orchestra.

Using the tables of key characters as compiled by recognized musicians of high standing, we find that those keys (on the piano) employing white digitals have a soft-veiled, almost sad effect. From the earliest time we have associated depth with strength and solemnity; height with lightness and gayety. This association is entirely natural. In architecture we find the massive portion of the structure lower than the lighter portion. In sculpture, strength, if not indicated by size itself, is often portrayed by contrast, which, in reality, is the same on a smaller scale. In physics, the heavier descends, the lighter ascends. And even in our conception of a Heaven and a hell, this relation is evident. We associate Heaven with light, height and purity; hell with darkness and depth. A flat lowers a tone—in other words, increases its depth; a sharp raises a tone—increases its height. Thus we have associated those keys where flats are employed (tones that have been lowered) with melancholy or sadness; those where sharps have been employed with brightness. This association, however, has not been the sole force at work in establishing difference among characters of the keys. If it were, we would have the key of G flat major expressive of melancholy; its enharmonic equivalent, F sharp major, expressive of joy always, and the matter would be explained. However, in practice, we find that the general character of a key may be changed by the mental attitude and the psychological desires of the composer. Thus it is not at all impossible that a composer today would write a composition, absolutely worthy, employing a key in direct contradiction to the above made deductions. In other words, he could employ C sharp major to express brightness and in another composition the same key, C sharp (not D flat), to express melancholy. And in reality this has occurred. We have compositions of a melancholy nature in major keys employing sharps, and we have scherzos, humoreskes and gavottes in minor keys, as well as major ones employing flats. Thus the question arises: "If this is so, why have we assigned certain characters to the keys? Why do we give G flat major a soft, F sharp a brilliant, character?" Because contact with countless compositions has shown that composers, in the far greater number of cases, employed G flat major as expressive of softness and richness. Further, that composers wishing to convey an idea of brightness or mirth employed other keys than F sharp. This would naturally make F sharp and C sharp especially little used. And so it is, C sharp being very rarely employed. (The most modern music offers somewhat of an exception.)

Whether or not the earlier composers in whose works this partiality in key selection is most noticeable, were influenced by physical or psychological forces, it is difficult to say. Certain it is that aside from any mental influences, there were quite a few physical defects, which could have and most likely did influence them. The defective state of the old mean tone temperament which created unequal differences of pitch among keys, necessarily tended to create a sort of hereditary prejudice. This has descended from generation to generation, and even today it is still felt. However, it is safe to say that the question of key characteristics today is not to be traced to a physical source, but purely to the reminiscences which we have of pieces in certain keys. The characters which we have assigned to the various keys have been deducted on a proportionate basis. For example, if seven of ten compositions examined in the key of E major conveyed a very high brilliancy we would describe that key as very brilliant. Thus, through years of tireless efforts, dependable tables have been formed and to each key we give its individual character.

Finally, we know of instances where our greatest composers directed performances of their own works in different keys. Handel, the voices being too high owing to difference in organ pitch, commanded the organist to play lower.

Had these composers any knowledge of difference in key characters? And if they had not, what is the use of all discussion?

Bartola Supplies Music at Riveria

THE Bartola Musical Instrument that has been installed at the new Riveria theatre, Chicago, was a noticeable feature of the opening of that house on October 2. The Bartola played the music for the greater part of the program, which has been heralded as one of the most pleasing ever presented in a motion picture theatre.

The instrument for the Riveria was especially constructed for this house, the variety of combinations being practically unlimited. This attests the great progress which the manufacturers have made since the instrument was invented by Dan W. Barton. Beginning with the smaller theatres of the country, the Bartola is now being used in the larger and better houses as well, and is said to be giving satisfaction universally.

Review of Latest Compositions

1—"Hunkatin"—by Sol P. Levy. This is a half-tone one-step founded upon harmonic semi-tones, unique and original in its development. For contrast and variety, nothing could be better in your library. (Belwin, Inc., 701 Seventh Ave., N. Y.)

2—"Indianola"—Song and Fox Trot by S. R. Henry (Composer of By Heck) and D. Onivas. It is a sweeping national hit. (Jos. W. Stern & Co., 106 W. 38th St., N. Y.)

3—"Pershing's March" by A. S. Watt. The sensational, stupendous, inspiring, thrilling, melodious success of the season. (Astoria Publishing Co., 505 Fifth Ave., N. Y.)

4—"Comedy Allegro" by S. M. Berg. An original and an extremely unique conception of a Comedy scene. (Belwin, Inc.)

5—"Fighting Tommies" (Great Britain's Pride) England's pride in her army, the bulwark of the Nation, musically told in a glorious march. Composed by John Boulton. (Belwin, Inc.)

6—"Howdy"—The Yankee Pep Step is the "Big Hit" whenever played. And it's going bigger all the time. A Great Novelty. (Sam Fox Pub. Co., Cleveland, O.)

7—"My Little Gypsy Wanda" by Levenson and Garton. This is the waltz song that has been sweeping the New England States, and is now being exploited extensively by our organization. (Shapiro, Bernstein & Co., 230 W. 47th St., N. Y.

8—"Blue Devils" (Alpin Chasseurs)—The champions of true Democracy "Vive La France" ever in the forefront of self sacrifice. Composed by Sol. P. Levy. (Belwin, Inc.)

9—"Some Shape"—One-Step by George L. Cobb. The one big dance favorite with New York Society right now. See the daily programs of the Waldorf-Astoria, Plaza Hotel, Biltmore, etc., for proof of the above statement. (Walter Jacobs, 8 Bosworth St., Boston, Mass.)

10—"If You Hear Them Calling Clancy, He's My Boy." The new patriotic Tipperary song. America's greatest patriotic song hit. A natural overnight song hit. The title alone spells success. Now is the time to play it. A record smashing New York Hit. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

11—"Irish Tune from County Derry." and "Shepherd's Hey" by Percy Grainger. The vim and refreshing originality of these British Folk Melodies are well nigh irresistible. Featured (for orchestra) by New York Symphony Orchestra. (Carl Fischer).

12—"Favorite Melodies" Selections—A medley arrangement of excerpts from famous and standard works, such as "Summernights Dream" by Suppe, "Naila" by Delibes, "Gioconda" by Ponchielli; "Aragonaise" by Massenet; "To Spring" Gounod; "Whispering Flowers" by Blon. (Belwin, Inc.)

13—"Sachem"—India Intermezzo—A catchy composition, equally effective for dance and concert purposes. (Belwin, Inc.)

Music

is one of the most important items of success when applied to the motion picture theatre. The Music Editor of these columns will answer all inquiries pertaining to music in connection with pictures.

A list of the most recent Cue Sheets will be found

On Page 2594

LATEST MUSIC CUES

"KILDARE OF STORM"

(Emily Stevens-Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Silent Sorrows" (Andante Pathetic), by Gaston Borch

1—Lento Allegro—Berge (Symphonette Suite) (1 minute, 30 seconds), until—T: At Screening.
2—Misterioso Dramatico—Borch (30 seconds), until—S: Men outside cabin.
3—Agitato No. 49—Shepherd (1 minute), until—S: When men steal child.
4—Turbulence (Allegro Agitato), Borch (2 minutes and 45 seconds), until—T: "Tomorrow I go for my bride" (glass-crash).
5—Theme (2 minutes, 45 seconds), until—T: In a town not many miles.
6—Melancolie—Granier (Andante Moderato) (2 minutes, 45 seconds), until—S: At the Storm mansion.
7—Dramatic Tension No. 36—Andino (2 minutes, 45 seconds), until—T: That night Kildare gave a—
8—Theme (1 minute, 45 seconds), until—T: With the passing weeks Kate—
9—Courtesy—Wiegand (Andante Intermezzo) (3 minutes, 30 seconds), until—T: "Where is your mistress?"
10—Sinister Theme—Vely (2 minutes, 45 seconds), until—T: "Kildare old fellow is."
11—Atonement—Zamecnik (3/4 Andante Con Expressione) (2 minutes), until—S: When Kildare returns to table.
12—Theme (3 minutes, 15 seconds), until—T: "Jacques, I came to you."
13—Idilio—Lack (Allegretto Grazioso) (1 minute, 45 seconds), until—S: When Kate enters house.
14—Arabian Night—Mildenberg (Andante Sostenuto) (2 minutes, 45 seconds), until—T: "I'll give you something that."
15—Dramatic Agitation No. 38—Minot (1 minute, 30 seconds), until—T: "Mose come quickly."
16—Agitato No. 69—Minot (2 minutes, 15 seconds), until—T: "So you refuse to explain."
17—Dramatic Tension No. 67—Shepherd (2 minutes), until—T: "He came upon me."
18—Theme (2 minutes, 45 seconds), until—T: Five years later at the office.
19—Wandering—Atherton (Sostenuto Con Moto) (2 minutes, 15 seconds), until—T: "Doctor Benoix left." (Train effects).
20—Entreaty—Atherton (Andante Con Moto) (3 minutes, 45 seconds), until—T: "Hahaly."
21—Dramatic Agitato—Hough (2 minutes), until—T: "You killed my baby."
22—Theme (1 minute, 15 seconds), until—S: When Kate sees Jacques, until—END.

"THE APPEARANCE OF EVIL"

(June Elvidge-World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Serenata" (Characteristic Moderato Serenade), by Crespi

1—Theme (2 minutes and 15 seconds), until—At Screening.
2—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes), until—T: "Dere's a funny lady."
3—Theme (2 minutes and 30 seconds), until—T: "Great news I've got."
4—"Adieu Waltz" (Valse Moderato), by Friml (2 minutes and 45 seconds), until—T: "And we have never given."
5—"Sweet Jasmine" (Melodious Allegretto), by Bendix (3 minutes and 45 seconds), until—T: "I guess she selected this."
6—"Serenata" (Allegretto Mosso), by Cajani (3 minutes and 30 seconds), until—T: "You are dismissed, you can."
7—"Pasepied" (Allegro Moderato), by Delibes (3 minutes and 30 seconds), until—T: Mr. Quimby, Elsie's father.
8—Dramatic Recitative, by Levy (2 minutes and 15 seconds), until—T: "My Elsie is a good girl." (Telephone bell.)
9—"Romance" (Moderato Con Espressione), by Mericanto (3 minutes and 45 seconds), until—T: The Purity League.
10—Gavotte (Tempo Characteristic), by Mericanto (2 minutes and 45 seconds), until—T: "And that's what I saw with."
11—"Cardenia" (Andantino Moderato), by Densmore) (3 minutes), until—T: "Thus does rumor like."
12—Intermezzo (Moderato 4/4), by Huerter (3 minutes), until—T: "I can't believe Maida."
13—Theme (2 minutes and 45 seconds), until—S: When Louis returns to apartment.
14—"Valse Divine" (Valse Lento) (3 minutes), until—S: When Maida leaves. (Telephone bell.)
15—Dramatic Narrative, by Pement (2 minutes and 30 seconds), until—T: "This is unbearable, I do." (Telephone bell.)
16—"Dawn of Love" (Intermezzo Moderato), by Bendix (3 minutes and 30 seconds), until—T: "I—I told them that I was."
17—Theme (2 minutes and 15 seconds), until—T: "They are arresting many."
18—Organ Improvising (1 minute), until—T: "A little later near." (Wedding scene.)
19—"Joy of Youth" (Moderato Intermezzo), by Raymond (1 minute and 45 seconds), until—T: "Why—why, we knew we would."
20—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "At least you can defer."
21—"The Dansant" (Tone Poem Moderato), by Moquin (1 minute and 45 seconds), until—T: Later in the week.
22—Theme (2 minutes and 15 seconds), until—T: "I'm so glad to have you." Until—END.

Klein Completes Score for Blackton

MANUEL KLEIN, composer and musical director and brother of Charles Klein, the playwright, who perished on the Lusitania, has completed the musical score for J. Stuart Blackton's forthcoming superfeature, "The Common Cause." During its production Mr. Klein has been one of the most interested visitors at the Blackton studios in Brooklyn. He declares he finds his greatest inspiration for the musical arrangement of a photoplay in watching the scenes rehearsed and filmed, and meeting the players, who, for the time, are the characters in the story. The propaganda theme of "The Common Cause," which is to be distributed by Vitagraph, has an unusual appeal for Mr. Klein, and his musical setting will reflect his enthusiasm for the cause of war as expressed in this British-Canadian recruiting feature.

"A SOUL WITHOUT WINDOWS"

(Ethel Clayton-World)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Impish Elves" (Winsome Intermezzo), by Gaston Borch

1—"Tulips and Pansies" (Andante Moderato), by Bennet (2 minutes and 45 seconds), until—At Screening. (Train effects.)
2—Slow Broad Gavotte for Quaker Air (1 minute and 45 seconds), until—T: A mile from the village was.
3—"Dramatic Tension No. 67," by Shepherd (1 minute 15 seconds), until—S: When woman faints.
4—"Andante Doloroso, by Borch (3 minutes and 45 seconds), until—S: When woman is laid on bed.
5—"Impish Elves" (Winsome Intermezzo) (Theme) (2 minutes and 45 seconds), until—T: The years pass and as no.
6—"The Music Master" (Allegretto Grazioso), by Hegner (3 minutes), until—S: When Ho-Pama enters kitchen.
7—"The Wedding of the Rose" (Intermezzo Characteristic), by Jessel (3 minutes and 15 seconds), until—T: "You will find Ho-Pama."
8—Theme (2 minutes and 30 seconds), until—T: In the Shaker colony the.
9—"Serenata" (Moderato Serenade), by Crespi (1 minute and 15 seconds), until—T: As the Shakers condemn. (Violin, guitar and mandolin only.)
10—Pathetic Violin Solo (1 minute and 45 seconds), until—T: And strange, tender, sobbing. (Violin only according to action.)
11—"Gavotte Piquante" (Allegro Grazioso), by Pierson (3 minutes), until—T: Scott Mallory and his mother.
12—Bright violin solo (30 seconds), until—S: When Ho-Pama steals violin.
13—Theme (1 minute), until—T: "How do you do, little Miss?"
14—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—S: When musicians miss instrument.
15—"Nola" (Capricious Allegretto), by Arndt (1 minute and 15 seconds), until—T: Week-end guests at the Mallorys. (Wave effects.)
16—"Agitato Appassionato No. 55, by Borch (2 minutes), until—T: "Where is Faith?"
17—"Dramatic Tension No. 36," by Andino (4 minutes and 15 seconds), until T: Later an examination by local.
18—"Dramatic Agitato No. 38," by Minot (2 minutes and 45 seconds), until—T: "I will not tie."
19—Repeat: Quaker air (3 minutes and 45 seconds), until—T: Once every year strangers are.
20—Theme (2 minutes and 30 seconds), until—T: "If of her own free will."
21—"Chiffonette" (Moderato Con Grazia), by Atherton (3 minutes), until—S: When Ho-Pama enters house.
22—Theme (1 minute and 45 seconds), until—S: "When Ho-Pama enters Scott's room. (Note thump on piano.)
23—"Garden of Love" (Moderato Caprice), by Ascher Mahl (2 minutes and 15 seconds), until—T: "Brother, save me!"
24—Theme (1 minute). until—T: "I have come to ask your."
25—"Legende" (Moderato Con Expressione), by Friml (2 minutes), until—T: "Six months pass the famous.
26—"Celtic Dance" (Andante Grazioso) (3 minutes and 15 seconds), until—T: "Love makes one happy."
27—Violin Solo (2 minutes), until—S: When Ho-Pama takes violin (violin only according to action).
28—Violin Solo with Piano Accompaniment (1 minute), until—T: Time passes and one day—(violin only according to action).
29—Melodie—Heuter (Andante Canstabile) (3 minutes), until—T: While buried in his books.
30—Angel's Serenade—Braga (Andante Con Moto) (3 minutes, 15 seconds), until—T: "It is the same as the one."
31—Theme (1 minute, 45 seconds), until—T: "I remember them as if it," until END.

"FOR THE FREEDOM OF THE EAST"

(Lady Tsen Mei-Betzwood-Goldwyn)

Spy Theme: "Sinister Theme" (Andante Molto e Misterioso) by Vely

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Love Theme: "Love Song Orientale" (Characteristic), by Kiefert

1—"Chinese Serenade (Moderato), by Puerner (1 minute and 55 seconds), until—T: Princess Tsu-Kin-Su.
2—Love Theme (5 minutes and 50 seconds), until—T: The German spider.
3—Spy Theme (1 minute and 45 seconds), until—T: Trust German honor.
4—"The Crafty Spy" (Plotting Mysterioso), by Borch (2 minutes and 15 seconds), until—T: The dragon sharpens.
5—Continue to action (1 minute and 40 seconds), until—T: Kenyon seeks to.
6—"Chinese Allegretto," by Winkler (1 minute and 55 seconds), until—T: For accepting in faith.
7—"Intermezzo Pittoresque" (Characteristic), by Kocian (2 minutes and 15 seconds), until—T: In my country to give.
8—Love Theme (1 minute and 45 seconds), until—T: He sees the bait.
9—Spy Theme (35 seconds), until—S: Silhouette of Chinese lover.
10—"Chinese Characteristic," by Winkler (55 seconds), until—T: While in Hong-Kong.
11—"Savannah" (American One-Step), by Rosey (55 seconds), until—S: Interior of room.
12—"May Dreams" (Moderato Romance), by Borch (3 minutes and 10 seconds), until—T: Tell me something of your country.
13—"Over the Top, Boys" (American One-Step), by Berg (1 minute), until—T: I knew the Kaiser's lap dog.
14—Continue pp. (45 seconds), until—S: Chinese servant trying to stab American.
15—Spy Theme (1 minute and 30 seconds), until—T: The shrine of Buddha.
16—Weird Oriental Theme, by Levy (1 minute and 10 seconds), until—S: Interior of office.
17—Love Theme (1 minute and 30 seconds), until—T: The German spy talks.
18—Spy Theme (2 minutes and 50 seconds), until—T: Mrs. Henry Emmons.
19—"Evening Breeze" (Characteristic Allegretto), by Langey (1 minute and 50 seconds), until—S: The fight.
20—"Hurry" (Half Reel Hurry), by Levy, pp. or ff. to action (1 minute and 10 seconds), until—S: Chinese Prince leaves lady near river.
21—"Pizzicato Bluette" (Characteristic), by Lack (2 minutes and 55 seconds), until—S: Princess sees girl's picture.
22—Love Theme (1 minute and 30 seconds), until—S: German spy drinking.
23—Spy Theme (3 minutes and 10 seconds), until—T: Herr Von Richtman is of.
24—"Dramatic Tension," by Levy (5 minutes and 20 seconds), until—T: Kenyon surprises his chief.
25—Melody (Moderato), by Rachmaninoff (1 minute and 30 seconds), until—S: Princess in garden.
26—Love Theme (2 minutes and 20 seconds), until—T: Such words do you no credit.
27—"Appassionato," by Borch (4 minutes and 15 seconds), until—S: Kenyon reading letter.
28—"Chinese Characteristic," by Hosmer (2 minutes and 45 seconds), until—T: You have bewitched the man.
29—"Turbulence" (Allegro Agitato), by Borch (1 minute), until—S: Kenyon fighting.
30—Continue ff. (25 seconds), until—S: After the fight.
31—Spy Theme (3 minutes and 5 seconds), until—T: Commond the maid.
32—"Le Retour" (Characteristic Allegretto Mysterioso), by Bizet (2 minutes and 40 seconds), until—T: With China far.
33—"Mysterioso No. 29," by Andino (3 minutes and 15 seconds), until—T: The East awakes.
34—"Chinese Patrol," by Fliege (45 seconds), until—T: Our boys on their way.
35—"Over the Top, Boys" (American March), by Berg (30 seconds), until—S: On ship.
36—Love Theme (45 seconds), until—S: Spy talking to Princess.
37—Spy Theme (3 minutes), until—T: The sight of the golden gate.
38—Continue pp. (35 seconds), until—T: Guardian of the Freedom.
39—"Columbia, the Gem of the Ocean" (45 seconds), until—T: In the very shadow.
40—"Visions" (Characteristic Intermezzo), by Buse (2 minutes and 45 seconds), until—S: At reception.
41—"Ein Maerchen" (Dramatic Fantasie), by Bach (3 minutes), until—S: Kenyon being trapped in library.
42—"Agitato Appassionato," by Borch (2 minutes and 35 seconds), until—T: We have met before.
43—Love Theme (3 minutes and 40 seconds), until—END.

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The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
Diplomatic Mission, A
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the East
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
Hidden Fires
How Could you Jean?
The Heart of a Lion
Her Fighting Chance
In Again Out Again
In Judgment Of
Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Kildare of Storm
Laughing Bill Hyde
Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Power
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
Return of Mary, The
Soul Without Windows, A
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
Bluebird
Fox
Four Square
Goldwyn
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Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

"A DIPLOMATIC MISSION"

(Earl Williams-Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Love Theme" (Characteristic Ballad Moderato), by Lee

1—"Exhibitor's Review March" (Maestoso), by Berb (2 minutes and 45 seconds), until—At Screening.
2—Love Theme (Characteristic Ballad Moderato) (Theme), (2 minutes and 15 seconds), until—T: "Say, shes' smiling at me."
3—"Barchetta" (Allegretto Grazioso), by Nevin (2 minutes), until—T: Prince Rudolf was the son.
4—"Allegro Agitato No. 1," by Kiefert (2 minutes and 45 seconds), until—T: "By heaven, if you won't be."
5—"Patrol Orientale" (Characteristic), by Kiefert (2 minutes and 30 seconds), until—T: While on the little island.
6—"Valse Divine" (Valse Moderato), by Rosey (4 minutes), until—T: In some mysterious way known.
7—"Gondoliera" (Andante Con Moto), by Moszkowski (1 minute and 45 seconds), until—T: "So to this little hot-bed."
8—"Agitato No. 6," by Kiefert (1 minute), until—T: "Sahib, Von Goetz has touched."
9—"Stampede," by Simon (3 minutes and 30 seconds), until—T: The English owner of the.
10—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—T: The conference.
11—"You Mustn't" (Polka Capriccioso), by Puerner (3 minutes and 15 seconds), until—T: And then a great event.
12—"Galop No. 7" (Characteristic), by Minot (45 seconds), until—T: "I know this Mr. Todd."
13—Theme (1 minute and 15 seconds), until—T: "He is absolutely incorrigible."
14—"The Crafty Spy" (Original Descriptive Mysterioso), by Borch (2 minutes), until—T: The war council at which.
15—"Allegro Agitato No. 8," by Andino (1 minute and 45 seconds), until—T: "Do not believe him, go back."
16—"Pizzicato Bluette" (Andantino Graziceo), by Lack (2 minutes), until—T: Morning.
17—"La Comedienne" (Moderato e Rubato), by Hosmer (2 minutes), until—S: When Todd greets Diana. (Shots.)
18—Theme (45 seconds), until—T: "Do you know Mr. Todd all."
19—"Furioso" (Half-Reel Hurry), by Levy (3 minutes and 15 seconds), until—T: In the black tropical night. (Shots, Fire effects.)
20—"Wild and Woolly" (Characteristic Western Allegro), by Minot (3 minutes), until—T: "Take the ladies to the cellar."
21—"Perpetual Motion" (Allegro Agitato), by Borch (1 minute and 30 seconds), until—T: "For God's sake, stand."
22—Theme (45 seconds), until—T: Nothing like a few thousand.
23—"Agitato No. 37," by Andino (1 minute), until—T: "He thinks I am dead." (Wave effects.)
24—Theme (1 minute and 15 seconds), until—T: The false and treacherous.
25—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—T: "Sahib, they are coming."
26—Theme (1 minute), until—S: When Todd descends to cellar.
27—"Furioso No. 60," by Shepherd (3 minutes), until—T: The wireless station. (Wireless flashes. Glass-crash.)
28—"Agitato No. 69" (Allegro Agitato), by Minot (2 minutes and 15 seconds), until—T: Knowing the jig was up. (Shots.)
29—Theme (45 seconds), until—T: When the warship's officers. Until—END.

"HIDDEN FIRES"

(Goldwyn-Mae Marsh)

Specially Selected and Compiled by M. Winkler

The timing is based on a speed limit of 14 minutes per reel (1000 feet).

Theme: "May Dreams" (Moderato Serenade) by Gaston Borch

1—"Dramatic Recitative"—Levy. (2 minutes 25 seconds), until—T: 'I love you, Stephen."
2—Continue pp. (35 seconds), until—T: The home which Louis left.
3—Theme (2 minutes 5 seconds), until—T: And the Boulogne sailed.
4—Continue ff. (1 minute 25 seconds), until—T: But the Boulogne did not reach.
5—"Babillage"—Castillo. (Allegretto.) (2 minutes 35 seconds), until—T: And all that Peggy.
6—"A Summer Dream"—Flath. (4/4 Moderato.) (4 minutes 45 seconds), until—T: Get the girl at the cigar stand.
7—"Andante Dramatico No. 62"—Borch. (2 minutes 30 seconds), until—T: I knew a girl.
8—Theme (2 minutes 50 seconds), until—T: But Louise had not sailed.
9—Continue pp. (25 seconds), until—T: Two weeks later.
10—"Capricious Annette"—Borch. (Moderato Caprice.) (2 minutes 35 seconds), until—T: At Doctor Granville's suggestion.
11—"Golden Youth"—Rosey. (Melodious Valse Lento.) (1 minute 55 seconds), until—T: Underwood has taken up.
12—"Sweet Ponderings"—Langey. (Andante Moderato.) (55 seconds), until—T: And Louise tired.
13—Continue to action (2 minutes 5 seconds), until—T: Louise, dear, aren't you going?"
14—"Scherzetto"—Berge. (From Symphonette Suite.) (2 minutes 40 seconds), until—T: And he stepped up.
15—"Adagietto"—Berge. (From Symphonette Suite.) (3 minutes 25 seconds), until—T: And Louise walking away.
16—"Melody"—Rachmaninoff. (Dramatic.) (2 minutes 30 seconds), until—T: Who are you?
17—Theme (5 minutes 15 seconds), until—T: "I don't understand it."
18—Continue pp. (45 seconds), until—T: An hour later.
19—"Love Theme"—Lee. (Melodious Andante.) (1 minute 35 seconds), until—T: Louise! Louise!
20—Continue ff. (55 seconds), until—S: Near cigar stand.
21—"Frills and Furbelows"—Crespi. (Rondo Rococo.) (2 minutes 30 seconds), until—T: George Landis, Sr.
22—Continue to action (1 minute), until—T: And it seems that.
23—Theme ff. (1 minute 25 seconds), until—END.

Theatres Worth While



Auditorium and lobby views, Majestic Gardens, Grand Rapids, Mich.

New Strand Graces Dorchester

DORCHESTER, queen of Boston suburbs, now has a glittering Broadway all its own, agleam and aflare with electricity, reflected and enhanced from new architecture at Upham's Corner, which would grace the metropolis of New York City itself. Dorchester, while a part of the city of Boston, is a far larger community than any other city in Massachusetts. In the new million-dollar Strand theatre, which opens in a blaze of glory Monday, October 21, Dorchester now has a motion picture house fully worthy of her size and her discriminating population. Upham's Corner is now the site of the largest suburban theatre in the world, and the most beautiful and best equipped picture theatre in the world.

The Strand theatre is under the direct management of the Gordon Circuit of Theatres, which assures the maximum of service to and enjoyment for movie lovers. As an instance of what their patrons may expect, they have purchased the franchise for the exclusive first showings in Dorchester of Paramount-Artcraft, Fox-Select and Gordon-Mayer Film Corporation Pictures. In connection with these big attractions will be splendid programs of short reel subjects, picked from the best the film industry produces.

Besides Mr. Gordon, who says that the Strand is by far the finest of his affiliated country-wide chain of seventy-six theatres, a number of other men should justly share the credit for this monumental edifice. Mr. Luke Mullen is the man who financed the project. Funk & Wilcox are the architects, and much praise for splendidly intelligently co-operation is due to Mr. Stanley Downey, of Eaton & McKnight, bankers.

Architecturally, the theatre is a gem—in everything but size—for its proportions are mammoth. The orchestra and single balcony seat 2,200 people in commodious comfortable chairs, each with a perfect view of the screen. Beautiful boxes adorn each side, and, strange as it may seem, command a perfect vision of the screen.

Palatial hangings and ornate but tasteful decorations make this theatre completely individual and long to be remembered. A $50,000 organ, built especially for the theatre and played by a high-priced organist, is but a portion of the musical program provided.

The entrance is large and spacious, and makes the safety of patrons beyond question, even were the construction of the theatre not completely fireproof. Spacious retiring rooms and lavatories are provided.

Dorchester is to be congratulated and envied for this new theatre.

Further Details Regarding the Majestic Gardens in Grand Rapids will appear next week



New Strand theatre, Dorchester, Mass.

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The Complete Plan Book

Compiled by Peter Milne

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"Wanted, a Brother," with Gloria Joy

(General Film—Released in October. Directed by Robert Ensminger)

OF the six five-reel features, starring Gloria Joy, released by the General Film Company, this one is, without the slightest doubt, the top notcher. It contains the element of heart appeal in every foot.

Unlike the stories furnished the diminutive star in the past, the author, L. Virginia Walters, does not try to get away from the main object—that is, to construct a plot suitable for a child actress. She does not attempt to impose upon her doings unsuitable for a child of her age. She simply confines herself to creating a part, the chief purpose of which is to portray the effect which the actions and desires of a little child have upon hardened elderly people.

The little heroine is shown as having befriended a young man, who is disowned by his wealthy father because he is full of deviltry. They become attached to each other. Her influence keeps him on the straight path. Eventually she brings about a reconciliation between father and son.

The scene showing the meeting of father and son, with the latter's falling upon the arms of the former in a repentant manner, and the father's great joy at again finding his boy, will bring tears to the eyes. It is a scene that will affect at least ninety-five per cent. of the people.

You should make room for this attraction. Besides being refreshing, it has a refining influence upon a person. It is suitable for adult audiences.—*P. S. Harrison.*

"Tony America"—Triangle

(Released Oct. 6—Five Reels)

IF the United States Government were to forbid the use—or rather the misuse—of the American flag in pictures, some people wouldn't know how to write a story. Whenever the plot is weak and of no interest, the flag and patriotism are invariably resorted to.

None of the characters in this picture get any sympathy, as none deserve any.

The story is based on the belief of the wife of the Italian hero that she has license to act as she pleases, because she is married and resides in America. She has a sweetheart on the side.

There is a lengthy discussion as to whether the hero's child is his own baby or of his wife's sweetheart. Many people object to this kind of a "dope."

The direction is hardly any better than the story.—*P. S. Harrison.*

"Hugon the Mighty," with Monroe Salisbury

(Bluebird—Oct. 21. Directed by Rollin S. Sturgeon)

YOU can hold your head high and face your patrons with a smile while you play this picture. It is the kind that makes them go out talking about it.

It is a picture of the Canadian Northwest. Productions treating on such a subject never fail to please, especially so when produced intelligently. They usually show beautiful outdoor scenery, and as everybody likes such scenes, they help the picture much. It has a psychological effect on a person. One feels as if such scenes offer more room for breathing. They are very refreshing.

The hero in this subject is given the human part, therefore he attracts sympathy.

The story, by William E. Wing, presents the hero, a French Canadian and a very strong man physically, as being ever ready to stand by his people when in need of help. Some crooks try to rob them of their land, but he drives them away. He thus wins the admiration of a girl with whom he becomes united.

The scenes have been taken in the Big Bear Valley, in the San Bernardino Mountains, California. The scenery shown is beautiful to the extreme. If you have played any of the Salisbury pictures in the past, you will have an idea as to how they look like.

It is a clean attraction, and will undoubtedly appeal.—*P. S. Harrison.*

"The Law That Divides," with Kathleen Clifford

(Plaza-Hodkinson—Oct. 28. Directed by Howard M. Mitchell)

THIS picture starts off well. It holds the interest and shows signs of offering satisfactory entertainment, until it gets to about the beginning of the fourth reel. Then you feel as if a brick has hit you on the head. The villain lures the heroine into his room and attempts to assault her. She is none other but his own sister. It is abominable.

In the story the father sues for a divorce. He is granted the custody of one of the two children, the boy, the mother retaining the girl. Heart broken for the injustice done to her and the breaking up of her once happy home by her husband, she curses and tells him that he is sowing misery for her and her children. and though the harvest may be slow it will be sure. And sure the harvest is when his boy lies dead at his feet, killed by the sister in defense of her honor. They were ignorant of each other's identity. Thus the father pays.—*P. S. Harrison.*

Additional Advance Reviews on Page 2607

"SALOME"—FOX SUPER-PRODUCTION

Spectacular and Dramatic—Theda Bara's Best Performance

FOR a good blending of the spectacular and the dramatic, "Salome," Theda Bara's current super-production quite outclasses anything she has done heretofore including "Cleopatra." The film story of Herod's wanton Nemesis, Salome, make an engrossing picture. Adrian Johnson made an unusually clear and precise scenario and under the guiding hand of Director J. Gordon Edwards it blossoms forth as a dramatic composition, the best of the many he has turned out for the Fox company with Miss Bara as star.

As for Miss Bara herself, her portrayal of the title role reveals at least a more subtle grasp of the opportunities offered than many of her past performances. And she is the glittering, gorgeous Salome to a degree that needs no elaboration.

Some of the mass effects in "Salome" are most striking; for comparison recall those of Griffith's "Intolerance." Mr. Edwards' ability to handle the spectacular is unusual in its scope. The street fighting is staged excellently. And probably there has been no more effective scene ever staged than that between Herod and John the Baptist, when the former asks him for a sign from God. The lights go down, the wooden cross of the prophet is illuminated and a bolt of fire sweeps down crumbling the statue of Jove to dust. It is a marvelous piece of work.

Albert Roscoe as John the Baptist, Herbert Heyes as Sejanus, G. Raymond Nye as Herod: this trio does superlative work while the supporting cast is commendable from first to last.—Length, 8 reels.—*Peter Milne.*

THE CAST

SALOME.....THEDA BARA
King Herod.....G. Raymond Nye
John the Baptist.....Albert Roscoe
Prince David.....Bertram Grassby
Sejanus.....Herbert Heyes
Queen Marian.....Genevieve Blinn
Naomi.....Vera Doria
Galba.....Alfred Fremont

Direction by J. Gordon Edwards.
Scenario by Adrian Johnson.
Photographed by John W. Boyle.

AD TALK

One of the most magnificent photodramatic spectacles ever produced will come to the ——— theatre on ——— for a run of ——— weeks. This is William Fox's super-production, "Salome," with the incomparable Theda Bara appearing in the title role. It has been Mr. Fox's policy to offer Miss Bara in a number of productions greater in lavishness, dramatic force and length, than her regular releases on this program. "Cleopatra" was her last big production and many patrons of the ——— theatre will remember this historical drama of the Daughter of the Nile.

It must be confessed, however, that "Salome," when placed along side of "Cleopatra," quite dwarfs it in every respect. Not only is the present production considerably more pretentious than the other but it possesses a more engrossing story, while Miss Bara rises to dramatic heights in her portrayal of Herod's wanton, greater than she has ever achieved heretofore. The immense mob scenes of "Salome" are not to be compared with those in any other film that has gone before. Specially constructed settings are peopled by thousands of supernumeraries garbed in the ancient dress of the Judeans.

J. Gordon Edwards, director of all of Miss Bara's pictures of the past two years, has fairly surpassed himself in the staging of "Salome." There is one particularly effective scene when John the Baptist gives Herod the sign of God that he demands. No sooner are the words spoken when the sun is obscured, the prophet's cross is illuminated and a bolt from the sky sweeps down and smites the statute of Jove. But that is only one of the tremendously dramatic scenes in "Salome." It is impossible for us to enumerate them all here.

The story of Salome, her passionate craving for John the Baptist and her horrible revenge when he refuses to respond to her, are too well known to relate here. Suffice it to say that they are told exquisitely on the film and patrons are urged not to miss seeing them during the run of "Salome."

THE STORY

Herod, ruler of Judea, is hated by his people because he has been placed on the throne by Caesar, displacing the rightful king of the old dynasty. Herod, in an effort to solidify his position, has married the heir's sister, Miriam. A representative of Miriam and her brother pleads with Herod to instate David as High Priest. At first unwilling to give David, the friend of the people so much power, Herod is moved to accede to their demands at the instigation of Salome, his cousin and the favorite at court. Salome, however, sees an easier way out than to refuse this request. Sejanus, the captain of the guards who is infatuated with her, drowns David shortly afterwards while he bathes in the pool.

Salome hears much of John the Baptist who preaches of a God other than those worshipped by Caesar. She invites him into the city of Judea that she may see him. Once her eyes are laid on him the wanton princess is consumed with a passion to possess him for herself. But John the Baptist is unmoved by her entreaties. He continues to preach of God and His coming.

Miriam grows more powerful and Salome is fearful lest she gain the confidence of the king. Before Herod's departure for Rome, Miriam sends him a cup of Wine. Salome poisons this and then prevents Herod from drinking it. An attendent drains the cup and drops dead. On Herod's return Salome urges Miriam to stab him while he sleeps, telling her that he ordered the death of her brother. When Miriam attempts to do so Salome seizes her arm and lets out a great cry. As a result of Salome's treachery, Miriam is beheaded.

Then comes the day when Herod dines the captains of his army. A monstrous banquet he gives them. John the Baptist, now a prisoner in Herod's palace again refuses to respond to Salome's advances. In a fury she returns to Herod and offers to dance for him providing he will reward her with whatsoever she may ask. Her dance done she demands the head of John the Baptist and though Herod is terror-struck he gives his orders. As Salome insanely kisses the dead lips of the man she sought, a terrific storm arises and puts the guests to route. Herod, believing it a sign from the Baptist's God, orders Salome put to death.

CATCH LINES

Surpassing in its splendor and dramatic force, Miss Bara's previous big picture "Cleopatra."

A story of two thousand years ago.

The ever-absorbing story of Salome, the barbaric cousin of Herod, King of Judea of John the Baptist.

One of the most magnificent dramatic spectacles that has ever been thrown upon the screen.

A production that surpasses in lavishness and spectacular effects any other picture of the day.

ADVERTISING AIDS

PAPER:—One twenty-four-sheet, one six-sheet, two three-sheets, two one-sheets, two half-sheets, one half-sheet lithographed card. All this paper is unusually striking. The twenty-four shows a large head of Miss Bara (profile) in a pose from the picture. The coloring is in various shades of blue and arranged in a somewhat futuristic style, excellent for drawing attention. The rest of the paper is gotten up in interest-pulling style. The litho card contains a head of star in a pose from production.

CUTS AND MATS (SCENE):—There are eight one-column, twelve two-column, and seven three-column cuts provided on this picture.

CUTS AND MATS (ADVERTISING):—There are advertisements prepared in quarter and eighth page sizes. There is a four-column pictorial advertisement with space left for letter and two two-column advertisements prepared in the same style. Advertising cuts also include

(Continued on page 2597)



Scene Cut of Miss Bara as Salome for Newspaper and Program Use

"THE KINGDOM OF YOUTH"—GOLDWYN

"A Splendid Attraction" Is Harrison's Verdict on This Goldwyn

A FEELING of perfect satisfaction envelopes you while looking at this picture. It remains imprinted on your memory long after you have left the theatre. This effect is accomplished neither by murders, nor by violations or suicides, but simply by the portrayal of a page from real life in a human way. Its humanness reaches the deepest lying emotions and causes the leading characters to become encircled with your sympathy, while on the other hand it intensifies your dislike for the villain.

The basic idea of the plot, by Charles A. Logue, is the unsuccessful attempt on the part of an elderly woman to bring about the separation of a young couple, so she may marry the husband.

In as much as the quarrel of husband and wife is the result of misunderstandings, engineered by the *other* woman, your foremost desire is to see a reconciliation take place between them. As you are not sure how the case will turn out, your attention is held focused on the screen all the while.

The elements of comedy, pathos and suspense are intermingled in the majority of the situations, which, coupled up with intelligent direction and good acting on the part of the principals as well as of the supporting cast, make a splendid attraction.

The picture offers clean and wholesome entertainment for any audience. People who possess artistic tastes, however, may appreciate it much more.—Released Sept. 23.—Length, 4,550 feet.—*P. S. Harrison.*

THE CAST

Ruth Betts.....Madge Kennedy
Jimmy Betts.....Tom Moore
Mrs. Ella Rice.....Marie de Wolfe
Count Duval.....Lee Baker
Aunt Sophronia.....Jennie Dickerson
By Charles A. Logue.
Directed by Clarence G. Badger.
Photographed by Ned Van Buren.

SUGGESTIONS

The exhibitor receives a fine pair of box-office magnets when he books "The Kingdom of Youth," for the leading parts are taken by Madge Kennedy, star, and Tom Moore, now a star in his own right under the Goldwyn banner. There combined drawing power should at this time be more than usually great, for Moore's starring picture, "Just for To-Night," has already gone out ahead of this picture acting in a capacity similiar to the advance man.

The author's name, Charles A. Logue, might also be prominently displayed, as his name has appeared on a number of recent Goldwyn pictures. The story is of a light romantic character with plenty of comedy—the sort of production that many people hanker for these days, so it can stand a good bit of boosting. The title, too, is exceedingly attractive, and should be prominently displayed.

AD TALK

Madge Kennedy, the popular star in Goldwyn productions will return to the ——— theatre on ——— of ——— week in her latest picture, which bears the engaging title of "The Kingdom of Youth." Miss Kennedy is seen to striking advantage in the role of a young wife who makes a desperate effort to free her husband from the toils of a middle-aged widow and who succeeds. It is rather a mean trick she plays on the widow, but when marital happiness is at stake the means to the end are small bother. The desperate wife builds a smudge beneath the door of her rival's bedroom as she is about to retire. Said rival believes there is a fire and dashes madly for safety. Of course, the young wife had it all prearranged that her husband should meet the widow at this precise moment, and, oh!—what a shock he receives!

You see hubby had been led to believe through the gentle art of feminine camouflage as practiced by middle-aged widows who desire to compete with first-year debutantes that this particular middle-aged widow was not middle aged—but quite young. So when he saw her for the first time minus the various subtle beautifying devices which adorned her in the day he realizes his foolery in thinking her better than his own little wife. Of course, it was a mean trick for the little wife to play, but when the enemy stoops to camouflage you know, one must, of a necessity, become desperate.

Miss Kennedy has as her leading man Tom Moore, now a Goldwyn star in his own right, whose popularity with local devotees of the silent drama approaches that enjoyed by Miss Kennedy. Charles Logue, author of such success as "The Service Star" and "Just for To-Night," has turned out even a better story in "The Kingdom of Youth." It is a comedy with an ideal amount of romance, and both characteristics of the production are brought out by the two young stars in delightful style.

THE STORY

Jimmy and Ruth Betts are happily married for a while, but jealousy causes them both to be unduly foolish, and so they part company, Ruth with the idea of going to Count Duval, a man who professes to love her. He is resting on his yacht in the harbor, and Ruth puts out to the boat in a skiff. While attempting to board the yacht her foot slips and she is precipitated into the water. Now it is common knowledge that a person about to drown or about to die in any other manner, or who believes he or she is about to die, sees in a swiftly moving panorama the principal happenings of the past. And so Ruth reviews her married career while struggling in the water.

Shortly after her marriage, Jimmy had met Mrs. Rice, middle-aged widow who had fallen in love with him, and had turned his head through flattery. She schemes to win him away form his wife by proving to him that Ruth is unfaithful, and to this end she presses into service the Count Duval previously mentioned. Ruth notices Jimmy's constant attentions to the widow, but is unaware of her scheme in which the Count figures so prominently. In an effort to win Jimmy back she builds a smudge under the door of Mrs. Rice's hotel rooms. The frantic widow rushes down into the lobby without any of her beautifying trimmings, and as a consequence Jimmy's eyes are opened.

And Ruth after visualizing all this in her mind's eye decides to drown when Jimmy, who has followed her, plunges in to the rescue as does Count Duval. While waiting for her to regain consciousness they decide that to whoever she turns first, shall she remain with. And Ruth revives and turns to—the identity of that man, this startling secret, is only to be revealed on the screen itself.

ADVERTISING AIDS

PAPER:—There are one, three and six sheets on this production as well as a good 24-sheet. This contains large head of Miss Kennedy at right end of the stand with other portraits of the star filling the remainder of space at this end. On the other end is place to hold six-sheet announcing this particular production. Rotogravures in one-sheet size also provided.

LOBBY DISPLAY:—There are 8 x 10, 11 x 14, and 23 x 28 photographs (all colored) provided for framing in the lobby with a title card.

CUTS AND MATS:—There is a good assortment of advertising cuts in one and two-column sizes provided of this production with scenes and poses of star indicative of light character of picture, well worded display type and spaces left for name of theatre. The usual good one and two-column text cuts are also provided at Goldwyn exchanges.

SLIDES AND MUSIC CUE SHEETS.

CATCH LINES

"The Kingdom of Youth" is the kingdom of the world.

Written by Charles Logue, author of such successes as "The Service Star" and "Just for To-Night."

There are thrills, romance and comedy in this latest of Madge Kennedy's Goldwyn picture, "The Kingdom of Youth."

The situation was this: Ruth's husband was attracted by a widow who looked young, but who was in reality middle-aged, yes, even a little bit more so. Could you blame Ruth for building a smudge under her rival's door, and scaring her out into the hall after her retiring time? It was a mean trick, but not until then did Hubby see his widow quite un-camouflaged. And, you're right, he awoke.

Kingdoms aren't worth an awful lot these days. Kings and kingdoms are going out of favor, but there is one kingdom that never will, and that is "The Kingdom of Youth."



Madge Kennedy supported by Tom Moore in her latest and most attractive Goldwyn picture.

One and Two-Column Cuts as Above at Goldwyn Exchanges

"ON THE JUMP"—FOX

Liberty Loan Touch Given a Sure-Fire Walsh Subject

FAST physical action, the acrobatic stunts of the star, thrills and suspense, especially in the last two reels, constitute the entertaining elements in this attraction.

The plot has been constructed with the purpose of also serving as propaganda for the Fourth Liberty Loan. The subtitles have been written cleverly and with that object in view. Many of them will arouse the enthusiasm of patrons, besides amusing them.

Our hero is introduced in the story as a newspaper reporter who is discharged by the secretly seditious editor, because he shows too much patriotism. He then becomes a Liberty Loan solicitor with successful results. In the end he unearths the German propaganda and arrests the editor while the latter is trying to make his get-away.

The star is shown as performing some dangerous stunts, chief of them being the scaling of a tall building.

It is a clean picture and will undoubtedly appeal to Walsh fans.—Released Oct. 6.—Length, 6 reels. —*P. S. Harrison.*

THE CAST

Jack Bartlett.....GEORGE WALSH
William Desmond.....James Marcus
Otto Crumley.....Henry Clive
Margaret Desmond.....Frances Burnham
President Wilson.....Ralph Faulkner
Written and staged by R. A. Walsh.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet. Paper gives good idea of the combined patriotic and comedy tenor of the production.

LOBBY DISPLAY:—Ten 8 x 10 photographs, ten 11 x 14, three 22 x 28 (colored).

SCENE CUTS AND MATS:—There is a two-column of Walsh shaking hands with President Wilson (Ralph Faulkner); a two-column with Walsh and girl at wheel of ship; a two-column of Walsh rising from bed; a two-column of Walsh with sword. There is a good one-column of Walsh diving from rigging of ship; a one-column of Walsh and girl; and a pose of Walsh.

ADVERTISING CUTS AND MATS:—There are two and one-column ad cuts, all giving good idea of comedy and patriotic trend of action.

SLIDES, MUSIC CUE SHEET.

AD TALK

George Walsh certainly is always on the jump. The smiling Fox star is never still. If we invited him to our office we would expect him to go over the top of the desk flying. And George, besides being on the jump, is in "On the Jump," the feature which we have selected to show at the ——— theatre on ——— of ——— week. "On the Jump" was directed by R. A. Walsh, George's older—we were just going to say bigger but on second thought R. A. is the smaller—older brother. R. A. is responsible for such fine pictures as "The Honor System" and "The Prussian Cur" and he is just the right man to direct the screen destinies of George. Sort of family team work makes "On the Jump" the fine comedy-drama it is.

And this comedy-drama has a peppery dash of patriotism that makes it all the more welcome. The world is changing every day. Instead of the old adage, "All the world loves a lover," it is now "All the world loves a patriot"—that is, all the world except Germany. Over there they don't know what one looks like—yet. However, and be that as it may, we digress. "On the Jump" shows George as a newspaper reporter and what does he do but help the Fourth Liberty Loan over the top to the little tune of $100,000,000, track a German spy to his lair, blow up an enemy submarine, rescue a precious formulae (all formulae are precious, you know) and besides winning for himself a pretty girl.

That's true patriotism from start to finish and it is served up in fine comedy style. George even goes so far as to give an imitation of Paul Revere while soliciting cash for his country and he rides the country side leaving a trail of bond subscribers behind him. We earnestly hope all our patrons took a slice of the Fourth Loan. If they didn't they'll have a hard time enjoying this picture—it will hurt.

THE STORY

Jack Bartlett, a reporter on the Express, interviews the President with regard to the Fourth Liberty Loan. His story never appears in the paper, as Otto Crumley, its new owner, head of the local bank and a pro-German tears it up. Thereupon Jack resigns and announces his intention of entering the tank corps. A friend suggests that before he go he campaign for the Loan and Jack seizes upon this plan with a vengeance. His original methods of solicitation net a large sum for the loan. As a climax to his canvassing he dons an ancient costume, mounts a horse and dashes through the streets a la Paul Revere of Revolutionary days. In this outfit he nears his home town where Crumley has brought the workers of a munitions plant to the point of striking. In a patriotic speech Jack advises them to go back to work for the sake of their country—and they go. Crumley then attempts to spoil the credit of the company but the Government comes to the rescue and prevents this plot.

Desmond, the former owner of the Express has completed the formulae for a gasoline substitute which Crumley steals. Margaret Desmond pursues the thief. In his bank he over-powers her. Jack, now on another paper learns of the story and immediately gets on it. He rescues Margaret from the bank where she is bound up and then swims out to a boat that Crumley has boarded. He fights off the crew and makes the German spy a prisoner. Incidentally, and for good measure, he turns the ship's gun on a German submarine and makes short work of it. Later it develops that Jack has brought to justice, a powerful German agent, who was made custodian of a German fund to establish newspapers in the United States.

CATCH LINES

Have you made the Fourth Loan completely glorious by subscribing?

George Walsh combines comedy and stunts with patriotism in this, his latest Fox picture. Just watch him boost the Loan, foil the German plotters by destroying one of their submarines and win the girl besides.

Do you like good healthy fights? Good thrills? Patriotism? Jump around and see "On the Jump" with the energetic George Walsh doing the major share of the jumping.

George Walsh works best when directed by his brother, R. A. R. A. produced "The Prussian Cur" and he's bound not to stop producing patriotic features until the Kaiser writes him a personal note of hatred. But R. A. does a little strafing of his own in "On the Jump" and George is both his right hand and his left.

SUGGESTIONS

If you play this picture during the present Liberty Loan drive tie up with the committee in your town and help push the Loan over the top. Invite representatives of the committee around to see the picture at a private showing and get their opinions on how to boost it. In all probability they will be enthusiastic over the idea and will help you in return for helping them.

The picture lends itself well to display advertising. A cutout of Walsh leaping a fence, on the top rail of which could be the words "Fourth Liberty Loan" would be attractive. Another one could be gotten from a scene in the picture wherein Walsh sinks an enemy submarine from the deck of a vessel. You could have Walsh manning the gun. It could be painted so as to represent belching smoke and flame. On this have printed the words "Fourth Liberty Loan." Then in the distance could be the shattered submarine with the words "German Peace" or "German Domination" over it.

If you can get a good two-reel drama, run this on the same bill. "On the Jump" has a plentiful supply of comedy, and as good short comedies are scarce, save any you may have in mind for the day that a straight dramatic feature comes around.



George Walsh, Star of "On the Jump"

"THE MAN FROM FUNERAL RANGE"—PARAMOUNT

Wallace Reid's Latest an Unconvincing Melodrama

THE story in this picture is too illogical to believe and too unappealing to entertain. In the first place, for a man to have assumed the blame for a murder, in order to save the woman he loves, when she denies having committed it and he has no concrete evidence to make him disbelieve her, sounds too dime novel-like. In the second, the basing of the story on the conviction of the hero, who is innocent, just to give a shyster lawyer a chance to prove his devilish theory possible, that an innocent man can be condemned and sent to the gallows, is not the kind that has the slightest appeal.

A woman of the fast type kills a man because he tires of her. Thinking his sweetheart, a cabaret singer, has committed the crime, and in order to save her, the hero incriminates himself. He is convicted, but escapes. Twenty years later he returns and causes the villain to confess.

After the lapse of twenty years, the characters appear as young, fresh and vigorous as they did before.

Mr. Reid grins, and otherwise presents a happy countenance, in the most dramatic situations—the trial for his life.—Released Oct. 6.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Harry Webb, a Prospector.....Wallace Reid
Janice Williams, a Cabaret Girl.....Ann Little
Dudlong, Webb's Partner.....Willis Marks
Mark Brenton, a Sharper.....George McDaniel
Frank Beekman, a Lawyer.....Tully Marshall
Dixie.....Lottie Pickford
Freddie Leighton.....Phil Ainsworth
From the play by Ernest Wilkes.
Adapted by Monte M. Katterjohn.
Directed by Walter Edwards.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one star stock twenty-four-sheet, one rotogravure one-sheet.

All paper is of average order. One-sheet is straight picture of Reid. One-sheet shows Reid and Anna Little in serious pose. Three-sheet shows stars smiling. Three-sheet shows stars in serious scene. Six-sheet shows stars embracing.

LOBBY DISPLAY:—Eight 8 x 10 black and white photographs, eight 11 x 14 sepia, one 22 x 28 sepia and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. Scenes are generally dramatic or poses of star from production.

STOCK CUTS AND MATS OF STAR:—Five one-column, three two-column, two three-column.

SERIES OF ADVERTISING LAYOUTS:—These in one, two and three-column sizes dressed in the usual Paramount style.

SLIDE, MUSIC CUE SHEET.

AD TALK

Wallace Reid, the handsome and talented young Paramount star, will appear at the ——— theatre on ——— of ——— week in his latest photoplay, a western, entitled "The Man from Funeral Range." Contrary to a number of Mr. Reid's late pictures, "The Man from Funeral Range" is drama and not comedy. Mr. Reid is successful as much in one as in the other and his versatility has never been so well displayed as by his performance here compared to his previous characterization in "Believe Me, Xantippe." "The Man from Funeral Range," like many another photoplay, is an adaptation of a play. The original was written by Ernest Wilkes and on the boards was known as "Broken Threads." It was first produced in New York in 1917 and played to considerable success.

However, as with the case with many plays, the picture version proves to be the better of the two forms of presentation. In particular with this subject does the scope and power of the camera assert itself in almost every scene. The subject calls for extensive western exteriors and such magnificent scenes as are common in the five reels of the picture, were never in evidence on the stage when the story was seen there. Also the suspense that a skilled scenarioist is able to instill into a photodrama is often an absent quality on the stage. Suffice it to add that in "The Man from Funeral Range," suspense is raised to an unusually high degree.

Mr. Reid receives sterling support from such well-known players as Ann Little, one of the most popular leading women on the screen today who has held a place in the hearts of fans for many years; Lottie Pickford, sister of Mary; Tully Marshall, a noted character actor; Willis Marks and others. The scenario was done by that skilful artist, Monte M. Katterjohn, while the direction was in charge of Walter Edwards.

THE STORY

Harry Webb, a prospector, becomes enemies with Mark Brenton and Frank Beekman, two get-rich-quick men, because he refuses to sell his property to them at a ridiculously low figure. One night Webb, in a cafe in a nearby town, meets Janice, a singer, and is attracted by her. Brenton attempts to entice Janice to a room upstairs and to this end forges a note with Webb's name. Webb learns of the plot and rushes to the room where he discovers Janice standing over the dead body of Brenton, a revolver lying near by. Believing her guilty of the crime, Webb seizes the revolver and when the officers of the law enter he is arrested as the murderer.

Janice, however, swears that Brenton was killed by a woman whose shadow she saw on the wall of the room. As a consequence of this statement Beekman causes Janice to vanish. He prosecutes Webb himself and secures his sentence. On his way to prison, Webb escapes and hides in a distant place called Funeral Range. On Janice's return she is told that Webb was found dead near the tracks.

Later, when the affair has blown over, Webb emerges from his hiding place disguised by a full-grown beard. Under the name of Kendall he goes to the hotel to see Colonel Leighton, a man who wishes to take up his claim. Webb recognizes Janice at the hotel. He shaves off his beard and makes himself known to her. Beekman sees Webb as does Dixie, a chorus girl previously infatuated by Brenton, the slain man. In Colonel Leighton's room a struggle takes place between Webb and Beekman. A revolver goes off and Dixie drops, mortally wounded. Before she dies she confesses to the murder of Brenton because of jealousy. So at last, Webb is free to marry the girl he has always loved.

SUGGESTIONS

There are a number of names attached to this feature that are more or less well known with regular patrons of the motion picture. In particular the star's, of course. His last two or three Paramount pictures have been good ones and the public should be in a receptive mood for this, his latest. Then there is Katterjohn, the scenariost, one of the most extensively advertised men in the business, whose name has been connected with some of the most successful features ever produced. If your patrons have seen any of his previous pictures, be sure to mention his name. His last was "The Source," with the same star.

CATCH LINES

Funeral Range was where the living went to hide. When trouble had blown over they emerged, often changed men in everything from appearance to name. See what happened to Harry Webb after a sojourn there.

Wallace Reid, a handsome and versatile actor, in his latest photoplay, an adaptation of the stage success, "Broken Threads."

Such well-known players as Ann Little, Lottie Pickford and Tully Marshall appear in support of the star—only another proof of the excellence of the Lasky production forces.

The dramatic story of a man who shouldered the blame for a murder he did not commit, believing the girl he loved guilty of the crime.

The basis of all true love is self sacrifice—see how Harry Webb proved his love for a girl in "The Man from Funeral Range."

Wallace Reid's latest picture is laid in the unknown places of the great West. It is a production as pleasing to the eye as it is inspiring to the senses.

Two of the best known men in the art united efforts on this—Monte Katterjohn, scenarioist, and Walter Edwards, director.

Bond or Bondage?
You Know Which You Prefer
So Buy Another Bond



Ad Cuts Dressed as Above Obtainable in One, Two and Three-Column Sizes

"THE CAILLAUX CASE"—FOX

Sensational French Murder Case Treated Intelligently

TO audiences that are attracted by the sensational sort of photoplays, this will prove extremely interesting, thrilling and entertaining. No money has been spared in making it into a powerful photo-drama.

The chief points in the plot have been based on facts, the balance, have been conceived by the author.

The story carries an air of realism due to intelligent construction and good directing. It is a re-enactment of the shooting of Gaston Calmette, editor of the Parisian newspaper *Le Figaro.* by the wife of the then Premier of France, Joseph Caillaux, now awaiting trial for treason. What transpired behind the scenes before the shooting and at the trial, had to be supplied by the imagination.

There are five shots fired at the editor in the picture. No doubt this is based on facts. But one shot is enough to produce the dramatic effect desired without stressing the brutality. You may ask your exchange to remove part of the scene.

The opening scene, showing a skull, is anything but entertaining. It is unnecessary and should be eliminated.—Length, 7 reels.—*P. S. Harrison.*

THE CAST

Joseph Caillaux, Former Premier of France
Henry Warwick
Henriette Caillaux, His Ambitious Wife
Madaline Traverse
Bolo Pasha, Executed for Treason
George Majeroni
Gaston Calmette, Parisian Editor Slain by Mme. Caillaux.....Eugene Ormonde
Leo Claretie, Mme. Caillaux's First Husband
Philip Van Loan
M. Renouard, Father of Mme. Caillaux
Emile La Croix
Germaine Claretie, Mme. Caillaux's Daughter
Norma McCloud
Albert Calmette, Brother of the Slain Editor
George Humbert
The "Supreme Cause," Emperor William of Germany.....Frank McGlynn
Scenario by Adrian Johnson.
Staged by Richard Stanton.

THE STORY

Henriette, a middle-class French girl of great ambition is loved by Leo Claretie, a writer on the Parisian newspaper, Le Figaro. Leo paints a rosy future for the girl he loves and finally gains her consent to an elopement. She leaves her father's roof without giving her destination and in Paris they are married. Nineteen years later Claretie is a dismal failure in his chosen profession and Henriette is embittered toward him.

Through Gaston Calmette, editor of Le Figaro, she meets Joseph Caillaux, the French Minister of Finance. Both Caillaux and Henriette are impressed at their first meeting. That very night, Caillaux, unable to put Henriette out of his mind, pays a secret visit to her home. She yields to his advances and promises to share his future, whatever it may disclose.

Caillaux, through his political influence, easily obtains a divorce from his own wife and does the same service for Henriette. With this, Leo Claretie commits suicide. Shortly afterwards Henriette and Caillaux are married.

Then comes the war and with it one of the Kaiser's emissaries, Bolo Pasha, who makes Caillaux an offer of a huge sum of money if he will bring about a peace between France and Germany. Mme. Caillaux also is enthusiastic over the idea for she sees in France betrayed to her enemies, her husband as king and she herself as queen. But information of the plot reaches the editor of Le Figaro and he threatens exposure. Mme. Caillaux kills him before he can speak. Again, through her husband's influence, is the woman set free.

However, there is the United States to be reckoned with. Among papers left behind by the German Ambassador, Bernstorff, is discovered the entire plot between Pasha and Caillaux. Word is immediately sent to the French authorities with the result that Pasha is shot for treason, Caillaux sent to prison and his wife stoned out of Paris.

ADVERTISING AIDS

PAPER:—There are two one-sheets, two three-sheets, one six and one twenty-four supplied on this production. The twenty-four, the six and one of the three's are ultra-sensational in character and should pull patronage with certain audiences. The other three is more moderate while the ones, though not as sensational as the other paper, have good pulling scenes.

CUTS:—There are scene and advertising cuts prepared on this feature in one, two and three-column sizes. The three-column cut, which can be used in either advertising columns or text pages, appears particularly effective. Across the top is a reproduction of the front page head of Le Figaro, while below in circles are the four principal characters of the production. The other cuts are generally of a sensational nature.

Fox exchanges also possess the usual line of stills on this picture, together with other accessories, such as slides and music cue sheet.

CATCH LINES

Joseph and Mme. Caillaux and Bolo Pasha, arch-traitors against Civilization and France are the central figures in this historic, dramatic picture presented by William Fox.

See the strong sequence of dramatic occurrences that led up to the execution of Bolo Pasha as a German spy.

AD TALK

The old adage that "Truth is Stranger than Fiction" was never more startlingly exemplified than in the celebrated cases of Joseph Caillaux, the traitor to France, and Bolo Pasha, the German agent. All the world remembers the day when the plot to cut France off from her allies and make a separate peace with Germany was uncovered by the United States Department of Justice. The news was sent with all haste to the French authorities with the consequence that both Bolo Pasha and Caillaux were tried for treason. The former was executed and the latter sentenced to prison to await his fate from another court.

It is this famous case that forms the basis of the photoplay which the management of the ——— theatre will present on ——— of ——— week. William Fox was quick to see the dramatic possibilities in the entire case and immediately commissioned one of his scenario writers to delve into the case and emerge with a scenario. This difficult task was entrusted to Adrian Johnson and while the case of Bolo Pasha and his conspirators was still at its height in the French court he brought forth a scenario for Director Richard Stanton. Stanton immediately began work on the production of the picture with the result that by the time he had finished it up to the crucial point the trial was over and the ending of the case was known. This was thereupon added and as a result "The Caillaux Case" stands today as history—and one of the most dramatic passages that history has ever known.

The players selected to play the principal roles in this picture were chosen with a special eye to their appropriateness and resemblance to the original characters. There was not a detail overlooked in all the long case. "The Caillaux Case" is a bit of photodramatic history that none can afford to miss.

SUGGESTIONS

While the news stories of the trial of Joseph Caillaux have now disappeared from the papers, the exhibitor still has a wonderful box office asset in William Fox's "The Caillaux Case." The central figure in this historical drama is really Bolo Pasha. At least, he is the figure that was the most prominent during the trial. With this fact in view, it would be wise for the exhibitor, in advertising this, to run a subtitle beneath the given title of the film, refering to Bolo Pasha. The immense amount of publicity received by this German spy will help stimulate interest in the picture even to a greater extent than the name of the treacherous Premier who thought to betray France into the hands of the Germans.

A suitable lobby display might be made of newspaper clippings centering around the cases of the two men. These you should be able to procure from one of your local newspapers. Arrange these around your frame and use in the center, stills and photographs that your local Fox exchange will supply you. Newspapers too, should be glad to co-operate with you on this picture as soon as they are aware of its authenticity. Invite representatives to a private showing. They will probably devote more space to it than they would to the average feature.

At this writing a 'phone call has come to the office asking the connection between "The Caillaux Case" and "The Clemenceau Case," an old Fox picture. Do not confuse these two. They are different pictures, the present one being a drama based on recent disclosures by the United States Department of Justice, the previous one being an adaptation of a famous drama.



Edna Goodrich, Star in "Treason," Released by Mutual

"TREASON"—MUTUAL

Another Spy Subject with a Good Title and Action Aplenty

THIS is an average program offering. It contains hardly any situations with human appeal, its entertaining values being derived more or less from physical motion as well as from the fairly speedy action of the plot.

The story deals with German spies. The husband of the heroine is an inventor of a high explosive, the formula of which the spies are trying to get possession of. She serves unwittingly as their instrument, but becomes aware of the fact in time to repair the damage done before it is too late.

The picture is clean, but will not stand over-advertising.—Released Sept. 29.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

"The Wife".....Edna Goodrich
The Husband.....Howard Hall
Their Child.....Mildred Clair
Major McClintock.....Clarence Heritage
Graf von Aachen.....Stuart Holmes
Author: H. R. Durant.
Director: Burton King.

CATCH LINES

Edna Goodrich, supported by Stuart Holmes and Howard Hall, in a spy play of the most intense character.

"The Wife" resented the fact that her husband was giving all his time to an invention for the government. Piqued and desiring to win him back to herself she stold his plans at the suggestion of a false friend. Witness this thrilling picture at the ———— theatre and see how the invention is saved for the United States.

George Cohan may have been the first to wave the American flag on the stage but come and see Edna Goodrich put "that feminine touch" into the flag waving at the ———— theatre where "Treason" is shown.

Edna Goodrich, famous dramatic beauty of screen and stage, in her latest Mutual production, "Treason."

The husband was mixing high explosives with one hand and trying to calm his wife with the other—can you imagine the results?

In his laboratory he worked on the formula of an explosive that would be stronger than TNT. His wife stole the formula and handed it over to a German spy. But still she was not guilty.

AD TALK

Edna Goodrich, the brilliant dramatic star of Mutual productions, is to be seen once more on the screen of the ———— theatre on ———— of ———— week when "Treason," her latest photo-drama, is first exposed to the public gaze and delectation. As the title implies, "Treason" is a drama of these war times, the central characters being an inventor, his wife, who is discontented when he neglects her for the important business of war, and a German spy who seeks to obtain the plans of the invention by playing on the wife's sympathies. While these characters, or their counterparts have been seen in other spy photoplays and stories, written long before the war, the author of "Treason" has handled them in a highly dramatic and sustained manner so that they apparently take on an originality and refreshingness before the eye of the spectator.

Harry Durant, author of "Treason," is one of the most prolific screen writers of the day and has, as well, many stories of various lengths to his credit. His works appear in several of the popular priced magazines of today. Mr. Durant knows his public and writes entertainingly for it. Whether it be a story of such high powers as "Treason" or one of a more subdued nature, he is well at home in dealing with it.

Miss Goodrich acts with rare ability and grace in "Treason," spiritedly defining the character of the wife who is unable to realize her husband's neglect and who, as a result, almost causes the ruin of his reputation while seeking to attract his attention again. She is supported by such well-known players as Howard Hall, long a dramatic actor on the stage who appears as her husband; Stuart Holmes, the best-known villain of the screen, who is seen as the German spy; Clarence Heritage, another popular figure of the stage, and Mildred Clair in a child part.

THE STORY

"The Wife" is happy with her husband and child until after the outbreak of the war, when the husband busies himself in his laboratory, working on the formula for a new explosive. He is able to devote small time to her and as the days pass she becomes irritated at his lack of attention. When the explosive is nearly completed the husband receives word from the government that Major McClintock will visit him, supposedly as a guest, but in reality as a precaution against the activities of enemy spies who have heard of the tremendous power of the new compound.

The wife is unaware of Major McClintock's mission in her home but is further angered when he monopolizes her husband all the time and pays little, if any, attention to her. The Major realizes the situation but is unable to explain the whole affair to the wife as he is bound to secrecy. It is then that the wife meets Graf von Aachen, a German spy, traveling under an alias. He immediately assumes a strong interest in her and pays constant attention to her and sympathizes with her lonely life.

She finally confides in him the reason for her husband's neglect of her—explains that he is working on a tremendously high explosive. Von Aachen suggests that she steal the papers containing the formula, just for the moral effect it will have on her husband. He will keep them safely for her he says and after her husband has come to a realization of the cruel manner in which he has neglected his wife he will return them. So the wife decides on this plan but soon learns her folly and the real identity of von Aachen. She demands that he return the papers to her but he insists on her paying the price. However, it is at this crisis that Major McClintock intervenes and von Aachen is led away a captive of the government. The papers are recovered and a reconciliation between husband and wife effected.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet. Three-sheet is effectively designed pose of Miss Goodrich, one and six show star and Holmes in dramatic scenes.

CUTS AND MATS:—There are one, two and three-column cuts available on this production. Cuts are rented and mats are sold at same prices. There is also a half-column star cut and a program cover cut 4 x 4 inches.

LOBBY DISPLAY:—There are six 11 x 14 photos supplied with title card. Another set of six 22 x 28 hand-colored photos are rented the exhibitor. Title card also goes with these.

An announcement slide also available on this production. Press sheet contains music cue sheet.

SUGGESTIONS

This is another spy play and if you have offered others of this type in the past you are going to have difficulty in doping out anything original in the way of advertising, as it is based on a rather worn situation. However, the fact of the jealous wife leads to a certain line of advertising that could be effectively used, while at the same time you could disregard the spy stuff or else put it in second place if you wanted to.

You could run a line something like this across the top of your advertising: If you are a married man don't try to keep any secret from your wife. She'll find it out anyway and then you may regret your silence." This serves to give a light touch that will be remembered. Follow this with your advertisement of the picture and below that use this line: "In which an inventor who refused to take his wife into his confidence almost came to grief at the hands of spies."

If you have played other features starring Miss Goodrich, and even if you have not, mention her in featured position as she is quite a well-known player. The Mutual Company also offers the exhibitor a striking title in "Treason."

"SALOME"

(Continued from page 2592)

two thumb cuts and one single-column circle cut for dressing advertisements.

OTHER ACCESSORIES:—The Fox publicity department has prepared a particularly elaborate press book for agents who precede the show on the road, while one of the usual press books is also available. These contain much valuable news and advertising material together with suggestions on making a big display.

The musical score for "Salome" was prepared by George M. Rubenstein and may be obtained. It is a well arranged score as might be expected when this man's former work on Fox super-productions is recalled.

SUGGESTIONS

Any exhibitor can well spread himself on "Salome." Salome is a character that everyone will recognize merely by the display of the name and coupled with the star's name, it should prove a strong magnet over any theatre. Don't forget in billing it that it is more than a spectacle. Many people fight shy of pictures so billed because they have learned through experience that many productions of a spectacular character contain little drama. Play up the story side of it more than the other. "An absorbing story of Salome and her passion for John the Baptist, laid in a setting of spectacular magnificence," might be a good line to use. Thus is the story given prior place.

The publicity prepared by Fox on this contains practically every aid and suggestion that the exhibitor can use. And too the book has been compiled with the idea of giving the smaller exhibitor a chance as well as the man who plays it as an attraction at advanced prices and for an extended run. If the exhibitor cares for comparisons he can truthfully say that "Salome" is better than "Cleopatra."



Stock Cut of Miss Goodrich at All Mutual Exchanges

"THE GODDESS OF LOST LAKE"—HODKINSON

Built on Principle That's Sure to Please Public

A FATHER'S love for his daughter and his great desire to provide for her future forms the basis of this entertainment. It is a principle that has a sure appeal to human emotions.

The picture opens by showing a man among the Indians, being thanked by them for the curing of a sick baby. In gratitude they grant him the right to take a certain amount of gold from a secret spot in the Lost Lake. He marries a squaw and eventually dies. His daughter also marries a white. The baby girl born becomes the heroine of the story.

Her father toils hard hunting for gold to educate his daughter, finally being shown as having graduated from college. She meets a white man, while he comes hunting. They fall in love and marry. The father is killed by an Indian just as he discovers the secret spot where the gold is. Thus the death of a member of their tribe, killed by whites, becomes avenged.

The forest scenes, forming the background in most of the picture, are almost marvelous.

It is a clean attraction and should have a wide appeal.—Released Oct. 14.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mary Thorne.....Louise Glaum
Mark Hamilton.....W. Lawson Butt
Chester Martin.....Hayward Mack
Marshall Thorne.....Joseph J. Dowling
Eagle.....Frank Lanning

Story by M. Van de Water.
Scenario by Jack Cunningham.
Directed by Wallace Worsley.
Photographed by L. Guy Wilkey.

SUGGESTIONS

If you dress your theatre and your advertising according to the character of the production you play, "The Goddess of Lost Lake" offers you a good opportunity to follow along this line. Newspaper advertising might show the figure of an Indian woman before a forest in the background. A girl dressed as an Indian could serve as a good ballyhoo, distributing announcement cards regarding the production. There is the usual trick of dressing your ushers as Indians but we are not much in sympathy with any such idea. If the exhibitor followed all such plans out he would be obliged to run a costuming establishment in connection with his house.

Implements used by the Indians could, however, be procured as an exhibit in your lobby if there is a society in town that would furnish you with them.

Don't get the idea that "The Goddess of Lost Lake" is altogether an Indian picture from the foregoing suggestions. The fact that the girl, only a quarter-breed, poses as an Indian, at first to fool two hunters, is the main situation. But this Indian atmosphere might be created. It would at least attract attention, as there has been little done in this line for some time.

AD TALK

Louise Glaum, one of the prominent stars in Hodkinson pictures, comes to the ——— theatre on ——— of ——— week in her latest production, "The Goddess of Lost Lake," a photoplay that departs far from the beaten path in everything from story to production and acting. Miss Glaum has the role of Mary Thorne, a woman in whose veins runs a slight portion of Indian blood. Her father, an old prospector, sends her East to receive a college education and four years later Mary returns to her home, a modern young woman.

However, when two hunters, Mark Hamilton and Chester Martin, pass that way she can not resist the temptation to dress as an Indian and pretend that she is an uncouth native of the forests. Hamilton, despite her clever disguise, falls deeply in love with her while his companion is overcome with a desire to possess her. However, he looks down upon her as "just a half-breed" and this hurts Mary considerably. One day Martin pursues her to her room and attacks her. Hamilton comes to the rescue and it is then that he discovers that she is, in reality, the most highly civilized sort of person.

How this photoplay is brought to an end is interesting, indeed. Its latter events are based on an old Indian legend, the working out of which on the magic screen, makes an ideal entertainment. Miss Glaum faithfully portrays the role of Mary Thorne and is supported by an entirely adequate cast, including such well-known players as W. Lawson Butt, Hayward Mack, Joseph J. Dowling and Frank Lanning.

The author of "The Goddess of Lost Lake" is M. Van de Water. Jack Cunningham adapted it for screen purposes while Wallace Worsley directed the production. L. Guy Wilkey has done wonders in the way of photographic effects.

THE STORY

Mary Thorne, quarter-breed daughter of Marshall Thorne, a prospector, returns to her father's home after completing a college education in the East. She has become a modern young woman in all outward appearances, although at heart she still retains the love of freedom that has been hers since childhood. Mark Hamilton and Chester Martin invade the West on a hunting expedition. Mary, for the fun of the thing, dons her Indian costume and is taken by the two men to be an Indian native. She enjoys creating this deception for a while. Hamilton is deeply impressed by the girl; Martin admires her for herself alone.

Under the care of Eagle, her half-breed uncle she accompanies the two men on their hunting trip. However, one night she hears Martin advise Hamilton against her as he believes her an Indian. Seeing her position which is, from Martin's viewpoint, at least, despised, Mary leaves the expedition and returns to her father's home.

During Mary's absence, Marshall has started off on a search for gold, which, according to an old Indian legend, lies at the bottom of a certain lake far in the forests. A white man once stole some of this gold and slew an Indian prince. As a result there is a tradition in the Indian tribe that a white man must be killed before any more gold be taken from the lake. While Marshall is still away, Martin and Hamilton hurry back to the cabin. Martin arrives there first and attacks her in her own room—a boudoir of modern design. Hamilton comes to the rescue and realizes her social position.

Marshall, in his search for the gold, is shot by an Indian who guards the lake—and so the ancient debt of blood between the white man and the red is paid and the gold is left for Mary.

CATCH LINES

Louise Glaum, one of the most talented actresses on the screen, in the best role of her career.

The legend of Lost Lake forever menaced the white man who ventured near its waters—see how this terrible legend was broken forever in "The Goddess of Lost Lake."

Though she won her degree in college she went back to the Indian costume of her grandmother when she returned to her home.

How Mary Thorne, a quarter-breed Indian, posed as a full-blooded member of the tribe to test the love of a man.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, two six-sheets. These are all selected scenes from production with inserts of Miss Glaum. They are procurable at all General exchanges handling the Hodkinson product.

LOBBY DISPLAY:—Photos are obtainable in the standard sizes of 22 x 28 and 11 x 14. These show scenes of star and production.

CUTS AND MATS:—One and two-column cuts have been prepared for use on this production and are suitable for either the advertising or the text columns of your newspapers.



Two-Column Cut That Can Be Used in Either Text or Ad Pages

"SUCH A LITTLE PIRATE"—PARAMOUNT

Lila Lee's Second Paramount Picture

IT seems as if there is going to be much experimenting done before it is definitely established what sort of stories are best suited for this star. This one is surely not to be considered as the right kind.

The plot is slow and uninteresting and depends a great deal on the subtitles. Such a construction naturally retards its development, and as it contains no big situations to arouse and hold the interest, the picture becomes somewhat tiresome. Besides, it deals with a subject that has been made into pictures ever since the industry has developed to the point of accepting the story as the basis of picture production—the hunt for a hidden treasure on some island.

The best part of the picture is the comedy caused by the actions of a Chimpanzee, also by the clever construction of some of the subtitles, representing expressions supposedly uttered by the inarticulate animal. The liquor scenes impair the subject somewhat.—Released Oct. 13.—*P. S. Harrison.*

THE CAST

Patricia Wolf.....Lila Lee
Obadiah Wolf, Her Grandfather, Theodore Roberts
Rory O'Malley, a Seaman.....Harrison Ford
"Bad-Eye," a Sea Dog.....Guy Oliver
Ellory Glendenning.....Forest Seabury
Harold Glendenning.....J. Parks-Jones
Mrs. Glendenning.....Adele Farrington
Sinbad, an Orang-Outang.....By Himself

Author: James Oliver Curwood.
Adaptor: Monte M. Katterjohn.
Director: George Melford.

SUGGESTIONS

The advertising campaign conducted by Paramount for its new star, Lila Lee, has certainly made her name familiar with many picture followers. And in her first picture the exhibitor made his people fully acquainted with the little star herself. As a consequence it would appear that Miss Lee's name is the strongest feature regarding the picture. And this is said even after thought of the author and of Theodore Roberts, who is exceedingly prominent in the cast. Roberts has many friends, and don't forget that. Without doubt, he is the best character actor in pictures today. It might be advisable to feature him along with the star or at least use his name prominently, as they did in advertising the picture at the Rialto theatre here in New York.

Then there is James Oliver Curwood, the author. His magazine stories are extensively read and the book upon which this picture is based, "Peggy, the Pirate," must have had many readers. There is the old "book store" trick to work, but if you have done this many times be content with just mentioning Curwood's name. Monte Katterjohn adapted the picture and George Melford directed it—something of a sure-fire combination.

AD TALK

Lila Lee, the new Paramount star, will make her second appearance at the ——— theatre on ——— of ——— week in "Such a Little Pirate," a vehicle which well suits the talents of this new-comer to the screen. James Oliver Curwood, one of the best known authors of the day, wrote the original novel on which the picture is based. It was first called "Peggy, the Pirate." Mr. Curwood is noted for his clever characterization in all his novels and stories. A striking example of his work in this line is evidenced in the part of Captain Obadiah Wolf, an old seaman. This character was rich in material for a good actor to seize upon. This Theodore Roberts, the best character actor of the day, has done, with the result that the ancient Captain Obadiah makes a lasting impression. The combination of author and actor has, in this instance, proven of exceptional merit.

As for Miss Lee patrons are already acquainted with her through her performance in her first picture. "The Cruise of the Make-Believes." Miss Lee, firmly established in that feature, adds considerable to her laurels in this production. She plays the part of the young, romantic and adventure-loving little girl with a vitality and sureness of touch that is completely captivating. Her opposite is Harrison Ford, who also contributes a good characterization as Rory O'Malley, a slightly crippled sailor in love with Patricia.

The story presented is one that all will enjoy. It is a tale of love, humor, adventure and hidden pirate gold that will transport the most hardened critic from out the troubles of these times back to the days of his youth. Mayhap he will shed a tear or two of sheer gladness—but these are the right kind of tears to shed.

THE STORY

Patricia Wolf, a young girl with a romantic and adventurous soul, lives with her grandfather, Captain Obadiah, an old seaman. On Obadiah's arm is tatooed a map giving the whereabouts of pirate gold buried many years since. Captain Wolf makes regular payments on an old vessel to Ellory Glendenning, a dishonest fellow, who, when the old man is nearing his last payment, plans to steal the ship from him and sell it to the government at a figure far in advance of its actual worth. The old vessel is in charge of Rory O'Malley, a young seaman who is slightly crippled and with whom Patricia is in love.

One night just after Obadiah has celebrated making the final payment with too much wine, "Bad-Eye," an old sea dog, makes an effort to copy the map from the Captain's arm so that he may go in search of the treasure himself. While he attempts to do so the Captain rolls partly into the fire and so scorches himself on the arm that the map is obliterated. This same night Obadiah loses his receipt for the ship and so Glendenning refuses to turn it over to him. Instead he puts out to sea in the vessel himself along with his slacker son, who would escape the draft.

However, other passengers are on the ship. These are Patricia and her companion Sinbad, an orang-outang. The crew mutinies in a storm and Patricia and Rory take charge, sailing to the island where the treasure is buried. They unearth it and place it aboard ship just as Obadiah is dragged to the spot by "Bad-Eye" and his followers. With Rory, Patricia saves her grandfather and also the ship, as Sinbad has found the receipt. They return home the richer for the treasure. The Glendennings are put in their place and Rory and Patricia are happy together, to say nothing of ancient Obadiah.

CATCH LINES

Lila Lee in her second Paramount picture—a better treat even than her first.

Paramount's new star again demonstrates that she is of the stuff that real stars are made of. Her performance in "Such a Little Pirate" is a veritable delight.

James Oliver Curwood's "Peggy, the Pirate" was adapted for Lila Lee's second picture. This combination of experienced author and new star proves a welcome one.

Theodore Roberts, premier character actor of the day, has the role of Captain Obadiah Wolf and Mr. Roberts gets volumes of humor out of the part.

If you're fond of playing pirate, and who the dickens isn't at some time or another, come around to the ——— theatre during the run of "Such a Little Pirate" and play a game with charming Lila Lee.

The star is supported by a notable cast headed by Theodore Roberts, who has one of the best comedy roles of his career, by Harrison Ford, a popular leading man, and by Sinbad. Never heard of Sinbad? He is a hairy creature sometimes called an orang-outang. Believe us, Sinbad has SOME intelligence—more than some human beings even.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one star stock 24-sheet stand, one rotogravure one-sheet. Paper gives good idea of light character of the production in all cases. The six-sheet has a good comedy atmosphere and both the three's follow well in line with the light side of the production.

LOBBY DISPLAY:—Eight 8 x 10 black and white photos, eight 11 x 14 sepia, one 22 x 28 sepia, as well as 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. The one-columns are poses of star in this production, while the others are scene cuts of a light nature.

Cuts and mats on star (stock) furnished in same sizes and numbers as the above.

SERIES OF ADVERTISING LAYOUTS:—The usual effective one, two and three-column advertising layouts provided on all Paramount pictures are available on this.

SLIDE, MUSIC CUE SHEET.

Peace

Will Always Be With You If You Follow the Complete Plan Book.

File It Each Week



One-Column Ad Cut at Paramount Exchanges

"THE GRAY PARASOL"—TRIANGLE

A Spy Subject That Will Give Satisfaction

THIS is a fairly good program offering. It will give average satisfaction, chiefly because it deals with a theme that usually appeals to a seeker of screen amusement.

The story is splendid, but justice has hardly been done to it in its development. Had the scenario been written as it should, the picture undoubtedly would have turned out to be a knockout. For instance, instead of the subtitles being employed to aid the unfolding of the plot, they have been used chiefly to carry on conversation in the form of statements, questions or answers, by the different characters, most of the time disclosing the story prematurely, thus destroying the suspense.

The plot is based on the story of the same name, by Fred Jackson, published in the *Cosmopolitan Magazine*. It treats of the invention of a coal substitute and an attempt on the part of some German spies to get possession of it for the German Government.

Miss Anderson's work is fine. The supporting cast is also excellent. The attraction is clean and it will entertain fairly well provided you don't over-advertise it.—Released Sept. 29.—Length. 5 reels.—*P. S. Harrison.*

THE CAST

Estelle Redding.....Claire Anderson
Hamilton Hill.....Wellington Cross
Edward Burnham.....Joe Bennett
Bud Ralston.....Frank Thorne
Rodger Irwin.....Ed. Brady
Farraday Childs.....William Quinn
Author: Fred Jackson.
Director: Lawrence Windom.
Photographer: S. S. Norton.

CATCH LINES

Written by Fred Jackson, one of America's foremost short story writers.

What was in the hollowed handle of the Gray Parasol? It contained papers of inestimable value to the government of the United States.

Claire Anderson and Wellington Cross are co-starred in this exciting picture in which crooks and spies are pitted against two fighting representatives of the government—one a girl.

Adapted from Fred Jackson's story of the same title, which originally appeared in Live Stories.

Hamilton Hill took his life in his hands when he ventured against men who claimed to be Secret Service agents. However, his suspicions turned out to be correct. His opponents were working against the government and he was well rewarded for his clear judgment.

AD TALK

"The Gray Parasol" is the featured attraction at the ——— theatre beginning on ——— of ——— week and will remain for ——— days. This is a Triangle production featuring Claire Anderson and Wellington Cross, supported by such well-known players as Joe Bennett, Ed. Brady and William Quinn. It is a bright and snappy story regarding a young woman who has in her possession valuable papers containing plans for a substitute for coal called "coalex." The hero first meets her when she is beset by men who claim to be Secret Service agents. He rescues her from them and thereafter his adventures begin to come thick and fast. For the young lady needs more than a single rescue. Before the picture is done the hero is called upon to extricate her from diverse predicaments into which she falls. And at the finish he finds that he has been working in the interests of the United States all along—and also discovers that he has won for himself a wife.

Fred Jackson, that excellent writer of short stories, is the author of "The Gray Parasol." It first appeared in the January issue of Live Stories. The very name, Fred Jackson, is sufficient to cause a picture producer to stop and look twice. Many of his stories have been produced for the screen and the bidding is always spirited to obtain the picture rights for his works of fiction. "Tinsel," "Beauty To Let" and other of his stories have already made their way to the screen and we doubt not that some day his highly successful play, "A Full House," will find its way into a scenario writer's hands.

At any rate, "The Gray Parasol" is a highly exciting story and patrons of the ——— theatre will be missing a good thing if they don't step around and see it on one of the days of its run. Other attractions on the bill for these days are ———.

THE STORY

Hamilton Hill comes to the rescue of Estelle Redding, a young woman who has in her possession the paper containing the formula for the production of "coalex," a coal substitute. Estelle is set upon by Edward Burnham and another man who claim that they are Secret Service agents in search of the paper which Estelle has stolen from the government. Hill, however, beats them off and allows the young woman to escape.

Later he visits her with Burnham. It is at this time that she entrusts him with her gray parasol, the handle of which is hollowed to contain the paper. Afterwards Burnham, believing Hill an easy mark, confesses to him that he and his men are in the employ of the coal interests of the country who are desirous of securing the formula in order to keep up the price of their valuable product.

Hill, however, will not listen to their entreaties to get off the case. He does battle with them but is over-powered. Later he escapes and goes to Estelle's home, only to find that she has fled. She throws all her pursuers off her trail. Later Hill learns from Estelle that Burnham is her own brother and in the pay of the coal interests.

Hill is kidnapped by Burnham and kept a prisoner in order that his enemies may obtain the papers. German spies then enter the game and attempt to force the secret from Estelle. They threaten her with various tortures but she remains firm in her purpose to save the precious formula for the government. Eventually Hill effects a rescue and has the satisfaction of seeing the spies and the agents of the coal interests land where they belong. And he also has the satisfaction of receiving the gratitude, the hand—and the heart of Estelle.

ADVERTISING AIDS

PAPER:—There are one, three and six-sheets available on this production as on all Triangles. These contain one scene from production.
LOBBY DISPLAY:—11 x 14 photos are furnished and also 22 x 28 in sepia. These may be secured in attractive tints at a slight advance in price.
CUTS:—There are two one-column cuts (one of Claire Anderson and one of Wellington Cross) furnished on this production as well as a two-column scene cut of both stars.
SLIDE, MUSIC CUE SHEET.

MANUFACTURER'S ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the September 28 issue of MOTION PICTURE NEWS, on page 1944.

SUGGESTIONS

This is another spy play and is a fast and snappy one, written by Fred Jackson. Feature the author's name prominently for he is becoming better known every day. An idea that was suggested before in this department on another picture may be applied to this picture. Procure an issue of the January number of Live Stories, if such is within reach, and open to Jackson's story. When you come to a page that turns over in the midst of one of the exciting passages of the story leave the magazine open here and place it in your frame.

Lobby decorations are suggested by the title, if such are desirable.



CLAIRE ANDERSON IN SCENE FROM TRIANGLE PLAY "THE GREY PARASOL"
Two-Column Scene Cut at All Triangle Exchanges

"JUST SYLVIA"—WORLD

A Comedy-Drama That Sums Up as Average

THIS five-reeler starts off with some good comedy in which a newly-rich family figures prominently. The humor is derived from its three members, all exceedingly well played by Johnny Hines, Gertrude Berkeley and Jack Drumier, being initiated into good clothes, butlers and the like. Hines manages to continue along with his comedy even after the situations become more or less entangled in setting forth only mildly entertaining complications. After the film passes its meridian it suffers a slight let down in interest due to this slacking up of the comedy, but manages to get through to a satisfactory ending without causing undue restlessness.

Barbara Castleton, featured with Hines, has a straight role which she handles satisfactorily. The story is by Harry O. Hoyt, who wrote two of the Blackwell-Greeley comedies. While this does not measure up with them it provides average entertainment when all is considered. Travers Vale directed the production and it appears that he attempted to accentuate the melodrama in the final reels rather than the lighter side. The picture is attractively set with a number of pretty exteriors, while the photographic work is always commendable.—Length, 5 reels.—*Peter Milne.*

THE CAST

Sylvia.....Barbara Castleton
Henry.....John Hines
Zebulon Hicks.....Jack Drumier
Octavia Hicks.....Gertrude Berekley
J. Orlando Dell.....Franklyn Hanna
Danglar.....Heny Warwick
Frank Hayward.....Anthony Merlo
Annie.....Eloise Clement
Mrs. Layton Du Roc..Theresa Maxwell Conover

Story by Harry O. Hoyt.
Scenario by Hamilton Smith.
Directed by Travers Vale.
Photographed by Philip Hatkin.

ADVERTISING AIDS

PAPER:—One six-sheet, two three-sheets, two one-sheets.

LOBBY DISPLAY:—Two 22 x 28 colored photos; eight 11 x 14 colored; eight 8 x 10 black and white. Title card furnished with these to complete display.

CUTS AND MATS (SCENE):—There are two three-column scene cuts and one two-column (comedy scene) among the accessories supplied on this feature. The two-column with the stars is the best.

CUTS (ADVERTISING):—There is a two-column ad cut containing dramatic scene from production; a one-column dramatic scene and a one-column comedy scene. A number of one and two-column type advertisements are also suggested in the World press sheet.

SLIDE, MUSIC CUE SHEET.

AD TALK

"Just Sylvia," a World picture co-starring Barbara Castleton and Johnny Hines will be the featured attraction at the ——— theatre on ——— of ——— week. "Just Sylvia" is the work of Harry O. Hoyt, author of a number of comedies featuring Carlyle Blackwell and Evelyn Greeley, which patrons of the ——— theatre have already enjoyed. Mr. Hoyt has a particularly good ability for writing comedy and his work along this line is always marked by original and refreshing situations. In "Just Sylvia" he has taken as his principal characters, a family of new-rich folk from the Middle West and a foreign princess masking in America under an assumed name. His handling of this quartet or protagonists is amusing as well as highly sustaining, and our patrons are guaranteed a thoroughly pleasant entertainment in the five reels that compose this feature.

Barbara Castleton is a thoroughly likable young woman whose work in World pictures has already stamped her as an accomplished actress and a rising star. Her opposite, Johnny Hines, is one of the best comedians on the screen today. Under the careful direction of the World producers he is rapidly developing and we would not be at all surprised to hear considerable regarding him in the near future. Another noted player in the cast is Gertrude Berekley who plays the role of the new-rich mother. Miss Berekley is one of the most versatile players on the screen. Her work in "War Brides," in which she played the mother, is still a lingering memory. That was a dramatic role of the severest sort. In "Just Sylvia," however, she turns her attention to comedy with equally successful results.

"Just Sylvia" is, in fact, one of the best rounded pictures it has been our pleasure to present this season.

THE STORY

Sylvia, just Sylvia, lives in a cheap lodging house and has rather a hard time making ends meet. She finally secures employment as a maniken in Madame Lilian's modiste shop and it is here that she meets Zebulon Hicks, an old man who shortly before discovered iron on his farm and made a million. Zebulon's wife and son are vainly attempting to crash into society but find the going hard. Mrs. Hicks calls on Mrs. Aster several times and then finally accosts her on the steps of her home but Mrs. Aster asks freezingly: "Who is this creature?"

However, the Hicks are destined to entertain "Royalty." Frank and Annie, two persons of leisure, pose respectively as Count de Boeuf and Princess Karalyn, heir to the throne of Sylvania. They thrust themselves upon the astonished Hicks family, which is, to put it mildly, overwhelmed. In the meantime Hicks junion, Henry, has met Sylvia at the country club where she is posing as a Countess to display some of Madame Lilian's gowns. Later she accepts an invitation to spend a few days with the Hicks. She is astonished to discover that Annie is posing as Princess Karalyn.

Frank and Annie finally manage to wheddle sixty thousand from Hicks for a supposed castle in Europe. They plan to get away with Mrs. Hick's jewels besides. Sylvia prevents this but is herself accused of stealing the jewels. Her name is saved, however, and the whole affair straightened out by the appearance of a representative of Sylvania who addresses Sylvia as Princess Karalyn. The crooks are exposed and beat a hasty retreat. Sylvia refuses a kingdom's crown to marry Henry, preferring to remain just Sylvia than to be burdened with a title.

CATCH LINES

Barbara Castleton and Johnny Hines in one of the most pleasing comedy-dramas that the season has brought forth.

Written by Harry O. Hoyt, author of "The Road to France" and a number of Carlyle Blackwell-Evelyn Greeley comedies.

You who had been complaining that there were too many war pictures, too many spy pictures and too many hectic melodramas these days, step around and see "Just Sylvia." It is a comedy-drama—and light from beginning to end.

Octavia Hicks found it extremely difficult to break into society even though her husband had made a million. But she had the laugh on all those who previously snubbed her when her son married a princess.

Johnny Hines, is a natural comedian from his toes to his nose—don't miss him in "Just Sylvia"—with Barbara Castleton as the girl.

(Continued on page 2602)



Two-Column Ad Cut Obtainable at World Film Exchanges

"LITTLE MISS GROWN-UP"—GENERAL

Satisfying If Not Up to Gloria Joy's Past Performances

JUDGING this in its entirety, one can only call it a fair program offering. The little star is handicapped by a poor story. It does not come up to the level of the ones furnished her in the past. Towards the last of the picture the action becomes forced. Is too far fetched and drags. Besides, the leading part is taken away from her.

There are individual situations in the picture that will prove entertaining. The grandfather's telling a spooky story, for instance, which is weird and at times comical. Also the appearance of the little heroine's big friend, covered with a white sheet and looking like a ghost. It scares the colored butler and the cook out of their wits.

The first reel showing scenes of a farm and incidents from the life of little children will prove entertaining.

Where this star is popular this attraction will get by.—Released in October.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Nan Griffing.....Gloria Joy
Grace Griffing, her aunt.....Ethel Pepperell
Ethel Griffing, her mother.....Mary Northmore
Robert Griffing, her father.....Neil Hardin
Anna Griffing, her grandmother..Mollie McConnell
James Griffing, her grandfather...Daniel Gilfether
Morgan Thornton, Grace's fiance
Edward Saunders
Simple Simon Magee.....Charles Dudley
Directed by Sherwood McDonald.

SUGGESTIONS

If you have been running this series of productions featuring Gloria Joy, and providing the people have received the previous numbers well, your work on "Little Miss Grown-Up" merely constitutes of seeing to the fact that the people know this is another picture with the same star.

Children's matinees might be in order, providing your house is located in a residential district of the better class. Children don't like children's matinees as a rule, but after looking "Little Miss Grown-Up" over for yourself you can form your own opinion on how the youngsters in your neighborhood would receive it. It is a chance for publicity that is well not to overlook.

If you want to get the full benefit out of this series and the personality of the star, accentuate the fact that she is by no means the stereotyped child actress but a natural, easy-going little girl who seems to be absolutely oblivious of the camera in every scene.

AD TALK

On ——— of ——— week, the management of the ——— theatre will offer something new to its patrons in a production made by the Oakdale Film Company, entitled "Little Miss Grown-up." This picture, as the title might imply, features a child star by the screen name of Gloria Joy. The little actress is, in passing, both a glory and a joy to look upon and this high compliment is paid her only after the most serious consideration. As our readers are doubtless well aware, the average child star is usually so sophisticated that she is no more a child. A few years before the camera and she or he becomes as well versed in its art and tricks as the mature player of the films. It is this which detracts from the child's charm. With the case of Little Gloria Joy, however, it is altogether different.

To begin with, this child player has only been before the camera for a few months. So any chance of her becoming unduly sophisticated is reduced to a minimum. She is exceedingly natural, never conscious of the fact that she is a "star," and far from being sophisticated in gesture or expression. As a result, her pictures are realistic, human, and appealing, particularly, as their authors have taken pains to avoid the usual type of child story. They have made a happy effort to get away from the "little child shall lead them" idea, and as a result, the pictures show a certain refreshing originality that is highly commendable.

"Little Miss Grown-Up" tells the story of a little girl who proposed to her aunt's fiance. This gentleman accepts her gracious request in all good fun and with this the girl becomes so impressed with her own importance and "age" that she is ready to believe herself a real rival of her aunt. Here is a situation full of the surest sort of humor—and one which has been developed richly by both scenarioist and director. The star is supported by a number of capable grown-ups for sure, while the direction was in charge of Sherwood McDonald, a man well able to guide the screen destinies of a juvenile favorite.

THE STORY

Nan is the daughter of a young couple, the Griffings, who devote much of their time to farming. Nan, as a result, is rather neglected and turns to Simple Simon Magee, a thirty-year-old man with a two-year-old brain, for companionship. The scant opportunities he affords her, however, soon force her to seek elsewhere for entertainment. She rummages about in the attic and discovers an old dancing costume, once worn by her mother when she was on the stage. Little Nan persuades her mother to teach her some dancing steps, but this new pleasure is not for long. Members of the local church society visit the farm house and are more than horrified. As a result, Nan's lessons come to a stop. Her parents finally send her to visit her grandmother in the city.

Nan takes Simple Simon along with her, though this she is not supposed to do. She hides the gentleman in the orchard but at night he becomes a prowler and scares the very wits out of the negro servants who care for the place. Morgan Thornton, fiance of Nan's aunt, Grace, is naturally a constant visitor at the Griffing home. One day Nan proposes to this gentleman for the sheer fun of the thing. Morgan jokingly accepts Nan's gracious offer and this so turns the young lady's head that she believes she is really grown-up.

So Little Miss Grown-Up prepares for the elopement and sneaks out of the house to Morgan's home. There, however, she is detained, much against her will, until members of her family are sent for. They carry the joke through and pretend to be most indignant toward Morgan. Nan, who must have visited the movies in her time, dramatically insists that Morgan choose between her and her aunt. So when Morgan chooses the older of the ladies Nan decides that city life is not for her and returns to her parents in the country.

CATCH LINES

Something new—a child star in a picture that gives her opportunities to perform as any little child would.

Gloria Joy, a new juvenile star, who is both a Glory and a Joy to look upon on the screen.

Probably you have avoided kid pictures because the principals were often too sophisticated to be natural. Gloria Joy in "Little Miss Grown-Up" will alter your opinion, we feel sure.

"Little Miss Grown-Up," the first (second) in a series of six happy productions featuring Gloria Joy.

The authors of the Gloria Joy series have written stories that are real children's stories—something which a good many authors seem unable to do.

The charming little star of "The Locked Heart" in a still sweeter production.

ADVERTISING AIDS

PAPER:—There are one, three and six-sheets provided on this production, procurable at all General exchanges handling the series.

CUTS:—There is a one-column stock star cut of Gloria Joy reproduced herewith, as well as some two-column scene cuts obtainable at the General office.

LOBBY DISPLAY:—There is a set of 11 x 14 photographs furnished with title card. SLIDE.

"JUST SYLVIA"

(Continued from page 2601)

SUGGESTIONS

If you have played World Film's picture built around the ship building industry in the United States entitled "The Road to France," and if you have scored success with the later comedy-drama featuring Carlyle Blackwell and Evelyn Greeley you can create interest in "Just Sylvia" by mentioning the name of Harry Hoyt who wrote these pictures as well as the present one. Play him up as a writer of fine comedy for this has been the predominating element in the majority of his recent pictures.

Johnny Hines, featured with Barbara Castleton, is a comedian coming into favor rapidly. Feature him prominently. He will make many friends by his performance in this picture. The film suggests no tremendously original possibilities for advertising. A cutout of Miss Castleton might be made and underneath printed so that the title in large type falls beneath the figure: "She was 'JUST SYLVIA' in the United States, but a Princess in Europe." If the comedy angle is desired use a cutout of Hines being struck on the head by a golf ball, labelled "Romance." Underneath run this line: "'Romance' hit Henry hard when it finally reached him in 'Just Sylvia.'"



GLORIA JOY
Oakdale ~ Productions
Stock Star Cut Available for All Gloria Joy Pictures

"BATTLING JANE"—PARAMOUNT

Story Above the Average, But Plot Lacks Body; Intelligent Handling

TO begin with, this offering is fairly above the average. There is hardly any body to its story, however. It is chiefly an aggregation of situations placed together in an admittedly intelligent way.

Barring the first half and the last one and a half reels, the plot is almost stationary. The entertaining values in that part of the picture depend entirely on comedy, which is derived wholly from the acting of the star, assisted occasionally by a cleverly constructed subtitle.

The central figure in the story, besides the star, is a baby. The presence of an infant on the screen never fails to bring forth murmurs of approval from an audience.

The situation where the heroine attempts to milk the cow, the latter's swinging tail hitting the star on the face is very comical. It will cause a great many laughs.

The picture is clean and, where the attendance is good, will give excellent satisfaction.—Released Oct. 6.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jane.....Dorothy Gish
Dr. Sheldon.....George Nicholls
Mrs. Sheldon.....May Hall
Pollett's Daughter.....Katherine MacDonald
Baby Sheldon.....Ernest Marion
The Crook.....Bertram Grasby
Mrs. Pollett.....Adolphe Lestina
Chairwoman.....Kate Toncray
Author: Arnold Bernot.
Director: Elmer Clifton.

CATCH LINES

Dorothy Gish, always remembered as the Little Disturber in Griffith's "Hearts of the World" in a similar character, "Battling Jane."

The vivacious little star of "The Hun Within" and many other features in a picture that affords her an ideal role.

Jane was dubbed "Battling" because she fought like the very mischief to save a baby from its no-account father and she was well dubbed too, for she emerged victorious.

A sparkling picture that combines comedy, romance, heart appeal and drama—a regular Dorothy Gish picture.

"Battling Jane"—Dorothy Gish's first Paramount production and one that stamps her as one of that organization's foremost stars.

When Dorothy Gish landed in the midst of the village Thrift Stamp drive, there was a boom that didn't stop until Thrift Stamps had gone "over the top."

A photoplay that combines patriotism and humor—a combination quite ideal as set forth in "Battling Jane."

AD TALK

Dorothy Gish, a star new to the Paramount program, but vastly popular due to her skilled work in other features, will be the ——— theatre's star on ——— of ——— week in a delightful comedy-drama entitled "Battling Jane." This is the first of her Paramount pictures and it may safely be said that if the producers continue supplying her with such exceptional vehicles she will soon attain an even greater fame than that which is now her possession. "Battling Jane" tells the story of a girl wanderer who arrives in a Maine village at the time that a Thrift Stamp drive is at its height.

Startling circumstances call upon her to remain in the village and care for a baby, deserted by his father. Jane goes to work with a vengeance to care for her charge. In the baby show it wins the five hundred dollar prize. The father, on hearing this, returns to town and attempts in various ways to get hold of this money. But Jane manages to keep it intact and with the end she has invested it in Thrift Stamps, thus putting the little village "over the top" in the drive.

Miss Gish's role in "Battling Jane" recalls her delightful performance in Griffith's "Hearts of the World" when she took critics and public by storm as the Little Disturber, the epitome of the light hearted women of France. It was one of the most unique parts ever created on the screen and the Battling Jane she portrays here is a first-cousin to the Disturber. A fine cast was assembled to support Miss Gish in this subject, every member of which appears to exceptional advantage under the skilful direction of Elmer Clifton.

Other features on the bill of the ——— theatre include ———.

THE STORY

In a little village in Maine a Thrift Stamp drive is in full progress when Jane rides into town on a bicycle. She is from nowhere and going in the same direction. A tire puncture causes her to halt on her journey and make repairs. She overhears Dr. Sheldon quarreling with his wife. The upshot of this is that the worthless doctor leaves her flat. Mrs. Sheldon faints and Jane assists her into the house, there to be greeted by Baby Sheldon. Soon afterwards Mrs. Sheldon dies and there is nothing for Jane to do but to stay on and take charge of the infant's welfare.

To make ends meet Jane goes to work in the town restaurant and it is in this capacity that she is first dubbed "The Battler." When a theatrical troupe comes to town Jane encounters Wilbur, one of the actors and a bit of romance comes into her life. However, her time is largely occupied with the Sheldon baby. A feature of the Thrift Stamp drive is a baby show and, with all the other infants of the town, Jane's young charge is entered for the prize—and he wins it. Jane discovers herself the possessor of five hundred dollars as a result.

When Dr. Sheldon hears of this he makes all haste to return to the village and claim the money. He encounters Jane, however, who drives him away with a gun. He goes for the sheriff. Jane sees them approaching the house and takes refuge in a shack. But the baby is suddenly taken violently ill. Realizing that Sheldon is a doctor, Jane makes him tend the baby's needs at the point of the gun. He again tries to get the money but detectives are summoned and carry him away.

Jane, to insure the little one's future, invests the five hundred in stamps and as a result the town goes "over the top" in its drive.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six-sheet. One sheet shows Dorothy Gish in a beautiful pose. The other is comedy poster with Miss Gish and another character. The three-sheets show Miss Gish with baby in comedy scenes, while the six has the same pair in a dramatic scene.

LOBBY DISPLAY:—Photos are eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia, and 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column; three two-column; two three-column. The three and two-column cuts show Miss Gish in comedy scenes from the production while the single columns are scenes and poses of star from the production.

CUTS AND MATS ON STAR:—These issued in same sizes and number as those on production.

SERIES OF ADVERTISING LAYOUTS:—There are one, two and three-column advertising layouts.

SLIDES AND MUSIC CUE SHEET.

SUGGESTIONS

Dorothy Gish was by no means an unknown quantity even before her appearance in "Hearts of the World" as the Little Disturber. However, in big cities she made a tremendous hit in this role and exhibitors will do well to recall her success in this part when advertising this subject. The part is similar to the other. In smaller localities where the big production has not been shown it would be to better purpose to recall some of her earlier Fine Arts successes as well as her most recent appearance in the war melodrama released by Artcraft entitled "The Hun Within." Mention of the manner in which she captivated audiences in "Hearts of the World" might come in handy here as well.

The fact that a small town Thrift Stamp drive comes in for some little exploitation in the production provides an avenue for special advertising. Many advertisers always accompany the announcement of their wares with appeals to buy stamps. Start this policy in advertising this production. A little appeal in one of the corners of the ad will suffice.

It would be a thing of patriotism to get your town authorities to co-operate with you in the sale of Thrift Stamps during the run of the production. A booth could be placed in the lobby of your house, over which you might place a sign reading: "Battling Jane invested her only $500 in Thrift Stamps. Follow her example and dig down." This would act as an appeal to patrons leaving the house as well as a stimulus to the curiosity of the patrons entering.

Plan Book Help
Takes All the Worry Off
Your Own Shoulders

Bank On It



The Artist Has Brought Out the Humorous Side of the Production in This Three-Sheet

"KISS OR KILL"—UNIVERSAL SPECIAL

Thrills Abound in This Crook Play from Universal

PICTURE patrons invariably derive pleasure out of crook plays, especially when produced intelligently. You can bank on this one pleasing your patrons, as it is based on an interesting story, it is thrilling, clever and, as you can't guess the action in advance, holds you in suspense. You wouldn't be making a mistake if you were to boost it stronger than you did "Come Through," as it is a better attraction.

In selecting one of the two stars to boost, you can choose the one that is most popular in your territory. It may be advisable to boost both if you don't intend concentrating your efforts on one.

It is a clean offering and it will undoubtedly have a universal appeal.

An extensive review was given in issue of October 5th on page 2243.

Released Oct. 21.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Henry Warner.....Herbert Rawlinson
Ruth Orton.....Priscilla Dean
Middleton.....Alfred Allen
Craig.....Harry Carter

Adapted by Elmer Clifton from story by Max Brand in All Story Magazine.
Directed by Mr. Clifton.

CATCH LINES

Herbert Rawlinson and Priscilla Dean in a picture that rivals even "Come Through" for sheer thrills and dramatic suspense.

Henry Warner decided that the world owed him a living and went out into the cold night in search of it. How he got the living is told in a series of thrilling episodes superbly acted by Mr. Rawlinson and Miss Dean.

Herbert Rawlinson, the star of "Come Through," and Priscilla Dean, the star of "The Brazen Beauty" in a production that rivals the combined force of these wonderful pictures.

If you hadn't a sou in your pocket and the landlady had been bothering you for the rent; if the night was cold and you shivered and thought of the overcoat you once had as you walked along the street; what would you do if you saw a fat wallet protruding from the pocket of a rich gentleman? Well, perhaps that's what Henry Warner did.

"Kiss or Kill"—Henry Warner didn't mind which of these acts he committed as long as he could get an overcoat and a little money—it was cold and he was hungry. Henry didn't have to kill.

AD TALK

Ever since the Universal Company released "Come Through," starring Herbert Rawlinson, fans throughout the country have been clamoring for another like it. Universal has responded in "Kiss or Kill," a production that for thrills and fast action, suspense and romance, equals, if it does not outclass, that previous production. And in addition to this, another tried and proven star is presented in the part opposite Mr. Rawlinson's. She is Priscilla Dean, the young lady who created such a great sensation in "The Brazen Beauty" and who is destined to be one of the foremost stars on the screen before many months have passed.

With these two leading players and with such a strong story, patrons of the ——— theatre are guaranteed an entertainment of an unusually high order when "Kiss or Kill" is shown here on ——— of ——— week. The story was written by Max Brand and was originally published in the All Story Magazine. The adaptation and the direction as well were entrusted to the skillful hand of Elmer Clifton, one of the youngest men whose business it is to stand back of the camera and give orders through a megaphone, and at the same time, one of the best.

We are not going to tell you much about "Kiss or Kill" in advance. It concerns a penniless young man who embarked on a mysterious expedition merely because he was given a warm overcoat and a bank roll. How he discovered that he was working for an unjust cause, how he righted the wrong done an innocent girl and eventually won her heart, is a series of engrossing events when told on the magic screen. Mr. Rawlinson and Miss Dean are supported by a capable cast headed by such well-known players as Alfred Allen and that prince of villains, Harry Carter.

THE STORY

Henry Warner, reduced in circumstances, is in a quandry about what to do to earn a living. His landlady asks for rent, as every penny counts, and so Henry goes forth in search of—anything. The first thing he sees is a gentleman's bulging wallet inviting the passerby to snatch it. And Henry, after deliberation, does snatch it. Pursued by the police, he takes refuge in a mysterious house where he is immediately confronted by Middleton, a middle-aged man, who cordially greets him. He explains to Henry a daring mission he has in mind for him, gives him a warm overcoat and a bank roll and bids him set about the work.

The job is to secure a will that Middleton's nephew, Craig, has stolen from him. Henry is told to get acquainted with Ruth Orton, a girl whom Craig desires to marry. He does, by entering her room via the fire escape. Ruth thinks him a crook but is strongly attracted by him, nevertheless. She hides him when Craig enters. Later, Henry asks her to secure for him an invitation to Craig's reception. It was here that Craig intends announcement of his engagement to Ruth. Henry refuses to drink their health. Alone with Craig he explains why—that he intends to marry the girl himself. They fight and Craig is bound up when it's all over.

Henry then secures the will and departs for Middleton's house. This will had been changed. It left Ruth property now controlled by Middleton. Craig had in turn stolen the will in order to change it to favor himself. Henry suspects Middleton and as the man is so eager to see the paper, Henry covers him with a gun and demands it back. Craig hurries to Ruth and tells her that Henry has stolen a paper invaluable to her. Disheartened, she promises to marry Craig at an early date. But when Henry tells Ruth the truth she prefers to take his word to that of the other man.

(Continued on page 2605)



Two-Column Cut Supplied at Universal Exchanges

"WHATEVER THE COST"—PLAZA-HODKINSON

Fair Program Picture Lacks Human Appeal; Good as Filler

THIS is only a fair program picture, which you can use to fill some vacant spot in lack of a more suitable one. It is based on physical action. It lacks the element of human appeal.

The death of the heroine's father, a whisky smuggler, forms the basis of the story. It is caused accidentally, by the discharge of a pistol held by the villain.

Released Oct. 7.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Jess Farley ..... Anita King
John Farley ..... Bruce Smith
Uncle Dud ..... Charles Dudley
Steve Douglas ..... Stanley Pembroke
"Black Jack" Fanning ..... Gordon Sackville
Paul Otard ..... Patrick Calhoun
Belle ..... Corenne Grant

Written by Captain Leslie T. Peacocke.
Directed by Robert Ensminger.

THE STORY

Jess Farley is the daughter of a whiskey smuggler, John, whose field of activity is a secluded section of the coast known as Glen Cove. The only other person with whom Jess is familiar is Uncle Dud, her father's partner in his illegitimate trade. Jess has been brought up in boys' clothes and until she ransacks the attic and finds an old dress of her mother's she knows no other kind. Enchanted at this discovery she dons the dress and while she is clad Paul Otard, a man from the town sees her. He attempts to embrace her but she repulses him and drives him away at the point of a gun.

Paul, a double crosser, had feigned love for Belle, the wife of "Black Jack" Fanning, owner of the saloon and dance hall. Belle, dissatisfied with her life, had agreed to find where the whiskey smugglers stored their supplies and then, bleeding them for money, elope with Paul.

Later Jess finds her father dead. She swears vengeance whatever the cost may be and to this end takes a position as dance hall girl in the saloon. Paul's advances toward her make Belle furious. Jess meets Steve Douglas, a revenue officer on the trail of the smugglers, and it is a case of mutual love at first sight. Paul forces his attentions on Jess again. She wards him off with the revolver she found by her father's dead body. Steve coming to her rescue recognizes the revolver as his own. On learning this Jess believes him the murderer of her father and is about to kill him when Fate intervenes and points to Paul as the guilty man.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; two six-sheets, showing scenes from production and poses of Anita King. These obtainable at all General exchanges handling the Hodkinson product.

LOBBY DISPLAY:—Photos are in sizes 11 x 14 and 22 x 28, and include reproductions of scenes and portraits of star.

CUTS AND MATS:—Cuts include one and two-column cuts suitable for use in either text or advertising columns.

AD TALK

Charming Anita King will be presented in her latest Plaza picture entitled "Whatever the Cost" at the ——— theatre on ——— of ——— week. In this picture Miss King is seen in the role of a whiskey smuggler's daughter who has been brought up in boys' clothes and who has been treated as a boy by her father and her old uncle, the only other human being she knows at all intimately. Miss King makes much of this character and gives a sustaining performance straight through the picture. The latter part calls for some difficult emotional acting which Miss King undertakes with sincerity and signal success.

The girl's father is found dead one day and it is then that Jess (Miss King) determines to avenge herself on the unknown muderer whatever the cost may be. In order to further her ends she takes a position as dance hall girl in the town saloon. Here she meets a revenue officer, and another, Paul Otard, a despicable character. Jess finally comes to a realization that one of these men is the guilty party, and to discover which is the culprit she plays her cards carefully. However, she needs the assistance of Fate, for when she feels sure that the revenue officer committed the crime, a kindlier hand intervenes and points to Paul as the guilty man. As a result, Jess and the officer are married, with no shadow hanging overhead.

The story for "Whatever the Cost" was prepared by Captain Leslie T. Peacocke, a skilled writer and a strong cast which includes, Stanley Pembroke and Pat Calhoun, was assembled in Miss King's support.

CATCH LINES

She swore to avenge her father's death "Whatever the Cost." When the facts seemed to point to the man she loved as the guilty one, what did she do?

Anita King in her latest and best Plaza production.

A story of illegitimate traffic in whiskey and how a Revenue Officer won the hand of the daughter of the chief offender.

A thrilling drama enacted in the dance halls on the edge of the lonely coast.

Anita King appears first as a tomboy-girl, and later as a full-grown woman with a terrible mission.

SUGGESTIONS

Use the title as a feature in the advertising. It can be played on in several ways. A suggested advertisement follows:

"WHATEVER THE COST"
She had sworn to kill her father's slayer.
But
She found him to be the man she loved.
The solution of this story is to be found at
THE.....THEATRE
Where
"Whatever the Cost"
is playing
starring
ANITA KING

"KISS OR KILL"

(Continued from page 2604)

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, one twenty-four-sheet.

LOBBY DISPLAY:—Stills of scene and star are furnished in standard sizes on this production, title card included with each set.

ADVERTISING:—Cuts and electros in one and two-column sizes are furnished on this production.

SLIDES, MUSIC CUE SHEET AND WINDOW CARD.

SUGGESTIONS

Remember that both the stars of this production, Herbert Rawlinson and Priscilla Dean, appeared individually in two of the most successful attractions ever released by Universal, namely and respectively, "Come Through" and "The Brazen Beauty." If you are a regular user of Universal service you know the merit of the former production while the latter one was acknowledged one of the most perfect dramatic features ever turned out. Both the stars have profited by these previous pictures. Rawlinson, for instance, has been prominent in productions of one company or another ever since "Come Through." If you plan an elaborate advertising campaign it would be well to bring these facts in so as to emphasize the importance of their joint appearance here.

Again has the Universal come to the front with a title that has punch and that instantly arouses the curiosity of the passerby or the reader of the newspaper. It offers many opportunities for distinctive advertising. One very simple one would be to have a picture of a couple (preferably the stars) kissing underneath the first word of the title while under the third a scene of Rawlinson holding up one of the other two characters in the production.



Cuts Available at General Exchanges

"TOGETHER"—BLUEBIRD

A Pleasing Heart Interest Drama, with Star in a Dual Role

HEART interest, good plot action and suspense, due to the inability to foretell how the story is going to turn out, constitute the entertaining factors in this attraction. You can also add to the above fine acting by the star as well as the supporting cast, intelligent directing and good photography, including some splendid outdoor scenes.

The plot is of the dual role type. Pictures based on a story of this character are not popular with picturegoers. They fail to please chiefly because of the spectator's knowledge that both roles are assumed by the same person. The fact that no two persons could look exactly alike in real life destroys the illusion, bringing vividly to the attention of the mind the fictitiousness of the whole affair. It doesn't happen so in this picture, however, for the reason that the two characters are distinctly different, not only in appearance, but also in actions.

The basic idea of the story is the kind that not only holds the interest, but also attracts the sympathy. It is about the reuniting of a brother and a sister, who have been separated since childhood. It is a subject that holds one even when reading an account of such an occurrence in newspapers.

Miss Mersereau portrays both roles most convincingly.—Released Oct. 14.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Mrs. Richard Standhope, the Mother, Violet Mersereau
Laura Standhope, her Daughter, Violet Mersereau
Larry, the Kid, Laura's Brother, Violet Mersereau
Andrew Brean.....Bernard Randall
Jim Watson.....Chester Barnett
The Snail.....Lindsay J. Hall
Story by Lewis Wolheim.
Scenario by C. A. C. Lund.
Direction by Mr. Lund.

THE STORY

Laura Standhope has been reared believing that she is the only child of a wealthy family. She is called from boarding school by a message from Andrew Brean, one of the executors of her estate. Brean is in possession of the true facts of the case. He is well aware that Laura has a brother, Larry, bearing a startling resemblance to her. In the will there is a clause reading that both Laura and Larry must be at a certain place on a certain day or else the entire Standhope fortune reverts to the grasping executor. Being a villain, Brean naturally does not wish the two to come together.

Larry, known as the Kid, is the protege of the Snail, a well-known crook. They are introduced just after leaving Sing Sing. The Snail and Larry both desire to go straight, but believe Laura stands in the way. As a consequence, they steal the will from her home, but later discovering its conditions return it to her. The Snail, realizing that Brean is crooked suggests to him that Larry, who he says closely resembles Laura's brother, be introduced to her as such. Thus will the real brother and Laura be cheated out of their inheritance.

Brean falls into the trap, and the principals meet in a low barroom. There is a general free-for-all fight between the adherents of the right and the adherents of the wrong. When it is all over Laura and Larry have changed clothes. Eventually they arrive at the appointed place and on the appointed time to hear the reading of the will. Brean realizes that his cause is lost, and ungracefully drops out of the affairs of the other people. Laura and Larry are happy in their reunion. The Snail is retained in the family, not as crook, but as butler, while Laura is happy with Jim—we almost forget Jim, but he was the faithful to her throughout all the heroine's hardship.

AD TALK

Violet Mersereau, the charming Bluebird star who has been absent from the screen for some few months returns next ———— in her latst feature, "Together," which will be shown at the ———— theatre for a period of ———— days. Miss Mersereau has earned many favorites during her career on the screen, and we doubt not but what they will give her a royal welcome when "Together" is shown. Miss Mersereau has the distinguished privilege of playing three roles in this picture—that of mother, daughter and son—truly a wide variation of characters for a single actress to assume. The first mentioned—the role of the mother—is a minor character, but the other two run throughout the picture. This is, perhaps, the first time that an actress has played a boy character—that is a character really a boy—who doesn't take his cap off and unfold a wealth of curls in the last reel. Her success in this part is striking.

"Together" is an exciting tale of a grasping old executor who seeks to keep the brother and sister apart in order that on a certain day and date he may lay claim to their fortune. It is not until the last minute that the old man is put to route, and the two young people come together and find their fortune intact. There is a pleasing romance running through the five reels of this picture, and the introduction of a kind-hearted crook allows room for good suspense and heart interest. In fact, "Together" is a picture that is ideally balanced from start to finish.

It was written for Miss Mersereau by Lewis Wolheim, and produced under the careful direction of Oscar A. C. Lund, one of the oldest directors in the business from point of experience. Miss Mersereau receives capable support from Chester Barnett, Lindsay J. Hall and Bernard Randall.

CATCH LINES

Violet Mersereau essays a dual role—different from the usual one—for she plays sister and brother.

Violet Mersereau, popular Bluebird star, returns to the screen of the ———— theatre after an absence that has made all our hearts grow fonder toward her.

Miss Mersereau plays mother, daughter and son. There is one scene in which she appears on the screen in each character—one of the most remarkable achievements yet recorded by the motion picture camera.

"Together" can be applied to this picture in other respects than its title. For one thing it brings the patrons of the ———— theatre and Violet Mersereau together again after quite a long separation. Don't miss this change for a reunion!

Violet Mersereau, the popular Bluebird star, in her latest and best picture for this company.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is an attractive portrait of Violet Mersereau; two three-sheets and two six-sheets on this production. All paper is printed in the attractive style of past Bluebird subjects. The colors are good, the lettering striking and the selected scenes most suitable for this type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills of the usual standard sizes supplied by Bluebird exchanges on this production. These are suitable for framing and form an attractive lobby display. A title card is supplied with each set.

AVERTISING CUTS:—Scene cuts are provided on this production in one and two-column sizes. These can be used in either the text or advertising columns of your newspapers, and are also suitable to use in any special advertising you may get up for the house. There are also stock star cuts of Violet Mersereau always procurable at the Bluebird exchanges.

SLIDES, music cue sheet, window cards and press sheet are among the accessories procurable of this production as on all Bluebird offerings.

SUGGESTIONS

Violet Mersereau and the three roles she essays at one time or another through the run of this production are the points to feature in all advertising. If Miss Mersereau is a favorite in your section, don't fail to spread yourself on this picture, for it is the first new one she has appeared in for a number of months.

The fact that she plays three roles—mother, daughter and son—offers you an opportunity to get in some striking lines in your newspaper advertising. She appears in one scene in all three characters—quite a feat; while in addition to this her other parts are widely different. Not only does she remain a boy in one character, but it is said that she plays this role skillfully. Looking at this picture from these angles, it appears unusually different from the usual dual role release.



One-Column Cut at All Bluebird Exchanges

"The Forbidden City," with Norma Talmadge

(Select—Released in October. Length, 6500 ft. Directed by George Scarborough)

PERSONALLY, I consider this production a masterpicce. There are three factors in it that make me come to this conclusion. One of them is the most realistic Chinese atmosphere, accomplished by the use of elaborate settings, impressing the mind as being an exact reproduction of originals, and the real Chinese costuming, the kind worn by wealthy Mandarins and other Chinamen. The second is, the interesting story, barring two points on which there might be a difference of opinion. The third one is, the almost unequaled emotional acting of the star, including that of the capable supporting players who impersonate the Chinese Emperor and the Mandarins in the most convincing manner ever attempted on the screen by players of the white race. You can't tell them from real Chinamen.

The story is divided in two sections. In both of them the leading parts are played by Norma Talmadge. In the one she is the mother, while in the other, the daughter. It starts in Pekin, China, introducing the heroine as a young girl, the daughter of a Mandarin, who has fallen from the grace of the Emperor. She meets the assistant secretary to the American representative, and they fall in love.

To win back the Emperor's grace, the father promises him the hand of his beautiful daughter. At the presentation it becomes known that she has a child, the result of the union with the American. The Emperor orders the execution of the father and the lancing of the daughter. The baby is kept to be brought up in scorn. The lover, unable to communicate with his sweetheart, comes to the conclusion that she has been done away with. Just then he is transferred to another post.

In the other section, which takes place eighteen years later, the daughter, aided by a Chinaman, escapes to Manila. There she becomes a nurse, meets her father, who is the Governor General, and marries his ward.

The points that may cause difference of opinion are the following. It is not made clear whether there was any legal marriage performed between the hero and the heroine, in the first part of the picture. The impression left is that the child is the result of pure love.

It should be a known fact to the producers by this time that a number of you, limited though it may be, will not play a picture that exhibits an illegitimate baby. It is not wise, therefore, to leave this point ambiguous, thus embarrassing such among you and doing harm to your business, when a few words in one of the subtitles could make it clear whichever way it should be preferred.

The other point is the death of the heroine, at the end of the first section. The Emperor's guard, hidden behind curtains, thrust lances into her body, killing her. Such a scene will undoubtedly be considered too horrible by a great many picture patrons. There are more than one close up scenes showing the dead body, where one would suffice to produce the dramatic effect. Both of the above referred to points could be easily remedied.

This picture will undoubtedly please all picturegoers, excepting those who, on account of racial prejudices, are prevented from rendering the right verdict, based solely on its merits. The employment of several Chinese children, used as companions to the heroine, is quite amusing.—*P. S. Harrison.*

"Double Crossed," with Edith Roberts

(Bluebird—Nov. 18. Directed by Tod Browning)

THIS is a delightful little romantic drama with light comedy contained in some of the situations. It is not a big picture, but will furnish pleasing entertainment to care-worn minds.

The story is by Joseph Franklin Poland. It introduces the heroine as a young girl of a romantic disposition, who runs away from home to lead the life of a wandering gypsy. She has quite an adventurous career. She meets a young man, but she tells him he is not gypsy-like and romantic enough to suit her. Thereupon he stages a fake scene with several crooks dressed as gypsies, and himself the leader. But his seconds actually rob a bank during his absence. This furnishes a real thrill toward the end of the picture.

The little dog that is used furnishes a great deal of the entertainment.

This attraction is clean and should prove satisfactory, especially to high-class audiences. Length, 5 reels.—*P. S. Harrison.*

Latest Christie Comedies

(One Reel Each—State Rights)

THE latest shipment of Christie comedies to be received in New York and shown for review was composed of five single reelers entitled, "Oh! Bobby, How Could You!" "Look Who's Here," "Does Your Sweetheart Flirt"? "Know Your Neighbor" and "Just Plain Folks." Of these, the third mentioned is the best. It is laid on one of the always decorative California beaches, and with a cast headed by Dorothy Dane and Bobby Vernon, and including Mildred Lee and Harry Edwards, revolves around the practical joke played on a young man by his fiancee and her friends to cure him of his flirtatiousness. It has several really amusing situations, handled in Al Christie's best style.

"Just Plain Folks," with the same starring team, is also a bright reel in which the family of the girl is possessed of the idea that the boy is marrying "it" as well as the girl he loves. Mr. Christie has served this plot a number of times heretofore, but he has treated it well here and it registers humorously from start to finish.

"Know Your Neighbor," with Jay Belasco, Ethel Lynne, Leota Lorraine and Harry Edwards, offers a fine opportunity for the fellow at the one-man orchestra to show her versatility as it concerns the crucifixion of music in a number of styles. "Oh! Bobby, How Could You"! and "Look Who's Here," respectively featuring Bobby Vernon and Dorothy Dane, Billy Mason and Ethel Lynne are also acceptable offerings well up to the standard which Mr. Christie has maintained for so long.—*Peter Milne.*

"Rosemary Climbs the Heights"

(American—Available at Pathe. Oct. Directed by Lloyd Ingrahm)

THE story in this picture is about the most dramatic ever furnished Mary Miles Minter. It is well constructed and maintains the interest tense throughout, especially in the last reel, where the heroine finds herself in a tight fix.

The acting of the boy, who is supposed to be a Russian, and cannot speak English, is remarkable. He is natural and convincing.

Most of the picture has been taken in a canyon with beautiful wood scenes forming the background.

This attraction is clean and offers satisfactory entertainment to all tastes.—*P. S. Harrison.*

"Light of Western Stars"—Dustin Farnum

(United Picture Theatres of America. Directed by Charles Swickard)

THE first thing pertaining to this production that will interest you as an exhibitor, is the fact that the plot has been based on one of the best known books of the American literature, by Zane Grey. The second, that Dustin Farnum, a popular star, is in the lead. Besides the above, however, the fact that it is a Western picture, ought to prove of additional interest, as these sort of subjects seem to be in demand right now.

As far as quality is concerned, it is excellent. The picture has been produced well, the beautiful desert scenes and cactus country used in it forming a fascinating back-ground.

The only fault one can find with it is the bad continuity in the first half of the picture. The situations seem to lack inter-relation. They appear rather spotty. There has been an attempt to tell too much of the book in sixty-six hundred feet. It is a fault, however, that can be easily remedied, before it reaches the exhibitor, by slightly altering some of the subtitles.

The fact that the last part of the production contains good dramatic values, with plenty of action of the plot offering thrills and suspense, will help one to forget whatever miner deficiencies there might be.

The picture is clean and should furnish a very satisfactory entertainment to all lovers of the Western drama, besides those who have read the book.—*P. S. Harrison.*

We Can Pay Attractive Prices for Old Moving Picture Films in Reels or Scrap

PETER LEONARDIS & SONS

132 Nassau St., New York City **55 to 59 River St., Newark, N. J.**

In and Out of West Coast Studios

By J. C. Jessen

Vitagraph News Bits

"The Iron Test" serial company, headed by Antonio Moreno and Carol Holloway, is going merrily on its way and has reached the completion of practically all its episodes. "Water and cliff stuff" has been the program for this troupe for the last two weeks.

Joe Rock and Earle Montgomery have started work on a new two-reel Big V Comedy under the direction of Gilbert Pratt.

Grace Darmond, leading woman for Earle Williams, is enjoying a vacation while Mr. Williams is in the East. Miss Darmond is taking advantage of this fact to visit all the mountain and seashore resorts for which California is noted.

Bill Duncan is completing the fourth episode of Vitagraph's "The Man of Might" serial.

Frank Smith, the first son of Studio Manager W. S. Smith at the Vitagraph Hollywood studio to enter Uncle Sam's service, wrote his father last week that he had been in his first battle and had "laughed, sweated, sworn and cried." Private Smith was a member of the 143d Artillery and later was transferred to the Nineteenth.

The Bessie Love company is back after two weeks of work on "The Dawn of Understanding" at Riverside on a chicken ranch. Working with untamed chickens (barnyard variety) is, in the opinion of Director David Smith, anything but an easy task. He is entirely satisfied with results obtained and had completed three-fourths of the picture before returning to the Vitagraph studio. "The Dawn of Understanding" will be Miss Love's first Blue Ribbon feature and is to be released November 4.

Fox Studio Doings

Miss Madelaine Traverse arrived in Los Angeles last week and arrangements were completed for her to begin work in some new William Fox productions at the West Coast studios. She leads the way of the migration of Fox forces from the Eastern studios to the West. The next stars to arrive, it is announced, will be Jane and Katherine Lee. Miss Traverse, it will be recalled, had the leading role in "The Callaiux Case," which was produced by Richard Stanton. Frank Beal has been selected as her director. The story selected for Miss Traverse has not been named.

Tom Mix will be seen in his next production as a two-fisted man instead of a two-gun man. His next picture will be titled "The Coming of the Law," and it will be filmed under the direction of Lynn Reynolds.

Gladys Brockwell returned this week from Balboa where she made several scenes in "Quicksands," her newest screen effort.

Live Triangle Items

Olive Thomas will appear in "Blood Will Tell." The play was written by Verna Aldrich, a Los Angeles girl. It was her first effort, and it was announced this week that she had been engaged to write other stories for Triangle.

Taylor Holmes set aside a few days this week at the Triangle studios to produce a one-reel propaganda film, which will be released by the Government during the present Liberty Loan drive. The title of the picture is "The Great Idea." It was written by Daniel Carson Goodman and shows Young America in the act of making a satisfactory disposition of the Kaiser. The subject is being directed by Lawrence Windom.

Paramount-Artcraft

Jesse L. Lasky has left for New York, where he will remain until about the middle of December, according to his own announcement before leaving. He said he would doubtless be able to announce some new plans for the Lasky-Famous Players studios in Hollywood before he has been in New York many weeks.

Ethel Clayton will finish her latest filmplay this week at the Lasky studios. It is the screen version of "Maggie Pepper," the vehicle made famous by Rose Stahl. The original play was written by the late Charles Klein. The direction is by Chester Withey.

Vivian Martin is working in a new play at the Morosco studios.

The title of Lila Lee's latest picture was announced this week at the Lasky-Famous Players' studios to be "Puppy Love," a story of young love entering into the lives of young people. Charles Murray, well known in Mack Sennett comedies as a slap-stick artist, is playing light comedy in Miss Lee's production. He is an Irish father, and his work in the new role has been praised by all who have seen him in action.

Bryant Washburn, who recently went to Chicago and New York, will return to Los Angeles the latter part of next week. He expects soon to begin a new picture under the direction of Donald Crisp.

About Metro Players

Bert Lytell's new picture, "The Spender," will be completed this week at the Metro studios. He plans to begin work on another production immediately.

Tom Moore and his company of Goldwyn players reached Los Angeles this week and immediately began preparations to produce at the Metro studios. The arrangement, it is understood, is only temporary. Moore made the arrangements to do the work at the Metro plant before leaving New York.

The plans for the proposed new Metro studios, as outlined by Richard A. Rowland, president of the Metro Pictures Corporation, on his recent trip to Los Angeles, are still being held up by the War Industries Board at Washington. If permission is granted the company to construct a new plant, options have been obtained on as many as three sites, it is announced.

Adeline Alvord, who has been working in the Metro scenario department, this week played a character part in May Allison's picture, "Thirty Days." Miss Alvord liked the acting so well that she may forsake writing for the screen.

Mae Murray this week made an aerial voyage over Venice, where she dropped Liberty Loan literature on the beach city.

Seena Owen has been engaged by Universal as Harry Carey's new leading woman. She will make her debut oppo-



Mme. Alla Nazimova, in "'Ception Shoals," Metro Production

site the Western star in the production tentatively called "Riders of Vengeance." She will be remembered for her work in Griffith and Fox productions.

Antrim Short, leader of boy detectives in the Jewel production, "The Yellow Dog," was this week cast for an important part in "Destiny," Dorothy Phillips' latest Universal filmplay.

Ben Wilson has started on the second of his series of one-reel comedies. "It Was Like This" is the working title. Neva Gerber is his leading woman. Wilson not only plays the leading role, but he will also direct the picture. It is a story where a drunken husband is faced by a wife who desires that he explain the contents of his pockets.

Announcement was made at the Universal studios this week that Molly Malone is to be featured in Universal comedies. Willard Louis will be her leading man. "Mixed Nuts" is the tentative title of the initial screen effort. Roy Clements, who has returned to the "Big U" fold, will direct the picture.

Carmel Myers this week finished a picture called "The Beautiful Mongrel." She plans to begin immediate work on a new subject. "The Beautiful Mongrel" was filmed under the direction of Thurston Hall.

Carl Laemmle, president of the Universal Film Manufacturing Company, attended a thirty-reel picture show at the Universal studios soon after he arrived in Los Angeles on his present trip to the West Coast. He spent six hours in the projection room.



Francis McDonald Is Starred by Triangle in "Tony America," a Current Release

Here and There

Farris Hartman, well known musical comedy star, producer and comedy director, was engeged this week by the L-Ko Comedy Company to direct Chai Hong, the Universal Chinese comedian.

Bobbie Dunn, formerly with Keystone and Sennett, has been engaged by the L-Ko Comedy Company. He will appear in support of Babe Hardy in "Blame It on the Ford." Frank Griffin is the director.

Announcement was made at the L-Ko studios this week that the company now has nine directors on its producing staff. They are Charles Parrott, formerly with Keystone and Fox; Frank Griffin, recently with Sennett and Keystone; Noel Smith, once with Sunshine; Craig Hutcheson, Universal and Keystone; Jim Davis, L-Ko and Universal; Vin Moore, L-Ko; Joe Le Brandt and Anthony Goldewey, formerly with Sennett and Keystone; Ferris Hartman, once with Keystone.

Director Bertram Bracken this week finished cutting the Henry B. Walthall feature, "And a Still Small Voice," produced at the National Film Corporation's studios.

Charles H. Christie has returned to Los Angeles from a visit to San Francisco. He heard few complaints about poor business, he said, and he added that there is plenty of patriotism in the northern city. Christie comedies are being shown in the Oakland Orpheum theatre, and he intimated that wherever Christie comedies are being exhibited business is better than ever.

Al Christie, of the Christie studios, this week became director of the bugle corps at the Hollywood Officers' Training School. He plans to increase the bugle corps from four persons to eighteen, and the number of drummers from six to twelve. In the meantime Director Christie has been asking these questions: "Are brunettes false?" "Should one beware of blondes?" He proposes to answer the questions by working the ideas into comedies for Earl Rodney, who is soon to make his Christie debut.

Announcement was made at the Christie studios this week that on the remainder of the Bobby Vernon pictures, which are yet to be released by the Christie company, will be attached a trailer showing Vernon attaching his own service star to the service flag of the Christie company. Vernon is now in the United States submarine service.

Clara Kimball Young's new picture, "The Road Through the Dark," is about one-third completed, according to announcement this week by Harry Garson, her manager. The subject is being filmed at the Sunset studios under the supervision of Marshall Neilan, with Edmund Mortimer as director. When this picture is completed Miss Young will begin the filming of "Cheating Cheaters," Mr. Garson said. It is the play in which Marjorie Rambeau scored such a success on the legitimate stage. Miss Young will remain on the Pacific coast through the winter, Manager Garson said.

Hollywood Hookum

OCT. 19, 1918 NEWS MORE NEWS

Whew! HOT!

Carl Laemmle is in town.

Cecil B. De Mille is in Indianapolis.

G. E. Jenks' regular name is George Elwood Jenks.

Bill Russell is expected down from Santa Barbara.

Bert Lennon had business in San Francisco this week.

Fair notice: Bill Hart has branded Broadway. Yes, and with a dress suit too.

Mary Miles Minter is Liberty Loaning on Tank "Liberty," and getting the money everywhere.

John Jack Gilbert, the juvenile, is one of the few to be with us, and he sure is a popular guy.

Triangle is the subject of many rumors relative to ins and outs of Aitkens, Lynch, and Davis.

Billie Rhodes was so happy when her first picture went over at Tally's, that she just "cried with happiness."

Al. Christie has gathered together twenty-five Liberty Blondes, who are aiding him in selling Liberty Bonds.

Bill Parsons has been seen about town, even though he was working at the plant this week with a number of Farmerettes.

Bert Lytell has won for himself "the marathon Bond talker." He talked for more than two hours without notes or hesitation.

Sessue Hayakawa received another letter this week. Yes, the lady said, "I just dote on the way you fight." Cave men please write.

Elmer Clifton found it necessary to take beach scenes for Dorothy Gish's "The Hope Chest," on one of the warm September days of the past week.

Al Ray has it easy these days, many of his scenes requiring him to be in bed, and he just goes to the studio at night, and is ready in the morning.

Edward Sloman is reported to be a serious man. All of which is accounted for by the fact he has resided in Santa Barbara for yea these past two years.

Tom Mix is going to show us what happened on the arrival of the Law in his next film play. It is intimated Tom may use a six-shooter in this picture.

Jack Cunningham has been heard from again. Yes, in loud stentorian tones. He advises HOOKUM he has just written "Two Gun Betty" for Bessie Barriscale.

Colonel Mary Pickford, it is rumored about, is to become a four-minute speaker, and as such will be the only woman representative of President Wilson in this branch.

Just how Kitty Gordon will be able to show her back in her first picture—a nurse's story—is a mystery, but here's a two-to-one bet the famous back will be there, maybe all draped.

Bess Meredyth was the first member of our film colony to be stricken with Spanish Influenza, and the next morning the Doctor said it was just the grippe that was so prevalent about Los Angeles.

Roy Stewart, pending his entrance at Astra studio where he is to be starred in westerns, is making a record as a Bond salesman. He is charged with even taking the money out of the people's pockets.

Fred Goodwins — pardon us, Sergeant Goodwins, tells this one on Scotty Cheethorpe who was formerly with Chapin. Someone asked Scotty what was the hour for dress parade on the boat, and he came back with "eight-thirty made up."

Gladys Brockwell used a spotlight on her automobile, and a small town constable caught her. When she went to say "good morning, judge," all the officials were out taking part in a Liberty Loan parade, and so she left her card and five dollars.

Dick Willis has littered up our desk with another poem titled "Matilda's Dramatic Career," in six verses. Inasmuch as the first and last words—Matilda's pictures—make good sense, the poem must be good.

Features---Current and Coming

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau)..... 5
Oct. 21. Hugon, the Mighty (Monroe Salisbury) 5
Oct. 28. All Night (Carmel Myers)..... 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish).....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special).....
Oct. 13. Such a Little Pirate (Lila Lee).....
Oct. 20. My Cousin (Enrico Caruso).....
Oct. 20. The Make-Believe Wife (Billie Burke) .....
Oct. 20. Gypsy Trail (Bryant Washburn)....
Oct. 27. Women's Weapons (Ethel Clayton).
Oct. 27. A Daughter of the Old South (P. Frederick) .....
Oct. 27. Mirandy Smiles (Vivian Martin)....

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford).....
Oct. 20. Snobs (Moore) .....
Oct. 27. The Cheat (Special).....

First National Exhibitors' Circuit, Inc.

Ambasador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Oct. 15. Why I would Not Marry.....
Oct. 15. 18 to 45.....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
Oct. 27. The Rainbow Trail (William Farnum) .....
Nov.10. The She Devil (Theda Bara).....
Nov. 24. I Want to Forget (Evelyn Nesbit).

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Oct. 22. Treat 'Em Rough (Tom Mix).....
Nov. 3. The Strange Woman (Gladys Brockwell) .....
Nov. 17. I'll Say So (George Walsh).....
Dec. 1. Fame and Fortune (Tom Mix).....
Dec. 15. The Sneak (Gladys Brockwell)....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Oct. 27. Tell It to the Marines (Jane and Katherine Lee) .....
Nov. 10. Virginia Pearson in "Buchanan's Wife" .....
Nov. 24. Caught in the Act(Peggy Hyland).

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Fort Pitt Theatre Co.

The Italian Battlefront..... 8

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Oct. 21. Thirty a Week (Tom Moore)....5 C. D
Oct. 28. A Perfect 36 (Mabel Normand)....5 C
Nov. 4. A Perfect Lady (Madge Kennedy).5 C D
Nov. 11. The Hell Cat (Geraldine Farrar)...

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —

(Plaza Plays)

Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
Oct. 21. The Law that Divides (Clifford).... —
Nov. 18. Mistaken Identity (Anita King).... —

(J. D. Hampton)

Sept. 16. Prisoners of the Pines (Kerrigan) —
Oct. 28. Three X Gordon (Kerrigan)..... —
Dec. 9. The Drifters (J. Warren Kerrigan). —

(Lillian Walker)

Sept. 23. Embarrassment of Riches (Walker) —

(Bessie Barriscale)

Oct. 14. The Heart of Rachael (Barriscale).. —
Nov. 25. Two-Gun Betty (Bessie Barriscale). —

(Louise Claum)

Oct. 14. Goddess of Lost Lake (Glaum)..... —

(Douglass Natural Color)

Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

Nov. 11. The Forfeit (Howe Peters-Jane Miller) .....

W. CHRISTY CABANNE

Nov. 4. The American Spirit (E. K. Lincoln) .....

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 2. The Silent Woman (Edith Storey), Metro 5
Sept. 9. Our Mrs. McChesney (Ethel Barrymore), Metro 5
Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
Oct. 27. The Temple of Dusk (Sessue Hayakawa) 5

Pathe Exchange, Inc

Aug. 11. The Ghost of the Rancho (Bryant Washburn) 5
Aug. 18. Winning Grandma (Baby Marie Osborne), Diando 5
Aug. 25. The Girl from Bohemia (Irene Castle), Astra .....C D 5
Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 20. The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Nov. 3. Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D

Select Pictures

Sept. 9. The Burden of Proof (Marion Davies) 5
Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 6. Her Great Chance (Alice Brady)... 5
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
Oct. 20. The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Oct. 20. Reckoning Day (Bella Bennett).... 5
Oct. 27. Love's Pay Day (Rosemary Theby). 5
Nov. 3. Deuce Duncan (William Desmond). 5
Nov. 10. The Silent Rider (Roy Stewart)... 5
Nov. 17. The Ragamuffin (Pauline Stark)... 5
Nov. 25. Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Oct. 21. Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Sept. 2. The Green God (Harry Morey-Betty Blythe) 5
Sept. 9. A Nymph of the Foothills (Gladys Leslie) 5
Sept. 16. By the World Forgot (Hedda Nova-J. Frank Glendon)..... 5
Sept. 23. The Girl of Today (Corinne Griffith) 5
Sept. 30. A Diplomatic Mission (Earle Williams) 5
Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Oct. 21. Everybody's Girl (Alice Joyce)..... 5
Oct. 28. Miss Ambition (Corinne Griffith).... 5

World Pictures

Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5
Oct. 7. The Appearance of Evil (June Elvide and Frank Mayo) 5
Oct. 14. The Road to France (Carlyle Blackwell and Evelyn Greeley)..... 7
Oct. 21. Just Sylvia (Barbara Castleton and Johnny Hines) 5
Oct. 28. The Grouch (Montagu Love) 5
Nov. 4. The Sea Wolf (Louise Huff with John Bowers) 5
Nov. 11. The Man of Bronze (Lewis S. Stone) 5
Nov. 18. Hitting the Trail (Carlye Blackwell and Evelyn Greeley) 5
Nov. 25. The Zero Hour (June Elvidge and Frank Mayo) 5

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Oct. 21. Why Husbands Flirt.
Oct. 28. Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts
Released one a month.
June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune.
May 20. Parson Pepp.
May 27. The Ring and the Ringer.
RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Gretchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison) .....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale).
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America.....6
July — The Isle of Intrigue.....6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2613)

Short Subjects Current and Coming

Josh Binney Comedies
(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures
Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.
Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.
Oct. 13. Tell That to the Marines (Flagg)....2 C
PARAMOUNT BRAY PICTOGRAPHS
Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Oct. 20. Building the Eagle Boat.
Oct. 27. Development of Big Gun Construction.
PARAMOUNT BURTON HOLMES TRAVELOGUES
Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Oct. 20. Fiji Does Its Bit.
Oct. 27. Fire Walkers of Bega.
PARAMOUNT ARBUCKLE COMEDIES
Oct. 27. The Sheriff.
PARAMOUNT MACK SENNETT COMEDIES
Oct. 6. Beware of Boarders.
Oct. 20. Whose Little Wife Are You?
PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly
GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each
111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies
July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation
MUTT AND JEFF ANIMATED CARTOONS
Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company
BROADWAY STAR FEATURES
(O HENRY STORIES)
The Marquis and Miss Sally (Patricia Palmer. William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C
(WOLFVILLE TALES)
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D
BLUE RIDGE DRAMAS
(Ned Finley)
The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D
ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C
SNAKEVILLE COMEDIES
(One reel each)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.
ESSANAY SCENICS
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.
CHAPLIN COMEDIES
By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out.....2 C
JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D
JAXON COMEDIES
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C
JUDGE BROWN STORIES
Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D
RANCHO SERIES
In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D
CLOVER COMEDIES
From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
EBONY COMEDIES
Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C
INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event) .....:2000 ft.
PROGRESSIVE FILM
On a Fox Farm (Educational) .....1 reel
CRYSTAL FILM CO.
Romeo and Juliet.....2 C
CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C
HIGRADE FILM ENTERPRISES, INC.
Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C
OFFICIAL WAR PICTURES
(Committee on Information)
Our Bridge of Ships.....2 Sc.
SCRANTONIA PHOTOPLAY CORP.
Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C
AMERICAN RED CROSS
The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
RAINBOW COMEDIES
Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.
CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)
July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
Oct. 21. A Pair of Pink Pajamas.....2 reels
Oct. 28. The Jelly Fish.....2 reels
Nov. 4. You Know What I Mean.....2 reels

King Bee Comedies
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System
MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....
ESSANAY
June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.
LINCOLN-PARKER WORLD TRAVELOGUE
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation
METRO-DREW COMEDIES
Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation
STRAND (BILLIE RHODES)
July 1. Miss Informed .....1 C
July 8. Her Disengagement Ring .....1 C
July 15. Like Mother Made.....1 C
July 23. On Her Account.....1 C
July 29. She Almost Proposed.....1 C

Sept. 17. All Kinds of a Girl.....1 C
Sept. 23. A Maid and a Man.....1 C
STRAND (ELINOR FIELD)
Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Oct. 22. Just Home Maid.....1 C
OUTING-CHESTER PICTURES
To be issued one a week
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....
OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....
SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Oct. 20. Winning the War, No. 1.....1 Top.
ROLIN COMEDIES
One Reel a Week
Sept. 29. Swing Your Partners (Lloyd)...
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
Oct. 20. An Enemy of Soap (Toto).....
Oct. 27. Nothing But Trouble (Lloyd)....
Nov. 3. Just Rambling Along (Laurel)..
Post Travel Series
Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
Oct. 20. On Caribbean Lapped Shores.....
Oct. 27. Sumatra .....
THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
Oct. 20. France's Dusky Warriors.....
Oct. 27. Britain's Naval Air Power.....
Nov. 3. Polish Troops in France.....
BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....
"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.
"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.

Triangle Distributing Corp.

TRIANGLE COMEDIES
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
KEYSTONE RELEASES
May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady. Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918
NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel
Wednesday, September 4, 1918
L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C
Monday, September 16, 1918
NESTOR—Pat Turns Detective (Pat Rooney) .....1 C
Wednesday, September 18, 1918
L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C
Monday, September 23
NESTOR—The Slow Express (Victor Potel(.1 C
Wednesday, September 25
L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C
Monday, September 30
NESTOR—Parted from His Bride (Kerrigan) .....1 C
Wednesday, October 2
L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
Monday, October 7
NESTOR—His Royal Nibs (Comedy Cast).1 C
Wednesday, October 9
CENTURY—Untamed Ladies (Alice Howell),2 C
Monday, October 14
NESTOR—Perils of the Parlor (De Haven)..1 C
Wednesday, October 16
L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C
Monday, October 21
NESTOR—The Love Craze (Florence Lawrence) .....2 C
Wednesday, October 23
L-KO—Painless Love (Babe Hardy).....2 C
Monday, October 28
NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C
Wednesday, October 30
L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C
WESTERN AND RAILROAD DRAMAS
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
Oct. 19. The Husband Hunter (Neal Hart).2 C
Oct. 26. The Dead Shot (Helen Gibson)..2 C
Nov. 2. The Silent Sentinel (Helen Gibson).2 D
UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday
LYONS-MORAN STAR COMEDIES
(One reel each)
Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Oct. 21. Why Worry?.....
Oct. 28. Maid Wanted .....
SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 1. Fourteenth Episode (Hell Let Loose).
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).
"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Oct. 21. Twelfth Episode (Caught by Wireless).
Oct. 28. Thirteenth Episode ($500 Reward).
FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Oct. 28. Fifth Episode (Repairing War's Ravages).
BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.
BIG V SPECIAL COMEDIES
Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode).
July 15. Out of the Web (Fifteenth Episode).
A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).
THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....
WHARTONS, INC.
The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2611)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels
UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

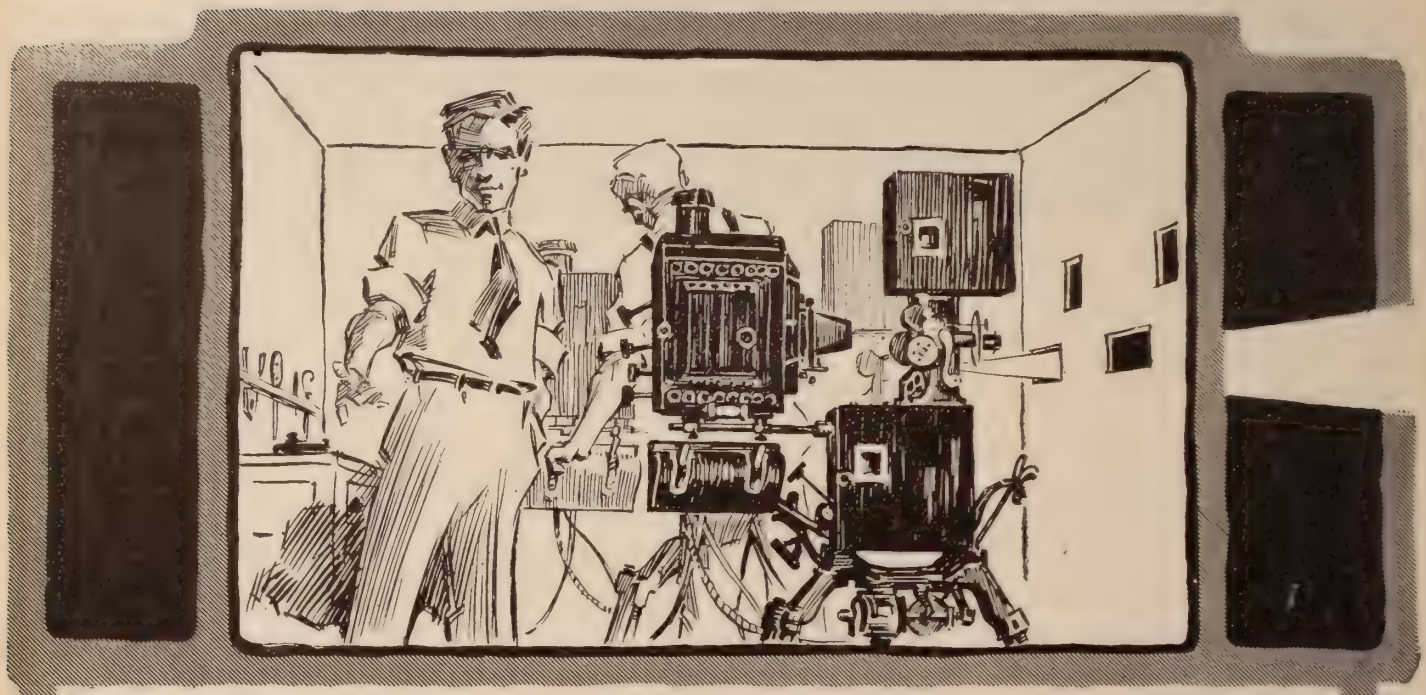
Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

Western Import Co.

Mickey (Mabel Normand).



Projectionist Ray says:

"S. R. O. is the magic sign to Exhibitors. Want a line on it? Get a line on **POWER'S** and you'll get a line "out in front" by using 'em.

"The magic is right here in the projection room. I've been travelling the projection route for years. I'm always on the main line with signals set 'clear' for prosperity, 'cause I always use a **POWER'S**. I'm never side-tracked and nothing ever passes me, 'cause, with a **POWER'S**, I'm 'SPECIAL.'

"POWER'S means

SURE **R**ESULTS **O**BTAINED

Buy a Liberty Bond and Unbond Liberty

"IT PUTS THE PICTURE ON THE SCREEN"

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Theatre Grows from Side Issue to Main Business

WAR'S booming of the picture business has prompted the resignation of Manager Ralph W. Crocker of the Star theatre, Elgin, as cashier of the The Elgin Daily Courier, which took effect October 1.

For the past four years Mr. Crocker has held the position with the newspaper. Three years ago he acquired the Star and operated the playhouse as a side business issue. A year ago he sought to give up the cashier position, but was persuaded to keep it longer. This fall rapid increase of business urged that he devote his entire time to the Star management and prompted acceptance of his resignation.

Constantly increasing attendance at his theatre as well as numerous new duties arising with war tax difficulties has made it imperative that Mr. Crocker devote his entire time to the playhouse.

Upon acquiring the Star three years ago, Mr. Crocker made extensive remodeling and renovating and opened it with vigorous campaign to make the theatre a popular one. He succeeded beyond expectation. Despite war conditions, affecting every sort of business, the attendance figures of the Star have shown a rapid and steady increase. If possible to secure building permit and materials, Mr. Crocker plans to increase capacity of his building before cold weather comes.

Mr. Crocker's playhouse has struck a medium in picture offering between high price and cheaper productions and exercised it to great popularity. The manager has kept alert to changing events in the screen world and alive to possibilities in his own scheme of management and is probably the best informed man on the picture business in the city of Elgin.

Dubuque Exhibitors Draw Through Lobby

DUBUQUE exhibitors are going in for lobby display advertising to a great extent. Manager Yount of the Family theatre leads them by the number and variety of his posters, although at times he has so many so as to make his lobby seem crowded. But crowded or not, they attract the desired attention, and are the means of increasing his patronage not a little. Manager Billos of the Princess and manager Boyle of the Dreamland also carry out this method of advertising, but the Princess has the advantage of having a roomier lobby, and is able to have a greater number of attractive displays. The Grand and Majestic also make use of these publicity getters, but the Grand has a tendency to specialize in bill board posters, while the Majestic turns to unique window displays for its most catchy advertising method.

Elgin Gets Children's Matinees at Temple

MONDAY afternoon Children's Matinee are an innovation at the Temple, Elgin. The first of these was offered Monday, September 30, and drew excellent patronage. The performance follows the first regular matinee which begins at 2:30 o'clock. The customary run into second show about 3 o'clock is done away with and a new performance begun at 4 o'clock. Manager Fay in this way increases rapidly growing popularity of his "Kwantity, Kwality Kombination" program of Mondays. He plans this to attract the fan who likes the thrills and the "wild and wooly," offering at the present time the serial "The Bull's Eye" with Eddie Polo; to tickle the youngsters who like a laugh, offering them a Fatty Arbuckle or other good comedy reel; to please the patron who likes moderation in his showing him a Judge Brown story, and to please everybody alert to the times by reviewing current history for them in the Universal weekly. The "Kombination" program is a good first-of-the-week puller.

Dubuque Public Backs Up Exhibitors

DUBUQUE is a great picture centre. The theatres are always crowded, for the majority of people argue that in attending a picture show they are helping the government by paying their taxes more than if they stayed at home.

The Dubuque exhibitors have not greatly increased their rates; some of them, the Family and Dreamland, still hold to their old rates of ten cents for adults and five cents for children, not including the war tax. The Princess was forced to raise rates to fifteen cents, tax included, but this doesn't take away from their patronage, for showing the pictures that they do, the people would come at any price. The Grand holds to the old price except when special pictures are shown, but even then the rates could not be called high.

Elgin Feels Influenza Scare and Loan Drive

GLOOM perched itself in offices of Elgin theatre managers the first week in October.

Combination of the Fourth Liberty Loan drive and the Spanish influenza epidemic hit box office receipts a hard whack. Liberty Loan urges on ever street corner, in every window, at every meeting and service, drew every possible cent from citizens who immediately began to curtail moving picture indulgence as economy.

Several doctors in the city prohibited children from attending the picture shows, curtailing the attendance at matinee performances most noticeably.

THE CENTRAL STATES

October 19, 1918

Gathered in Green Bay

"THE GEEZER OF BERLIN" was played three days, October 2-3-4, by proprietor S. Thirion at the Royal theatre. It drew fair-sized audiences.

"THE SHOOTING OF DAN McGREW," with Edmund Breese, was given at the Colonial theatre September 29.

CLARA KIMBALL YOUNG was the attraction at the Grand theatre October 3-4 in "The Marionettes," a Select film. The star pleased her audiences.

ETHEL BARRYMORE was a favorite with audiences at the Colonial theatre in the Metro production, "Our Mrs. McChesney," which was offered September 30-October 1.

MADGE E. EVANS and John Hines played in the World film, "Neighbors," at the Royal theatre October 4.

"HEARTS OF THE WORLD," the Griffith masterpiece, was presented at the Orpheum theatre September 30-October 1-2-3-4 and was acclaimed truly great by audiences after each showing. It is the belief of the Liberty Loan campaign managers that the picture was a factor in securing increased subscriptions to the fourth loan from many individuals who saw it and saw before them scenes of devastation in France and were impressed with the suffering of the people of that country brought on by the German armies.

BESSIE BARRISCALE played in "Maid of the Storm," a Paralta picture, at the Colonial theatre October 2-3.

WILLIAM DESMOND was seen at the Royal theatre October 3 in the Triangle film, "Old Hartwell's Cub."

FRANKLYN FARNUM appeared in "Fast Company" at the Royal theatre October 2.

FRANK KEENAN and Charles Ray were presented in "The Coward" at the Grand theatre October 1-2-3.

"JUST FOR TONIGHT," a Goldwyn film, was screened at the Colonial theatre October 4. Tom Moore was in the leading role.

New and Old Films CLEANED and CONSERVED
A. TEITEL
112 North La Salle Street, Chicago, Illinois

Central States Edition Brings Results Promptly and Plentifully

Strand in Madison on Marcus Heiman Circuit

THE NEW STRAND has been added to the Marcus Heiman circuit in Madison, Wis. The opening which took place last week brought to Wisconsin a photoplay house that is the acme in perfection and is on a scale with the new Rialto of Racine, Wis., which opened the previous week.

The new theatre will seat 1,500 people and was constructed at a cost of $200,000. The building is 80 feet wide and 150 feet long.

Decorations on an elaborate scale lend beauty to the interior. The aisles and foyer are carpeted with lavender velvet and lavender and oyster colored draperies are hung on the stage front and the windows to harmonize with the color scheme followed throughout the building. The theatre is not equipped for vaudeville and legitimate shows, and is exclusive in design. It is the pattern of the Robert James Adam Period of almost a century ago. The Staunton Company, Chicago artist decorators, have carried out a wonderful color scheme. The stenciled walls are of cameo effect and medallions in relief. The seats are also in gray and are upholstered in a darker shade of the same color.

Modern and fireproof in every way, the theatre can be emptied in less than three minutes. Exits on all sides, 14 in number, make it easy to clear the theatre at the end of every performance, or in any emergency.

The building is equipped with the most modern ventilating and heating system obtainable. The heat is sent up through the floor and under the seats by means of hot air pipes, and a large ventilator in the ceiling makes for the cleanest of air conditions. In less than 10 minutes the air in the theatre can be completely changed.

A beautiful pipe-organ is built in the walls on both sides of stage screen. It will be operated by a Chicago organist, Mrs. Lynn.

The architectural work was done by the Rapp and Rapp Company, of Chicago, and is under the direct supervision of James R. Law, Madison architect.

The theatre will be under the management of Arthur P. Desormeaux. He has been in the show business for 12 years, during which time he has been employed in the Fox Film Corporation, the Mutual Film Company and the George Klein Company in the capacity of manager. He has had charge of film exchanges in many places including the Indianapolis territory.

He announces the best and latest of the Paramount-Artcraft picture productions will be shown daily. The same prices will prevail in the evenings as in the afternoon.

The opening day's program featured Bryant Washburn in "Till I Come Back to You," a picture with scenes laid in Belgium. In addition, Mack Sennett pictures and a Burton Holmes travelogue were shown. The first Sunday, five thousand people packed the theatre for the five performances.

The pictures will change three times weekly, on Sunday, Wednesday and Friday. On each of these days there will be a press review at 10 o'clock.

Marcus Heiman also controls the Orpheum, a vaudeville house in Madison, which is under the supervision of Harry Bryan and the Fuller Opera House which shows legimate and pictures. The latter place is under the direction of Hugh Flannery.

Floyd Gibbons, the Chicago Tribune war correspondent, was in Madison during the week of September 30 and spoke before large audiences at the Fuller Opera House.

Commission on Picture Censorship Launched

MOVIE board will quiz producers. Wm. A. Brady, first witness, asked to appear. A permanent organization has been formed and an invitation will be sent to moving picture producers to appear and air their complaints. A committee consisting of Judge Harry Fisher, Rev. F. G. Dineen and Mrs. Guy Blanchard was appointed to formulate rules for the commission. Civic, religious, juvenile, reform, negro and other organizations will be invited to appear before this commission.

They Say in Chicago That—

FRANK ZAMBRENO, head of the Unity Photo Play Co., is breaking records in booking the "Vigilantes" the picture that he has just bought the Illinois State rights of, from the Bear State Film Co.

MAX ASCHER left for Jefferson Barracks, October 1.

CHARLES H. CAMP, of the Plaza theatre, Mt. Vernon, Ill., has been in Chicago, looking over his bookings.

PETE WALES, manager of the Wales theatre, Lanark, Ill., has been in Chicago on business for the past few days.

ARON JONES has returned from New York under the weather with the grippe.

TOM GILLIAM, former manager of the Centenial theatre, Warsaw, Ind., is now connected with the Central Film Co. in Chicago.

A NEW HOUSE is being erected at Collinsville, Ill., with a seating capacity of 1,400 people.

THE NEW GEM THEATRE, at Lichfield, Ill., opened October 1st.

HARRY WEISS, of the Central Film Co., has been using a sticker on all mail for the past month, "Help win the War. We have released our salesmen for war duty. Book by mail."

WALTER R. SKATES, one of the oldest film men in the business, for many years manager of the Chicago office of the General Film Co., is now the Chicago manager of the Paramount Pictures.

F. M. BROCKELL, who left Chicago by auto, recently with his wife and child, has reached St. Louis safely, and is in charge of the Goldwyn office of that city.

BRYANT WASHBURN passed through Chicago October 4 on his way back to the coast, and was the guest of honor at a dinner given at the Hotel Sherman by Max Goldstein, head of Artcraft Chicago office.

HOWARD F. BRINK, manager of Sherry Service, Chicago office, reports bookings big on their production, "Romance of the Underworld," which had a two weeks' run on Madison street recently.

"RED BLOOD & YELLOW," Gilbert M. Anderson (Broncho Billy) production, has been playing a full week in the loop houses.

ED MOTTLER, long connected with the Pathe Chicago office, just died—a victim of Spanish influenza.

W. C. LAMOREAUX, manager of the Rialto theatre, Racine, Wis., was in Chicago to attend the opening of the Balaban & Kaatz Riviera, and saw that his "Pal Joe Koppel," manager of the house, got a good start. Lamoreaux says, "Pals First."

EUGENE DUFFY, for many years with the Chicago Mutual office, passed away after a three days' illness—Spanish influenza.

OTTO ALLINGER, broker of the Sherry Service, has reported back on the job after two weeks' illness.

MANAGER R. W. CROCKER, of the Star theatre, Elgin, has been in Chicago, looking over his bookings.

HAROLD WALLICK, Indiana salesman for Metro out of the Chicago office, died at the hospital in Bluffton, Ind., after a very short illness.

MISS BERNADETTE McLAUGHLIN, of the Sherry Service, Chicago, is kept so busy nowadays she doesn't even have time for lunch. The Chicago office of this service is doing a splendid business.

MAX LEVY, Metro Chicago office, reports that the bookings on Harold Lockwood picture, "Pals First," way to the good.

CHICAGO OFFICE of the Universal Film Corporation is 100 per cent patriotic. Each and every employee of this office has taken a $100 Fourth Liberty Loan Bond.

THE FOLLOWING SIGNS, which appeared recently on the front of a single Madison street moving picture theatre, on one day have caused the most unfavorable comment in all directions: "The Home Wrecker," "The Underworld Cafes of a Large City," "The Things Forbidden Are the Things Desired," "She Neither Loved, Honored or Obeyed." "Do Not Absolutely Forbid Anything," "The Forbidden Things Are the Things Desired." Some line up for one house for one day!

AMERICA'S ANSWER, the second official war picture presented by the United States Government, has just closed a most successful engagement at Orchestra Hall.

MR. MAX HERZ, of the Silee Film Exchange, is on a business trip East—looks like some new pictures coming this way.

IRVING MACK, publicity manager of the Universal Film Exchange, Chicago, has many experiences in his endeavor to satisfy the exhibitor's demands. A manager rushed into his office looking for a music cue on "The Talk of the Town," insisting on getting it at once or he would cancel the picture. The Universal office had not received their music cues from New York, but he was enabled to furnish the music cue from the MOTION PICTURE NEWS just received. Mr. Mack says that he would rather be without an assistant by far than to be without the MOTION PICTURE NEWS.

Essanay Studios Not Closed, as Reported

C. F. CHANDLER, advertising manager of the Essanay Film Mfg. Co., of Chicago, has written MOTION PICTURE NEWS to correct an erroneous statement that gained circulation in the press recently. The statement was to the effect that the Essanay plant in Chicago had closed and would be devoted to war work.

Mr. Chandler, in his letter, said: "There is no foundation for this statement. The three Essanay studios are open and are being used for the making of pictures. While Essanay is not making a great number of pictures at the present time, it has no intention of abandoning the motion picture field.

"Essanay is doing some government work, the facts regarding which you will find in the enclosed story (story appears on another page of MOTION PICTURE NEWS). Publication of these facts, to counteract the erroneous statement, will be appreciated."

For the Pick of the Pictures

THE DOLL-VAN FILM CORPORATION

207 South Wabash Avenue
Chicago, Ill.
D. M. Vandawalker, Jr.
Vice-President

Merchant's Bank Bldg.
Indianapolis, Ind.
Henry Dollman
President

Dubuque News and Views

BETTY LEE made her debut at the Liberty theatre, Dubuque, Ia., Wednesday, September 25, in "The Triumph of Venus." A fair sized audience witnessed her initial appearance in this city.

"THE FLAMING OMEN," with Mary Anderson and Alfred Whitman, proved a good entertainment at the Family theatre Wednesday, September 25. These players are well liked in this part of the city; consequently manager Yount never has to worry about not having a large attendance when they are billed.

GLORIA SWANSON was featured at the Dreamland theatre Tuesday, the 1, "Shifting Sands," a five act Triangle photoplay that drew an average crowd.

WILLIAM S. HART continues to add to his popularity with the Family theatre patrons. He appears there at the rate of once a month, and his latest picture there "The Silent Man," shown September 28, was so well attended that the crowds threatened to rival even those who turn out to see Marguerite Clark.

THE Princess presented "True Blue" with William Farnum, Wednesday and Thursday, September 25 and 26. People may say "What's in a name?" but this photoplay proved an exception to the rule, for manager Billos played up the title of the picture to such an extent that it drew a fine crowd by itself, aside from the added value of its being a William Farnum picture. Altogether the name, the star, and the producer made this photoplay the theatre's most successful picture of the week.

"THE MARRIAGE LIE" with Carmel Myers, was shown at the Family theatre Thursday, September 26, to an unusually large audience. Since the stars first appearance here last winter, she has been a favorite; therefore manager Yount tries to get her pictures as often as possible.

GOLDWYN'S quaint little star, Mae Marsh, was featured at the Princess in "The Face in the Dark" for two days, Monday and Tuesday, September 30 and October 1. Miss Marsh's plays are always well attended, for she is so whimsical, so original, that it is a relief to get away from the heavier features and lose oneself for an hour or so, in one of these refreshing Goldwyn productions.

"MOTHER" with Elizabeth Risdon, held the boards at the Grand, Monday and Tuesday, September 30 and October 1. "Gripping" is the only appropriate word that could be used to describe this photoplay.

ANOTHER Selznick production, "The Eternal Sin" with Florence Reed, was shown at the Family Tuesday, October 1. While there was a good crowd at this picture, it was not so well liked as its predecessors; modern, live, snappy stories take in this neighborhood, not stories on this order.

"UNCLAIMED GOODS" with Vivian Martin, was scheduled as the Sunday, September 29, play at the Princess theatre, but the film did not arrive, so the management was forced to substitute for it "A Desert Wooing" with Enid Bennett. Numbers of Miss Martin's followers were disappointed, but manager Billos promised to secure the picture again at his first opportunity.

THE Liberty had a fine show on Sunday, September 29. It was "The Kid is Clever" with George Walsh, and turned out to be as good as the title was catchy. Mr. Walsh is getting more and more popular—his pictures insure for the exhibitor a big financial gain, increased patronage and the good will of his patrons who having seen a very satisfying photoplay, will make it a point to come more often to the theatre where the picture was shown.

"ALL MAN" with Harry Morey, came to the Grand, Sunday, September 29. Mr. Morey was good as usual, but he had the disadvantage of having a leading lady, Betty Blythe, who was entirely unsuited for the part she played.

FOX PLAYS have again taken the place of Triangle pictures on the Dreamland Sunday program. This week's feature was "Kultur," starring Gladys Brockwell. Manager Boyle advertised the picture extensively, featuring the name, and the result was capacity houses at every performance.

FANNIE WARD played at the Family theatre Sunday, September 29, in "On the Level." The picture drew very well, for Miss Ward is a favorite with all classes of people; then too, the fact that James Cruze played an important part added to the drawing power of the picture, since he has not been seen at this theatre since the showing of "The Million Dollar Mystery."

NEXT to "The Soul of a Woman," "Daybreak" may be classed as Emily Stevens' greatest play. In the picture Miss Stevens does more real emotional acting than a great many other actresses do in their whole career. She dominates the picture from beginning to end. Her leading man, Augustus Phillips, must also be given credit for his excellent work in the supporting role. The picture was shown at the Family theatre Friday.

THEDA BARA played at the Majestic theatre for three days, September 26, 27 and 28 in "The Clemenceau Case."

"THE DEVIL STONE," Geraldine Farrar's production, was put on at the Princess theatre Friday and Saturday, September 27 and 28, Miss Farrar has a very good role as the Brittany fisher maiden; Wallace Reid was also pleasing but one did not see enough of him. Tully Marshall played his part to the limit —he is one of the screen's leading character men.

MARGARITA FISHER played at the Dreamland theatre Wednesday, September 25, in "Impossible Susan," a photoplay with Miss Fisher at her best.

MANAGER YOUNT of the Family theatre has contracted for Goldwyn pictures and will start showing them during the month of October. The first booking is "Polly of the Circus" with Mae Marsh. There is no doubt that these pictures will prove extremely popular with the patrons of the North End theatre.

PARAMOUNT and Artcraft, Goldwyn and Select Pictures are proving to be the most popular productions shown at the Princess theatre. In the first place their stars are of the highest order, including such celebrities as Marguerite Clark, Mary Pickford, Madge Kennedy, Jack Pickford, Douglas Fairbanks, William Hart, Wallace Reid, Mae Marsh, Norma and Constance Talmadge and Elsie Ferguson, whose very names are sufficient to draw capacity houses. Again these companies stand for clean, high grade pictures—they have a standard, and they live up to it. In the third place one is always sure of a good entertainment, when these pictures are shown, for seldom if ever, do they turn out features that are not interesting

"A FIGHT FOR MILLIONS" shown at the Grand every Saturday, is getting to be quite popular. William Duncan has a large following of serial fans, since his appearance in "The Fighting Trail" and "Vengeance and the Woman," and consequently the Grand has big nights every time he is put on.

Elgin Items of Interest

ILLUSTRATED song features have been abandoned from programs at the Temple, Elgin. Inability to secure a good singer at moderate price is the prime reason, although their popularity was disputable, also.

"M'LISS" with "America's Sweetheart" went over tremendously at the Grand, Elgin, on Friday and Saturday, September 27 and 28. Elgin adores sweet Mary Pickford and laughed for many days after "M'Liss" over its quaint and fresh humor. Elgin also has confidence in and admiration of the name "Artcraft," and found this particular combination of play and star a very happy one.

TEMPLE fans were lavish in praise of Priscilla Dean in "The Brazen Beauty" attesting it one of the most attractive pictures of late weeks at this playhouse. It was shown Friday, September 27. "Vanity and Vengeance," a Katzenjammer comedy, and the Ford weekly completed the bill that day.

TWO Elgin theatres, the Grand and the Temple, are showing the Official War Review. It is exceedingly popular with the following of both.

WAR'S end and the lifting of the ban on building will find two Elgin playhouse managers breathing prayers of thanksgiving and hope. Plans for extensive remodeling of the Grand, the largest show house in the city and the original town "opera house," have been lying dust-gathering in Manager William B. Newman's desk for the past two years awaiting the government's permit to be used.

MANAGER RALPH CROCKER announced recently that he is ready to "hop to it" and make his playhouse, the Star, Elgin's original vaudeville house, more up to date and complete.

PROMINENT professional men and politicians of Elgin began their four minute speaking for the Fourth Liberty Loan in Elgin theatres the evening of Saturday, September 28. Through the opening days of the campaign managers of the four Elgin theatres followed request of the government and showed as many Liberty Loan films as could be obtained in exchanges.

FEATURES shown at the Temple, Elgin, the week of September 30 included the following: William S. Hart in "The Devil's Double," Gloria Swanson in "The Secret Code," "The Rebellion," Judge Brown story, the "Bull's Eye" serial with Eddie Polo, Louise Glaum in "Wedlock," Pauline Starke in "The Atom," "Beans," Margery Wilson in "The Hard Rock Breed," Mae Murray, Vod-A-Vil movies, in a Liberty Loan film, and Gail Kane in "Love's Law." News features were Official War Review and the Universal Weekly. Comedies were "Some Cave Man," "Winnie's Wild Wedding," Fatty Arbuckle in "Fatty's Wash Day," Montgomery Flagg's "The Superstitious Girl," Bronco Billy in "A Friend in Need," "Are Second Marriages Happy?" "Wives and Worries" and Elinor Field in "Her Friend, the Enemy."

MISS IRMA F. DU PRE, chief woman writer on the staff of The Elgin Daily Courier, has been secured as advertising copywriter for the Temple, Elgin. She began duties October 1.

THE first October week's bill at the Orpheum included: June Elvidge and John Bowers in "Joan of the Woods," "The House of Mirth," Constance Talmadge in "The Studio Girl," an Ebony comedy, "The Hypocrites" and Madge Evans and Johnnie Hines in "Neighbors."

Buy MORE Bonds

News of Fond du Lac Theatres

AFTER having had a successful run of five days at the Bijou theatre some weeks ago, Gerard's "My Four Years in Germany" was brought back for a repeat engagement Monday, September 30, and Tuesday, October 1. Both runs were good business producers.

MANAGER SMITH, of the Bijou theatre, has booked the new First National Exhibitors Circuit picture, "Italy's Flaming Front," which will be presented October 28, 29 and 30.

FOND du LAC patrons of the Bijou, who were delighted with "Tarzan of the Apes," are to have an opportunity to see the follow up picture at an early date. "Tarzan's Romance" has been booked by Manager Smith but the date has not been decided upon.

THE singing of the official Liberty Loan song continues to be a strong feature at the Bijou. The words are thrown on the screen and the audiences invariably sing with spirit. Incidentally they put a lot of good music into it.

COMMUNITY singing introduced at the Orpheum theatre several weeks ago has made such a strong hit with its patrons that Manager Ainsworth proposes to make it a permanent feature. Each program is featured by a parody on some well known song. All of these have caught the audience but it was left for the last one, "They'll Have an Irish Kaiser Over There" to literally raise the roof.

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In Springfield Theatres

THE SAVOY had one of the biggest days of the year on Sunday, September 29. Helen Gibson in "Danger Ahead," and a Mack Sennett comedy, "His Better Half," with Charlie Murray and Polly Moran, were the offerings. Monday, the Savoy had Gladys Leslie in "The Soap Girl," and a comedy; Tuesday, Taylor Holmes in "Uneasy Money"; Wednesday, "The Brass Bullet," chapter 6, a Universal Weekly and a Nestor comedy; Thursday, Priscilla Dean and Ella Hall in "Which Woman?" Friday, Charlotte Walker in "Just a Woman," and Saturday, Shorty Hamilton in "Denny From Ireland."

THE Liberty Loan drive had no effect on business on Sunday, September 29. There wasn't a theatre in the city that didn't play to enormous business, and some of them turned away hundreds. Money seems to be plentiful in spite of the high cost of living, and the motion picture theatres are getting better prices than at any time in their history.

THE Princess publicity department announces that the theatre has secured some special productions, which will shortly be presented. No information could be obtained as to what they were, the management thinking the news now would be premature.

THE EMPRESS, Pekin, North End Circle and Palace theatres, all neighborhood houses, are doing fine.

IT looked like a motion picture convention here one day last week. There were twelve salesmen in town at the same time, and maybe the theatre managers didn't hear about some truly remarkable and wonderful productions.

EXPRESS shipments are so uncertain that many of the theatres are having trouble getting the films in on time for the shows. The Royal was disappointed on Sunday, September 30, but as luck would have it one of the other playhouses happened to have a picture on the shelf and it was secured. The picture that did not show up was "Triumph of the Weak," a Vitagraph production with Alice Joyce. The Royal expects to show the following features for the week of September 30-October 5, if they arrive as booked: Monday, Mary Miles Minter in "The Ghost of Rosy Taylor"; Tuesday, Harry Carey in "Hell Bent," and Alice Howell in "Hoot Toot"; Wednesday, "Vengeance," a World film, and "Main 1-2-3," a comedy with Fay Tincher; Thursday, Manager Kerasotes expects to have a special feature; Friday, "We Should Worry," a Fox production with Jane and Katherine Lee, and Saturday, Bessie Barriscale in "Rose O' Paradise," a Paralta play.

"THE UNBELIEVER," the George Kleine picture which caused such a sensation when shown at the Princess last spring, has been secured by the Royal and will be shown on Monday and Tuesday, October 7 and 8. This photoplay probably pleased as well as any ever brought to Springfield, and the Royal should do a whale of a business with it as second run.

THE GAIETY AND VAUDETTE will show all of the Paramount and Artcraft Liberty Loan films, and the Gaiety will also have the Goldwyn productions. At this writing none of the pictures has yet arrived, but they are expected to start any day.

WISEACRES said community singing would never go in Springfield. You just ought to hear the folks sing after Mrs. Garry Westenberger, Harry Snape and William Dodd Chenery.

THE LYRIC bill for the week of September 29-October 5 was a very strong one. On Sunday and Monday Manager Loper had Virginia Pearson in "Queen of Hearts," a Fox production, and a Christie comedy. Both pictures met with the approval of patrons and good business resulted on both days. For Tuesday and Wednesday, "In Judgment Of," a Metro play with Franklyn Farnum and Anna Nilsson was booked, together with a Universal Weekly, and a Star comedy with Eddie Lyons and Lee Moran. The last three days will be given over to Constance Talmadge in "A Pair of Silk Stockings," the Select play with the advertising possibilities title. Theatregoers know "A Pair of Silk Stockings" was a wonderful stage success, but it has never been seen here. So Manager Loper counts on doing well with the picture when it arrives.

TOM MOORE made his debut as a Goldwyn star at the Gaiety on Thursday, Friday and Saturday, October 3, 4 and 5. "Just for Tonight" is the title of the offering, and it is most romantic. Tom Moore is a popular player here, and has been for many years, and everyone is pleased to know he is going to head his own company, instead of being just a leading man.

A STAR new to Springfield will come next Sunday, October 6, to the Gaiety. Fred Stone, known to every theatrical follower as one of the best of musical comedy comedians, will be seen in "The Goat," his first photoplay, and an Artcraft offering. There is no doubt but that Fred Stone possesses everything that goes to make a popular screen actor, and his coming will be eagerly awaited.

THE LYRIC has signed for the new Anita Stewart pictures, to be released by the First National Exhibitors' League.

THE SAVOY tried to get Charlie Chaplin's "Triple Trouble" for Sunday, September 29, and succeeded, yet Manager Kerasotes did not play the film. He did not get word that the picture was available until Saturday morning, and rather than put it on without proper advertising, cancelled it. The Savoy will show it on Sunday, October 6.

COMMUNITY singing has gone over big in Springfield. There is singing at some one of the playhouses every night, and patrons are taking to it with great gusto. If some of the song pluggers could arouse the audiences like the community singers can, there would be some big salaries drawn.

THE MAJESTIC used a lot of space in the newspapers boosting the opening episode of "A Fight for Millions," the new Vitagraph serial with William Duncan, Edith Johnson and Joe Ryan. The Majestic, which is controlled by Finn & Heiman, Chicago theatrical magnates, had pretty good luck with one of Vitagraph's other serials, "Vengeance and the Woman." This new play will be shown on Monday, Tuesday and Wednesday for fifteen weeks, opening on Monday, September 30.

THE GAIETY had one of the best week's business in the history of the theatre with Mary Pickford in "Johanna Enlists" and Mabel Normand in "Peck's Bad Girl." The Pickford picture ran four days and set a high mark. Manager Thornton was sorry that he was not able to play the film longer, as he things he could have held it at least one day more and done well. Bill Parsons in "A Widow's Might" was with "Johanna Enlists" and patrons thought well of it. "A Pullman Blunder" was on the program with "Peck's Bad Girl." This comedy was put in when "His Wife's Friend" failed to arrive. The Sennett comedy has been put back to a later date. Going back to "Peck's Bad Girl," folks thought it the best Mabel Normand picture that Goldwyn has yet turned out.

THE LYRIC has a very good week, September 22-28. On Sunday and Monday Harry Loper had Tom Mix in "Mr. Logan, U. S. A.," and it went over like a house on fire. Mix performed a bag of new tricks for this picture. The usual Christie comedy was also on the bill. On Tuesday and Wednesday Metro's "House of Mirth" was the feature. This picture had an astounding cast and was a really worth-while play. Henry Kolker, a former Quincy man, well known to many local people, played the leading male role and in his usual finished manner. A Lee Moran and Eddie Lyons comedy and a Universal War Weekly were also on the bill. For the last three days of the week the Lyric had Alice Brady in "The Death Dance," a Select play. This was an extra fine attraction and did big business. Miss Brady amazed with her ability to do difficult dancing and acted her part like it was written for her.

WHAT is considered the best program ever shown at the Gaiety theatre came to the playhouse on Sunday, September 29, for four days. Douglas Fairbanks was the star attraction, appearing in his latest play, "He Comes Up Smiling." The Gaiety advertised that this was the last play in which Fairbanks appeared in on the stage, and that the scenario right to the piece cost $10,000. After seeing the show one is convinced that it was worth every penny of the ten thousand. Most any motion picture fan will tell you that he would rather see a play with a good story than one with a lot of special sets and no story. "He Comes Up Smiling" was one hundred per cent. good, and the Gaiety started out to break all records the moment the box office opened on Sunday.

THE VAUDETTE played to tremendous business on Sunday, September 29, with Dorothy Dalton in "Vive La France." Folks who had stayed away from "Come On In" went back to the Watts' house to see Miss Dalton, and they were not disappointed in what they saw. "Vive La France" was a delight, intensely patriotic, and scored a big hit. It also served to introduce several new Ince players, and two of them made reputations. Edmund Lowe was liked as leading man, while Frederic Starr was greatly despised as the Germany army officer. Miss Dalton never acted better in her life than she did in this production.

FOR the last three days of the week of October 1, Manager Watts, of the Vaudette, had Vivian Martin in "Her Country First," a Strand comedy and Screen Telegram. Charles Ray will follow in "The Law of the North," his newest Ince play.

"THE UNCHASTENED WOMAN" was the Princess feature on Sunday, Monday and Tuesday, September 29, 30 and October 1. Grace Valentine and Frank Mills scored heavily, and the picture made a greater hit with Manager Kunz's patrons than "For Husbands Only" did, and that was a knockout.

THE VAUDETTE had a very fine four days with Marguerite Clark in "Out of a Clear Sky," on Sunday, Monday, Tuesday and Wednesday, September 22, 23, 24 and 25. While the picture was not up to Miss Clark's standard, it was enjoyed by all who saw it. Manager Watts had "Fatty" Arbuckle on the same bill in "The Waiters' Ball," one of the very funniest comedies the big fellow has ever done. Vaudette Screen Telegram completed a corking bill. Shirley Mason and Ernest Truex followed for three days in "Come On In," John Emerson and Anita Loos' Paramount production, but as neither of the stars are very well known here business was away off. No better picture has been seen on any screen in this city in a long time and it deserved capacity business. "The High Cost of Weddings," a Strand comedy with Elinor Field, and a Screen Telegram completed the program.

THE PRINCESS had five great big days, starting September 22, with "To Hell with the Kaiser," Metro's great patriotic picture. Admission was raised to fifteen cents for children and twenty-five cents for adults, and the management cleaned up. The photoplay gave universal satisfaction and not a single kick was registered against the advanced price. Hundreds were turned away on the opening day, the Princess not having a very great seating capacity—about 550—but it is thought that nearly all returned on later days to see the play. Adolph Kunz, one of the owners of the house, stated to Motion Picture News' representative that this picture broke the house record for attendance, exceeding the high mark of "The Unbeliever" and the record of "Hypocrites," shown here two years ago. This is remarkable, because "Hypocrites" was in four reels and ran only an hour, nothing being offered with it, and the admission was twenty cents. The doors were opened on several days at 11 a. m., and the attraction played here Fair Week, which is always the best week of the year.

LOUISE GLAUM came to the Princess for two days on Friday, September 27, in "A Law Unto Herself," her newest Paralta play. It was a fine production and pleased. Marie Dressler was on the bill in "The Agonies of Agnes," a new comedy.

"THE KAISER, the Beast of Berlin," Jewel's wonderful patriotic production with Rupert Julian, played its third engagement in this city at the Savoy on Thursday and Friday, September 26 and 27. The Gaiety had previously run the play for five days, and the Royal for three. Yet business was very good at the Savoy and Manager Kerasotes was very much pleased.

BEN ROVIN says he hates the Kaiser too much to play any picture with his name in the title. So Ben is booking in plays like W. S. Hart in "The Captive God," Dorothy Phillips in "Pay Me," "God's Country and the Woman," "The Girl Phillipa," and Ben is raking in the coin. A house that runs repeat pictures has it on the first run places in one respect—it can show only the sure-fire offerings. Any time a person goes into the Amuse-U he knows he is going to see something good, perhaps not brand new stuff, but always worth the money.

Additional News of Green Bay

SESSUE HAYAKAWA, the Jap star of the Paramount studios, played in "Hidden Pearls" at the Orpheum theatre Sept. 24-25. A Christie comedy, "Efficiency" was given in the same program.

"THE TRAIL TO YESTERDAY," a Metro, was presented September 23-24 in the Colonial theatre. Bert Lytell played the leading role.

OLGA PETROVA was screened in "A Daughter of Destiny" at the Colonial theatre September 25-26. The picture is a First National Exhibitors.

WILLIAM S. HART played in "The Tiger Man," a Paramount-Artcraft production, at the Orpheum theatre September 26-27-28-29.

NORMA TALMADGE, supported by Frank Mills and Eugene O'Brien, gave satisfaction in the Select picture, "De Luxe Annie" at the Grand theatre September 26-27-28-29.

MOTION picture houses in Green Bay co-operated with the Liberty Loan campaign organization during the whole week of September 22. "Four-Minute Men" were allowed to talk at every evening entertainment on the topic of subscribing to the fourth bond issue. The city staged some form of demonstration every day of the week and aroused the citizens to such a point that the city's quota of $1,244,100 was subscribed in two days. A service flag parade, in which 4,000 flags were carried by mothers, wives and sisters of men in service, was the week's feature.

CARMEL MYERS played in "The Wine Girl" at the Royal theatre September 25.

HENRY GOLDMAN, owner of the Colonial and Grand theatres, had motion pictures taken of a service flag parade held in Green Bay during the Liberty Loan drive September 27. Roy Hannan of DePere operated the camera during the parade.

"TO THE HIGHEST BIDDER," a Vitagraph film, was shown at the Colonial theatre September 22. The leading part was taken by Alice Joyce.

JUNE ELVIDGE, a World star, was presented at the Royal theatre, September 27, in "Joan of the Woods."

MABEL NORMAND in "Peck's Bad Girl," proved a star attraction at the Colonial theatre September 27-28. The film kept the audiences laughing practically all the time. The picture is a Goldwyn.

DOUGLAS FAIRBANKS was seen in "American Aristocracy" at the Grand theatre September 23-24-25.

ROY STEWART played in "Wolves of the Border" at the Grand theatre September 26.

Elgin Items of Interest

CLARA KIMBALL YOUNG in "The Common Law" began the first October week at the Crystal theatre, Dundee. Other attractions that followed included: Sessue Hayakawa in "Hidden Pearls," "The Mystery Ship," twelfth episode of "The Lion's Claws," Jack Pickford in "Huck and Tom," Billy West in "His Day Out," William Desmond in "Captain of His Soul," comedy, "His Nine Lives," J. Barney Sherry in "Real Folks," and the comedy, "A Game Gambler."

MANAGER GUS COOK, of the Crystal, announces for October 7 return engagement of Sergeant Arthur Guy Empey's "Over the Top." This picture played to big houses for two days in late August and drew immense crowds despite extreme heat. There has been clamoring for its return.

ON October 14 the Crystal will show "Pershing's Crusaders." This was shown at the Grand, Elgin, in early September and went big. Manager Cook has had many requests for the picture and anticipates good patronage.

"THE BRASS BULLET," a new serial featuring Jack Mulhall and Juanita Hansen, will begin at the Crystal, October 9. "The Lion's Claws" serial ended there the first week in October.

"TARZAN OF THE APES" was shown at the Crystal the evening of October 3. Regular admission prices of 11 and 17 cents were advanced to 15 and 25 cents for the performance.

THE ORPHEUM, Elgin, offered Anna Q. Nilsson and Franklyn Farnum in "In Judgment Of," the interesting telepathy play, Sunday and Monday, October 6 and 7.. Other pictures of the week were: Madge Evans and Johnny Hines in "Neighbors," Clara Kimball Young and her own company in "The House of Glass," Anna Luther in "Her Moment" and Barbara Castleton in "Heredity."

LATE RELEASES made up the large part of the Temple's second October week bill. For "Kwantity, Kwality Kombination" on Monday, including its special school children's matinee at 4 o'clock, Manager Fay offered the tenth episode of "The Bull's Eye" with Eddie Polo, the Judge Brown story, "I'm a Man," the latest edition of the Universal Animated Weekly and Fatty Arbuckle in "Fatty's Hard Day."

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Kennedy Handles Liberty Films on Coast

E. L. KENNEDY, formerly branch manager of the Pathe exchange, Los Angeles, took full charge last week of the booking of the thirty-five propaganda films released during the present Liberty Loan drive. He had as his assistant E. H. Watson, establishing his headquarters at the World Film offices.

He put eight-five prints to working, and on the first night of the big drive every one of the films was delivering its message to the public in some theatre in Southern California or Arizona.

He said he was receiving 100 per cent co-operation from the exchanges, who are releasing the films, as well as from the exhibitors everywhere in this territory.

Mr. Kennedy recently went from civil life into the United States Naval training station at the Los Angeles harbor, and consequently his uniform was conspicuous this week in the special work assigned to him. He estimates that between 750,000 and 1,000,000 people in this territory will view one or more of the thirty-five subjects being released by the government.



Mary Pickford, With Liberty Loan Officials, Photographed in Front of the Tank, Victory, Which Miss Pickford Christened at Los Angeles

Vitagraph Active for Loan on West Coast

VITAGRAPHERS have been among the most active Liberty Loan workers in the motion picture colony at Hollywood, Bessie Love, Blue Ribbon Star, and William Duncan, serial star, being the most energetic.

Miss Love, who is now engaged on her second Blue Ribbon Feature, began working on the Fourth Liberty Loan before she had completed her first Blue Ribbon Feature, "The Dawn of Understanding." She and her director, David Smith, so arranged their working hours that she was able to devote several hours daily to work at the Liberty Loan headquarters, and they also displayed a willingness to stop work any time the studio folk looked as though they wanted to buy a bond or even looked as though they hadn't bought one. The result was that during the first week of the drive Miss Love sold thousands of dollars' worth of bonds right in the studio at Hollywood.

Miss Love's Liberty Loan work is a continuation of war service begun eight month's ago, when she joined in the War Savings Service campaign and sold ten thousand dollars' worth of War Savings Stamps. For this she was awarded the War Savings Service Badge of Honor, Motley H. Flint, Los Angeles banker and chairman of the War Savings Committee, having publicly bestowed the badge on her.

"Bill" Duncan was one of the largest sellers of bonds in the Third Liberty Loan drive in Los Angeles and it was Vitagraph night at the Tank in the Angel City which helped to put it over the top in that campaign. This year Duncan started his work by leading his fifty cowboys, riders playing in "The Man of Might" in the big parade which inaugurated the Fourth Liberty Loan campaign in Los Angeles.

There was a blaze of yellow and red silk shirts and neck scarfs of every hue when the Duncan company gathered for the parade at the Vitagraph plant in Hollywood. "Bill" Duncan at the head of the horsemen, resplendent himself in western attire, led his chargers toward the traffic section of Los Angeles, where was scheduled the holding of the big parade which officially opened the Liberty Loan Drive in this Southern California City.

In order that his company might be in time to fall into line with the parade at its very out-set, Mr. Duncan had his company all made up and assembled on the lot at eight o'clock that morning, at which time they started out on location.

THE WEST COAST

Paris Theatre in Denver Changes Hands

A THEATRE deal of unusual interest and importance was closed this week, when the control of the Paris theatre passed from F. O. Browne to A. F. Meghan and his associates. The Paris was the second large, modern theatre structure erected in Denver, and stands near Eighteenth street on Curtis—Denver's celebrated "White Way."

No details of the transaction have yet been announced but possession has already been given to A. F. Meghan of the Strand, H. E. Ellison of the Princess and George Greaves of the Princess. These well known exhibitors have each been operating their respective theatres separately, and the new deal gives them complete control of four of the largest houses on Curtis street.

A manager has been installed at the Paris, which will be open as usual until material is on the ground for extensive alterations and improvements, which will be in keeping with the splendid interior decorations and equipment of the other three houses. It will be closed while the remodeling is being done and will then reopen with high class pictures and the name changed to the Rivoli.

The Paris has a seating capacity of 2,300 and has a $21,000 pipe organ. There is a 99-year lease on the ground and the construction and equipment of the theatre, involved an outlay of approximately $100,000. Considering advanced prices for material and equipment it could not be duplicated today for less than $500,000.

In Spokane Theatres

SPOKANE picture and vaudeville houses, by special agreement, kept their theatres closed until 4:30 Sunday afternoon, opening their doors only when the last section of the big Liberty Loan parade had passed along Riverside avenue, Spokane's main thoroughfare. The parade and patriotic pageant was filmed under the direction of Larry Trimble of the Washington Motion Picture Company, and shown at the Liberty theatre, Monday, Tuesday and Wednesday. The pictures were exceptionally good. The Sunday parade had the sanction of the ministerial association of the city, but the weather man frowned and sent rain. Dr. Clemmer, manager of the Clemmer theatre, had his Red-Head Club, 30 strong, in the parade and won much applause.

"HIT THE TRAIL HOLLIDAY," starring George Cohan, was the Liberty's feature offering.

"THE GARDEN OF ALLAH," a Selig production, starring Helen Ware, presented for the second time in Spokane, drew big houses at the Lyric.

CONSTANCE TALMADGE in "Up the Road with Sallie" held the boards at the Clemmer.

MARY MILES MINTER, the diminutive star, scored big at the Casino in "The Eyes of Julia Deep." Fatty Arbuckle shared the program honors, causing peals of laughter with "Fatty the Bouncer."

WILLIAM FARNUM was featured in "A Soldier's Oath" at the Class A.

DOUGLAS FAIRBANKS in "Mr. Fix It" was featured at the Majestic.

Lend the Way They Fight

Alhambra Takes Stamps as Admissions

EVERY patron of the Alhambra Theatre, Los Angeles, during the past week when "America's Answer" was shown for the third week, bought two thrift stamps, retaining one, and presenting the other for admission. The top price during the showing of the government film was fifty cents, and during the last week no sections were reserved. This equalized the price, inasmuch as the theatre asked but twenty-five cents for each admission. The feature, originated by Manager Fred Miller and Harry Leonhardt, proved very popular with the public, and the house enjoyed capacity business each evening of the week.

What Butte Is Doing

THEATRE attendance has been slightly affected by the I. W. W. strike, which however is now ended. The men have decided to return to work pending the decision of the war labor board as to their demands.

BUTTE theatres played an important part in the Fourth Liberty loan drive, four minute speakers appearing nightly at all of the local houses. The managers are aiding the government in every way possible as well as having to pay ten per cent of the gross as war tax and soon this will be doubled. The showman throughout the nation is doing more than a "bit" to help the cause along. Chairman Hinkle of the Silver Bow county minute organization is loud in his praise of the help given by the Butte theatre managers.

A MINIATURE AIRPLANE, a continual drumfire, semi-subdued, and a front that was warlike indeed formed the lobby display at the Orpheum this week when "Crashing Through to Berlin" was shown. Manager Levy raised the price during the showing of this super-feature to a quarter a throw. It was worth it and got the business.

ONE of the local newspapers which is not getting any theatre advertising advocated the closing of all amusement places on account of the Spanish influenza cases in Massachusetts and some other states many hundreds of miles distant. Its so-called news stories had a tendency to frighten people from attending the shows but no case of the disease has yet been reported here. However, the attempted blackmail did not work. If the "influ" should show here the authorities will of course do everything possible to keep it from spreading.

W. S. RAND of Minneapolis, with the General Film company, was a Butte visitor the past week.

"HEARTS OF THE WORLD" is again being shown at the Broadway, the return dates being October 2, 3 and 4. Needless to say that local theatregoers packed the big theatre on every exhibition.

W. A. IRELAND of San Francisco, with "Hearts of the World," is in Montana territory, in the interests of his big feature.

THE ANSONIA is adding two acts of vaudeville to its regular picture show program. The new system was inaugurated October 1. Manager Levy is thus back to his plan of a few years ago, the prices remaining the same, namely 20 cents for adults at the night shows.

FOR four days this week the Caillaux case, showing the execution of Bolo Pasha, crowded them in at the Rialto.

What Exchanges and Theatres Are Doing

GUY GUNDERSON, former branch manager of the Fox exchange in Los Angeles, and recently employed in the shipyards at Los Angeles harbor, was last week engaged as branch manager of the Kleine System. He succeeds E. L. Silcocks, who resigned his position with the Kleine System about two weeks ago. Mr. Gunderson announced that he would take up where Mr. Silcocks left off, and that his slogan would be "better business than usual."

E. H. SILCOCKS, who recently resigned as branch manager of the Kleine System, announced this week that he had accepted a position as salesman for Select Pictures. He said he considered a number of positions before accepting his present position. He will travel in southern California and Arizona.

THE CALIFORNIA THEATRE, just being completed on Main street, this week booked from Metro the three forthcoming Nazimova pictures, "Eye for Eye," "Ception Shoals" and "The Red Lantern." Special arrangements are being made to give the widest publicity to these subjects when they are released in Los Angeles, according to Manager Lamb of the Metro exchange.

POSITIVE ANNOUNCEMENT that Madame Nazimova has been signed with Metro to appear in a number of productions was emphasized this week by Manager Lamb of the Metro exchange in Los Angeles. He adds that to complete her program of pictures for Metro will require possibly two years of time. He was very emphatic in his announcement because, he said, there have been a number of rumors circulated stating that Nazimova had signed with other companies.

R. G. TURNER, special representative of Metro, after returning from a trip to Arizona where he registered 100 per cent in booking "To Hell with the Kaiser," announced plans for another invasion of Arizona. He will go to the neighbor state next week.

DAVID BERSHON, branch manager of the Universal exchange, was this week appointed to take charge of all Liberty Loan subscriptions from the various film exchanges. Mr. Bershon entered upon his duties immediately, promising that every exchange would go "over the top" before the drive ends.

QUINN'S RIALTO THEATRE on Broadway last week signed a contract with the Universal exchange for L-Ko comedies. The first subject under the new contract was shown at that theatre on September 29.

W. J. QUINN, salesman for Universal, returned this week from Bakersfield, Cal., with contracts with exhibitors at Bakersfield, Fellows, Maricopa and Taft for Jewel and Universal special attractions. He reported business as especially good in Bakersfield, one of the oil producing centers of California.

AS A BOX OFFICE ATTRACTION the Universal production, "Crashing Through to Berlin," is making a record in this territory, according to reports received from various theatres that have shown the pictue. Manager Bershon of the Universal exchange was much gratified this week with the letters on the subject he has been receiving.

SOL. L. LESSER, of San Francisco, who spent nearly two weeks in Los Angeles, left this week for the northern city, after holding a number of conferences with prominent producers of Los Angeles. He said he had made arrangements for better co-operation with Los Angeles exhibitors, but he declined to discuss the details of such arrangements. It is understood that he is negotiating with D. W. Griffith for "Hearts of the World," but he said he was not ready to talk of this matter.

NICK STEELE, new district manager of the William L. Sherry service, with headquarters in Los Angeles, left Saturday night for San Francisco, Portland and Seattle for a three weeks' trip. He may also visit in Denver before his return to Los Angeles.

STANLEY HART, formerly in charge of the publicity department of Quinn's Superba theatre, has been engaged for similar duties with Quinn's Rialto theatre. At his suggestion one of the best orchestras in Los Angeles was engaged for the theatre. He says he is out to tell the public that Goldwyn pictures are being shown at Quinn's Rialto, and he promises the best of entertainment for the big attendance that is expected at that house this fall and winter.

ANNA N. DWIGHT, manager of the Laughlin theatre at Long Beach, called on Goldwyn this week and signed for the Goldwyn program. The Laughlin is one of the most beautiful theatres in the beach city.

THE ALL-STAR FEATURES EXCHANGE announced this week that it will distribute in this territory "The Hand of Vengeance," a new serial produced by Gaumont. Manager Harry Hyman of the local exchange predicts that the subject will go over in big shape.

MANAGER STUTZ of the Palace theatre in San Diego was in Los Angeles this week and announced his plans to open a new theatre on one of the main streets of San Diego. Although the house will seat 350 people when remodeled, he states that conditions in San Diego at the present time are such that a small house in a good location will be a sure money-maker. He called on the All-Star Features, Goldwyn, Fox and many other exchanges on film row.

BART BERTELSON, well known in theatrical circles in Seattle, arrived in Los Angeles this week to be associated with the new California theatre, which is soon to be opened on Main street. Robert Poole will be placed in charge of the publicity department.

A. T. CONNARD, owner of the C. & C. theatre at Taft, Cal., was a caller at the Mutual exchange this week. He booked the "Screen Telegram" for his house.

JACK FRAZIER, formerly with Goldwyn exchanges, and well known in Los Angeles, has been appointed as branch manager of the Mutual exchange in Salt Lake, according to information received here this week.

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GRAUMAN'S THEATRE on Monday announced a $30,000 subscription to the Fourth Liberty Loan. Of this amount $20,000 was subscribed by Sid Grauman, manager of the palatial theatres, and $10,000 was subscribed by attaches of the theatre. Additional subscriptions may be made before the campaign ends, Mr. Grauman announced.

E. R. LAMSON, salesman for William L. Sherry Service, left Monday for a three weeks' trip through southern California and Arizona.

A REVIEW of the first G. M. Anderson production, "Red Blood and Yellow," was given last week in the projection room at J. Slipper and Company. The subject is to be released in Los Angeles and adjacent territory through the William L. Sherry Service. About thirty exhibitors were present. The consensus of opinion was that Anderson had come back.

THE LOS ANGELES OFFICE of William L. Sherry Service was told six weeks ago by the San Francisco office htat it would be required to get within that time business amounting to $6,000. District Manager Nick Steele announced last Saturday, the expiration of the six weeks' limit, that the office had gone "over the top" with $1,500 to spare.

THE VITAGRAPH EXCHANGE this week signed contracts with Clune's Broadway theatre to place the two-reel Big-V comedies in that house, beginning at an early date.

W. H. HEPBURN, branch manager of the Vitagraph exchange, made a trip to San Diego this week where he closed a contract with the Grand theatre for the showing of Vitagraph specials. After his wild experience with footpads near Riverside two weeks ago, he took the precaution of making the San Diego trip by daylight. The only thrill that he experienced en route was the loss of a tire, which almost upset the machine.

TOM MIX, Fox western star, made a personal appearance last Friday at the Kinema theatre during the showing of his latest picture, "Mr. Logan U. S. A." He rode out upon the stage on his famous horse, "Old Blue," and he received quite an ovation.

"THE RAINBOW TRAIL," starring William Farnum, comprises the main attraction at the Kinema theatre this week. It is a sequel to "The Riders of the Purple Sage," and, according to the Kinema management, is playing to tremendous crowds.

"THE BIRD OF PREY," in which Gladys Brockwell is the star, playing this week at Miller's theatre, received much favorable notice from Los Angeles critics. She is spoken of as "giving a vivid and human characterization."

MEMBERS of the Lo-Ko several comedy producing units, together with General Manager Louis Jacobs, were guests of the Motion Picture Theatres Owners' Association, Wednesday at the weekly luncheon, and gave a rapid fire vaudeville, in which Billy Armstrong, Grace Omar, Charles Parrott, Hughie Mack, Phil Dunham, Eva Novak, Charley De Lay, Paul Roundus, and others appeared. Others in attendance from the L-Ko plant were Alice Howell, Helen Lynch, Bartina Burkett, "Fatty" Loback, Louise Escovar, Myrtle Sterling, Jerry Dean, Vin Moore, and others.

Seattle Exchanges and Accessory Firms

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2022 Third Avenue Seattle, Washington
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--COMING!--
SHOULDER ARMS
(Second Chaplin Comedy)
ROMANCE OF TARZAN
ANITASTEWART SUPERFEATURES
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GREATER FEATURES COMPANY
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Perfection Pictures
W. J. DRUMMOND
Branch Manager
2012 Third Avenue

What Seattle Exhibitors Say

ONE of the stunts pulled off in the bond selling campaign was the one shown at the Coliseum, Seattle, when Marie Dressler appeared in person before the 2,000 people. She visualized the French mother, and in fact all mothers who gave their all for the cause of Liberty.

LOU GOLDSMITH, proprietor of the "Class A," has sold his theatre to Messrs. Mazuda, Fujitoma and Company. $25,000 was paid for it.

J. W. HOUCK, class A, salesman for the Paramount-Artcraft concern, returned from a successful trip through the Gray's Harbor country and Carlyle.

FRANK HEYFROM, one of Missoula's most prominent picture men, was a recent visitor to Seattle's Film Row. While here he visited the Paramount office, as the one in Butte has been closed for a short time, since the manager resigned, and signed up a large contract with them.

A. E. QVST, official envoy to the small towns for the Paramount-Artcraft government, has left the office to take in all the small town shows.

MANAGER MEAD of the Seattle Universal office reports remarkable progress of the idea which was initiated by Carl Laemmle, president of the Universal, and the United States Government, in which each motion picture house is asked to give 10 per cent of one day's gross receipts per month. Every one he has approached has signed the agreement. When they do this they receive a certificate.

MANAGER R. H. ALLAN of the General Film Company reports that two days after their new plan was announced in the Motion Picture News, he received eleven inquiries in his territory regarding them. Mr. Allan reports that all the Paralta pictures are going strong and Manager Eugene Levy, of Levy's Million Dollar Orpheum, has purchased the Wolfville Tales from the General Film Co.

MANAGER BORIES, of "The Four Square Pictures," has opened "The Film Transfer Co." He is handling as well as solving the transfer business for the Row.

ONE THING Film Row is proud of and that's itself. In the recent Fourth Liberty Bond Campaign, every concern on the row passed the 100 per cent mark in buying bonds. The theatres did the same. Besides this they were all bundled up in flags. The Clemmer had an electric $28,000,000 sign above its name. This is the amount Seattle is to raise.

NEIL BURNS, one of Goldwyn's star actors, visited Goldwyn's office in Seattle the other day to look at a comedy he made previously to his coming to Camp Lewis, where he will train to help Uncle Sam.

SALES MANAGER DOBBS, of the De Luxe Film Co., recently bought "The Finger of Justice" for the Montana territory.

CHARLES POWERS has joined the sales force of the Metro and has been given the state of Oregon.

News of the Week in Portland

LEE A. OCHS, former president of the Motion Picture Exhibitors' League of America, and now vice-president of United Pictures, was in Portland recently with William Alexander, Coast Division Manager, on his tour of the United States in the interests of his organization. The last time Mr. Ochs was in Portland he brought Oregon exhibitors together in the exhibitor's league, starting the theatre men off with a bang.

JOHN HAMRICK, of Seattle, has been in Portland with his picture, "The Fall of Barbary Coast." He opened a big newspaper advertising campaign, using the Oregonian as his chief medium, and played to two weeks of big business at the Star theatre.

NEARLY every theatre man in Portland was unusually active on the Fourth Liberty Loan, which started its Portland and Oregon drive a week ahead of national schedule. Bill Ely of the Hippodrome was a successful captain, Walter Armstrong of the Strand working under him in a district that provided subscription records for Armstrong and his feminine coworker. Charles E. Couche, publicity expert for the Majestic, was captain of another successful team.

ARNOLD and Schwartz have just opened a new theatre in Toledo, Ore., where the government is active in getting out spruce for airplanes.

W. L. Loudy of Chicago, representing Motiograph, was in Oregon recently. He says that his company has 350 machines in the Northwest, against 20 a few months ago.

L. JACOBS is building a 600-seat theatre at Klamath Falls, Ore. It is the largest house in that town and will be opened within a month.

ADVERTISE IN THE WEST COAST

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PAREX FILM CORP.
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Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building 643 South Olive Street

In and Around Denver

CHARLES R. GILMORE announces that the United Picture theatres will release "The Light of Western Stars," starring Dustin Farnum, in Rocky Mountain territory on October 27. Mr. Gilmore is now in Salt Lake City for a conference with Vice-President and General Manager Lee A. Ochs, of New York City. They will arrange for the opening of a branch office in Salt Lake under the supervision of the Denver headquarters, for the better distribution of their productions throughout Utah, Idaho and Montana. R. J. Churchill, former manager of the local Fox headquarters, is relieving Mr. Gilmore for two weeks during his absence in Salt Lake.

DENVER has been the mecca for prominent film men during the past week. Joe Brandt, D. B. Lederman and G. B. Howe have been visiting Edward Armstrong, of Universal; F. R. Lynch, special representative of the Triangle Distributing Corporation, has been spending several days with Local Manager A. E. Fair, and Walter S. Rand, district manager for General with headquarters in Los Angeles, came in this week from Seattle via Butte and Salt Lake. All of these gentlemen report a splendid business, and declare that the film business will come out of the trying war period with colors flying.

MR. BRANDT is now en route to Los Angeles via Salt Lake. Mr. Rand will either return to Los Angeles or go on to Chicago, and Mr. Lynch has left for Kansas City and the East. Mr. Lederman has just completed the installation of Universal's new booking system here and is now installing the same system in Salt Lake.

"AROUND THE CLOCK WITH THE ROOKIE" and "Around the Clock with the Sailor," two highly interesting patriotic single reel features, were recently released in this territory by Universal.

THE PRINCESS, of Denver, has secured first run of the entire series of British official war pictures, "Fighting for Freedom."

W. H. HOSHAL has sold the Pike's Peak theatre at Pueblo to the Mountain States Amusement Co.

W. H. RECORD, one of the oldest exhibitors in Kansas, has leased the Owl theatre at Lebanon, and will spend the winter in Denver.

R. H. McCLUSKEY, of Mutual, has returned from a very successful trip covering Salt Lake, Idaho and Western Wyoming.

The Mountain-Plains Theatre Supply Co.
1514-18 Welton Street, Denver, Col.
106 So. 14th St., Omaha, Neb. 136 E. 2nd So. St., Salt Lake City, Utah
Distributors for Simplex and Powers Machines. Everything for the Motion Picture Theatre. Also distributors for latest in Reels and Film Shipping Cases.
Write for Catalogue

HARRY J. QUINN, former manager of the Denver Universal exchange, now in training at Camp Travis, Texas, writes that he will probably leave very soon for service overseas.

MILT COHN, of Paramount, has just returned from a business trip in Southern Wyoming.

EARL RADCLIFFE, who several weeks ago enlisted in the Aviation Service, has not yet been called and is now presenting the merits of Select's star series to exhibitors in South Dakota, Wyoming and Nebraska.

F. W. NORMAND, who swears by Goldwyn and the Motion Picture News in the same breath, is back from a long journey through Nebraska, Montana and the Black Hills circuit.

ROY E. CHURCHILL, who recently started training as a benedict, returned this week from a four weeks' trip in Utah and Idaho. He reports 100 per cent. bookings on Goldwyn's star series. On his former trip covering fourteen towns he sold thirteen, including the America theatres at Salt Lake and Butte, the Majestic at Boise, and the Orpheum at Pocatello.

MR. CHURCHILL recently visited Shelly, Idaho, where he was present at the opening of the new Virginia theatre by Shelly & Davis. The Shelly has a seating capacity of 600 and caters to a population of 30,000. It boasts of a $5,000 organ and the finest up-to-date equipment, including the very best opera chairs and a modern cooling plant. It is doing a big business.

F. W. NORMAND recently visited the Alcazar theatre, at Great Falls, Montana, and says that Manager Roy Johnson is the liveliest exhibitor in that state. As an illustration of how he puts over pictures, during a recent three days' run of "The Still Alarm" he arranged with the local fire department for an exhibition drill in front of his theatre at every night performance. This is only one of his many original advertising stunts, which invariably result in packed houses at every performance.

JIM PACE, who operates the Pace theatre in Chadron, Nebraska, is now in full control of the theatre business there. Mr. Nelson has decided not to reopen the Opera House theatre, and Romanoff Koski has closed the Rex. Mr. Pace has been up against the hardest fight ever experienced by an exhibitor, and his many friends declare he is fully entitled to the right to remain there alone.

What Butte Is Doing

RECORD BUSINESS was played to by Phil Levy of the Ansonia in the showing of "To Hell With the Kaiser." Mr. Levy advertised the production widely using the billboards and newspapers to the greatest extent.

BUTTE now has but one film exchange, the Universal, since the closing of the Famous Players-Lasky branch. This city has always been a film distributing point for Montana but seems to rank at low ebb in this respect at this time, in comparison to former years.

L. H. SUTTON, operating a picture theatre at Hamilton, is visiting in Butte.

Theatres Changing Hands

CALIFORNIA.

John Young, proprietor of the Apollo Theatre, Hollywood, Cal., is now owner also of the Brooks Theatre, 151 East Santa Barbara Street. He will operate it along the sames lines as the Apollo, it is reported.

MONTANA

E. N. Disney, of Kalispell, Mont., has bought the Iris Theatre at Miles City, Mont., from W. H. Bruen.

Will you send a package of home cheer to a lonely American boy in France?

HE doesn't want to come back home till his job is done—he doesn't mind the hardships and the danger—all he asks is that once in a while a "bit of cheer" be sent to him to ease his lonely vigils on the rim of "No Man's Land."

Tens of thousands of American Lads are to-day fighting our battles in France. Soon there will be millions. They will want letters from home—they will want "smokes" from home. Tobacco eases the shell strain. It comforts the wounded. It is a "first aid" to the surgeons and Red Cross nurses.

If you knew what comfort and pleasure and satisfaction the tobacco bought with your dollar or your five dollars (go as high as you like) gives to American boys in the trenches, you'd forget the money, or the little sacrifice, or anything else.

25c buys 45c worth of "smokes."

$1.00 buys a month's supply of tobacco

$5.00 buys enough to keep 5 men in tobacco for a month.

And remember: Every package of tobacco sent to our boys in France contains a return postcard, addressed to you, which he'll mail to you if he can possibly do so. That's a war souvenir worth having. Dig down—deep and quick!

"I wish you all possible success in your admirable effort to get our boys in France tobacco."
—THEODORE ROOSEVELT.

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The Secretary of the Navy	Gertrude Atherton
Cardinal Gibbons	Theodore Roosevelt
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OUR BOYS IN FRANCE TOBACCO FUND

"OUR BOYS IN FRANCE TOBACCO FUND"

GENTLEMEN—I want to do my part to cheer up the American soldiers who are fighting my battle in France. If tobacco will do it—I'm for tobacco. (*Check below how you desire to contribute.*)

I send you herewith ..... my contribution towards the purchase of tobacco for American soldiers. This does not obligate me to contribute more.

I enclose $1.00. I will adopt a soldier and send you $1.00 a month to supply him with "smokes" for the duration of the war

Name .....

Address .....

What West Coast Studios Are Doing

LILLIAN WALKER, who will produce for her own company, selected her dressing rooms at the Brunton studios this week. No date has been set for her to begin active work of producing, but it was announced at the studios that this work would likely begin within another week. Her pictures will be released through the Hodkinson service.

BESSIE BARRISCALE returned this week from the High Sierras where some exterior scenes in "Two-Gun Betty" were filmed. The picture is almost completed, and the remaining work will be confined to interiors. One of the features of the subject, bringing it up-to-date, are a number of farmerettes who were given a part in one of the scenes filmed this week.

KITTY GORDON'S first picture to be filmed at the Brunton studios is making excellent progress. The production is about half finished, it was announced this week. It is from the story written by Adele Bleneaus, a French woman, and its title will be "The Nurse's Story." Wallace Worseley is the director.

NEW carpenter shops were erected this week at the Brunton studios to accommodate a few of the nine producing companies that have either begun work at the studios, or will begin work soon. Other accommodations are to be provided, it is announced. If permission can be secured from the War Industries Board at Washington, one or more new stages may be erected, Mr. Brunton announced.

RICHARD GORDON MATZENE, president of the Matzene pictures, with which Madame Yorska will make her film debut, returned last week from a business trip to New York. He reported a bright outlook for all pictures to be released, starring the French star. Her first production will be called "The Infernal Net."

THE WILLIAM RUSSELL COMPANY, of the American studios, at Santa Barbara, came to Los Angeles this week to film some exteriors in his new production, "Where the West Begins." Special scenes will be taken in the fashionable Wilshire district. He was accompanied by J. R. Crone, American production manager, Elieen Percy is playing the feminine lead in the picture.

STEPHEN FOX, special writer, who has been detailed at Camp Boyd, Texas, was in Los Angeles Wednesday en route to another camp on the northern part of the Pacific Coast. He was met in Los Angeles by J. R. Crone, production manager of the American company at Santa Barbara, and plans for Mr. Fox to write the continuity on a new picture for William Russell were discussed. It is understood that the story is from the pen of James Oliver Curwood.

EARLE WILLIAMS will film a picture while in the East, and before he returns to the Vitagraph West Coast studios, it was announced here this week. Information to this effect was received by the Mabel Condon Exchange from Albert E. Smith, president of the Vitagraph Company.

EARL MONTGOMERY, of the team of Montgomery and Hock, appearing in Vitagraph Big-V Comedies, had a close call from death this week when the car he was driving collided with a street car near the Griffith studios on Sunset Boulevard. According to those who witnessed the accident, Montgomery's car was turned around and was struck twice by the street car.

BESSIE LOVE will soon begin work on a new picture, entitled "The Enchanted Barn," taken from a novel by the same name. Her supporting cast has not been selected. She has just completed a Brete Hart story; also she has purchased a new limousine done in khaki color. It is about the nobbiest car on the Vitagraph lot.

WILLIAM DUNCAN, who is filming the Vitagraph serial, "A Man of Might," has been making Liberty Loan speeches all this week at Pantages theatre on Broadway.

LOIS WEBER, who sustained a broken arm a week ago when she fell while walking in a Los Angeles store, was back at work within five days after the accident happened. She was visiting a furniture store when the accident occurred. Walking on a highly-polished floor her foot slipped. Because of a tight sleeve she was unable to reach out and save herself. She is directing Mildred Harris in a new picture called "Home."

San Francisco News Condensed

ALL the managers of film exchanges and of motion picture houses in this district plunged into the drive for the Fourth Liberty Loan with a determination to make it a quick success. The theatre managers are a unit in the praise of the Government films and the other war pictures which have been approved by the Government, and the demand for immediate bookings of these films is in excess of the supply.

"AMERICA'S ANSWER" has met with a great success and started on its final week at the Rialto on September 29. The All Star Features Distributors, Inc., which has charge of the picture in this state, reports that the bookings for this picture are coming in rapidly from all the first run houses. Another of the local theatres which is featuring war plays is the Wigwam, which is showing "Italy's Flaming Front." The playhouse was fairly stormed on the opening day.

GRIFFITH'S PICTURE, "The Hearts of the World," is now in its fifteenth and last week at the Alcazar theatre. This is the most remarkable run a picture has ever had in San Francisco. The All Star Feature Distributors, Inc., which has charge of this picture in this territory, says that it now has three road men out in its interests. These include W. C Holcombe, who is general manager for the company's road shows, and its regular men, William Kellner and Sam Powell. It is reported that the latter is soon to enter the service of Uncle Sam.

MAJOR M. J. COHEN, manager of the George Kline System, has just returned to San Francisco after an absence of four weeks' visit to the home office in Chicago. Mr. Cohen came here by way of Los Angeles, where he stayed a short time. He says that he had a fine trip, but that he is glad to be home again. The especial object of his trip was to con-

sult with the home office regarding future operations on this coast, and he says that very satisfactory decisions were reached.

THE new picture, "Behind the Lines of Italy," which will be distributed in this territory by the George Kline System, is expected to be released in about two weeks. Major Cohen goes to Los Angeles the middle of the present week to attend a preview of the picture at the Hamburger Auditorium in that city. This is to be held under the auspices of the Italian Red Cross. Upon his return to this city next week there will be a preview in San Francisco. Later he will go to Seattle, where a third preview will be arranged. Mr. Cohen says he is handling the picture on special lines for the George Kline System

IT is announced from the San Francisco office of the George Kline System that E. H. Silcocks, for three and a half years manager of the system at Los Angeles, has resigned and is now with the Select Pictures as road man. It is also announced that Silcock has been succeeded as the Kline manager in Los Angeles by Guy Gunderson, for over three years with the Fox exchange. Major Cohen also gives out the information that Lou Thompson, formerly salesman for the Mutual in San Francisco, is now with the George Kline System in Los Angeles in the same capacity.

J. L. MULHAUSER has just arrived in San Francisco from Chicago as representative of the George Kline System out of the San Francisco office. Mr. Mulhausen was formerly with the Select when that exchange was first opened in this city, and up to a short time ago was with the Select in New York. His old time friends on the Coast will be glad to extend again a friendly greeting to a man as popular as Mr. Mulhauser always has been in this territory.

WILLIAM COLVIN, Coast representative for Ernest Shipman, has arrived in San Francisco in the interests of Jennings Bros.' picture, "The Lady of the Dugout."

THE AMERICAN JUNIOR NAVAL AND MARINE SCOUTS were the guests this week of Messrs. Sheehan & Lurie at the Rialto. The boys were very enthusiastic over the performance of "America's Answer," and their exuberant spirits were communicated to the adults in the audience in a way that made the performance the liveliest of the run.

C. POST MASON, who was publicity man for the First National Exhibitors Circuit at Denver, when the World's Trophy competition was won on "Pershing's Crusaders," has come to San Francisco and is now associated with the All Star Features Distributors, Inc., as publicity agent for Sol. Lesser in San Francisco and Los Angeles. Mr. Mason takes great pride in the success of his work at Denver, where he had full charge, and will endeavor to duplicate his successes on the Coast.

J. L. FRAZIER, who is well known in film circles in Salt Lake and Los Angeles as well as in San Francisco, has just been appointed representative of the Mutual Film Corporation in San Francisco.

ELLIS ARKUSH, owner of the Sequoia theatre at Redwood City, Cal., has just enlisted in the U. S. Army, choosing the artillery branch of the service. During his absence the theatre will be run by his wife.

QUITE a few changes in ownership of theatres are reported this week. R. L. McNeil, who owns the Lyceum and Panama theatres in San Francisco, has just closed a deal to purchase the Strand and Fairmount in Oakland.

THE HAYES THEATRE in San Francisco has been sold by Manager Ross to W. R. Ainsley.

THE BELL THEATRE at Livermore has been sold by Manager Madsen to a Mr. Bush, who is reported to come from Chicago. Film Row has not yet made Mr. Bush's acquaintance, although it is reported that he has had experience in the business in the East.

MANAGER LAMB has sold the Hayward theatre to L. Rosenthal, who formerly owned the Empire theatre at Napa.

E. KEHRLEIN bought the Franklin in Oakland this week, thus adding another house to his string of Kimena houses. He now owns Kimenas in Oakland, Los Angeles and Fresno.

THE VARSITY THEATRE in Berkeley changed hands this week, J. Tipple, the former manager, selling to Bob McNeil.

ABE MARCOWITZ AND DAN LEBO have sold the Lincoln theatre in San Francisco to Ben Leibman.

THE REX THEATRE at Oroville, which has been closed for the summer, opened this week.

L. HOLT has been refurnishing the Gem theatre at Colusa, which was closed for the summer and practically dismantled by C. C. Kauffman, who built a new theatre at Colusa. The Gem will be reopened on October 5.

SHIELDS & VAN BUREN, of the Star, Oakdale, Cal., have taken over the Los Banos theatre and for the present will run both houses.

IT is reported in San Francisco that Nat Hart has resigned as manager of the Kimina theatre, Los Angeles, to become assistant manager of the Hippodrome in that city. Mr. Holt was formerly manager of the Rialto theatre in San Francisco before he went to the Southern city.

A FOURTH downtown theatre in San Francisco is now about to utilize a part of the Paramount and Artcraft pictures of the big 1918 output. This latest theatre to come into the fold is the Strand, and as a consequence Paramount and Artcraft pictures will have during the season of 1918-19 first runs at the Imperial, the California, the Portola and the Strand. Four first run theatres for one exchange in a city the size of San Francisco is a condition of which the Famous Players-Lasky Corporation may well be proud.

THE IMPERIAL THEATRE has contracted for the exclusive first run presentation in San Francisco of the P. James Montgomery Flagg pictures.

JAMES A. PARTINGTON, manager of the Imperial theatre, makes the prediction that six months from now the profession will find Lila Lee the foremost feminine star on the screen. "The Cruise of the Make-Believes" was hugely enjoyed by this theatre's patrons and that little Lila Lee "got over big" in her screen debut is attested by the fact that the Imperial box office receipts soared to lofty heights.

"THE HUN WITHIN" has just closed a very successful week at the California from both the standpoint of entertainment and box receipts.

Directory of San Francisco Exchanges

UNITED STATES OFFICIAL WAR FILMS

Presented by THE DIVISION OF FILMS
Committee on Public Information
Geo. Creel, Chairman Chas. S. Hart, Director

Released in California by SOL. L. LESSER
Chairman Division United States Official War Films, State Council for Defense for California
191 Golden Gate Ave., San Francisco 511 West Eighth St., Los Angeles

NOW BOOKING

"AMERICA'S ANSWER"
EIGHT REELS
A presentation of living scenes of what has been done in France by our boys and the United States Government

"PERSHING'S CRUSADERS"
SEVEN REELS
Khaki-clad millions of Americans sweeping on to meet the foe

"OUR BRIDGE OF SHIPS"
TWO REELS
Visualizing the tremendous energy of America aroused to defeat the U-boat menace

"OFFICIAL WAR REVIEW"
ONE REEL
Authentic action in the war zone from the Governments of the United States, France, Great Britain and Italy. Released every week. Photographed by the United States Signal Corps, A. E. F.

TURNER *and* DAHNKEN
BRANCH OF
FIRST NATIONAL EXHIBITORS' CIRCUIT, Inc.,
Music Rolls Exchanged—Supplies of All Kinds
134 Golden Gate Avenue San Francisco, California

CONSOLIDATED FILM CORPORATION
90 Golden Gate Avenue SAN FRANCISCO
2020 Third Auenue SEATTLE
DISTRIBUTING KATZENJAMMER AND HAPPY HOOLIGAN CARTOONS—DITMAR'S LIVING BOOK OF NATURE—BRUCE SCENICS—NEWMAN TRAVELS—GAUMONT NEWS AND GRAPHIC AND LITERARY DIGEST (SEATTLE ONLY)

KALE-ALTA SLIDE CO.
B. O. YOUNGMAN
24 Hour Slide Service
The Quality is the best
Latest Song Slides for Community Singing. Best Patriotic and Stock Slides on the Coast
1028 Market St., San Francisco

PERFECTION PICTURES
Distributed Through
The George Kleine System
M. J. COHEN
Branch Manager
183 Golden Gate Avenue

M AND R
SOMETHING NEW COMING
730 So. Olive St. Los Angeles
107 Golden Gate Ave. San Francisco

BRECK PHOTOPLAY SUPPLY COMPANY
DISTRIBUTORS OF
Simplex Projectors
Theatre Equipment and Supplies
NATIONAL CARBONS
98 Golden Gate Ave., San Francisco

M. H. LEWIS
Branch Manager
PARAMOUNT-ARTCRAFT

G. A. METCALFE
Distributor
POWER'S MACHINES
SPEER CARBONS
117 Golden Gate Avenue
San Francisco, Cal.

DAN MARCOWITZ, manager of the Western Film Co., has just returned from a trip to Los Angeles and through the San Joaquin Valley. He called on all the producers in that section of the state and says that everywhere he found the managers very active in preparing to assist in the Fourth Liberty Loan drive.

H. D. NAUGLE, Western Division Manager of the Vitagraph, spent a few days in the San Francisco office this week en route from Seattle to the main office in Los Angeles.

THE DUHEM MOTION PICTURE MANUFACTURING CO. made some interesting pictures this week of the first review of the troops stationed at Camp Fremont. The pictures will be shown by the Universal Film Co.

AMONG the managers of theatres visiting Film Row this week were: Alex. Williams, Unique, Santa Cruz; C. W. Goddard, J Street theatre, Sacramento; C. L. Langley, Hippodrome, Taft; W. S. Webster, Strand, Woodland; Alex. Killingworth, Strand, Los Gatos.

Help Those Boys of Ours!

They're on a trip across the Rhine and on to Berlin because they've got a big job to accomplish for mankind. And they are doing that job well—and will do it still better.

But they can't travel far without equipment, food and everything necessary to such a strenuous journey.

That's Where We Come In!

We've bought some bonds, and they sent the boys a long way on their trip—but they still have a ways to go. Pershing's personally conducted tour is going to do us a wonderful lot of good, and we know it—and all humanity knows it.

So, Once More—

Buy Those Bonds

THE WEST COAST

¶ A place where YOU—reader and advertiser—can meet YOU—buyer and seller—in intimate, "Hello Bill!" fashion.

¶ But "your own back fence" isn't worth a rap unless you use it. Does your local pride prompt you to mention "The West Coast" when you write our advertisers? Does your business judgment prompt you to strike home *direct* when you have something to sell?

¶ Get together now, for the benefit of the West Coast in

THE WEST COAST

Simplex

It takes a worth-while job to keep a worth-while man

A capable Operator wants to put on a good picture, and if this isn't made possible for him he feels like an 1918 chauffeur running an 1896 one-lunger. He's ashamed of his job and quits.

And with an Operator who doesn't take pride in his work the screen-results are still worse.

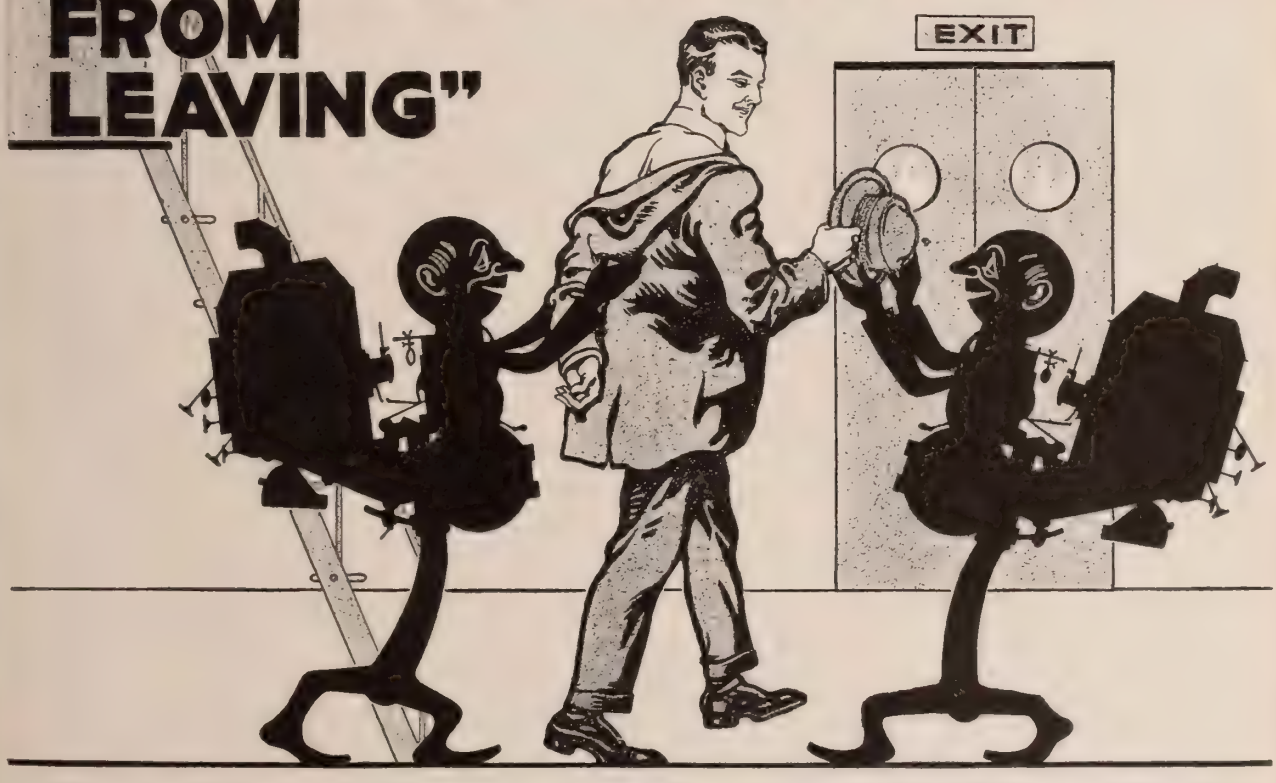
But when the Simplex Twins are employed, the Operator knows that there isn't a House in the country that can beat the picture he puts on the screen.

That's a worth-while job for a worth-while man.

That's what makes the House a worth-while investment.

And that's why we say:

"LET THE Simplex TWINS KEEP YOUR OPERATOR FROM LEAVING"



Why should he quit? He now can equal the projection of the Rialto and Rivoli!

THE PRECISION MACHINE CO. INC.
317 East 34th St— New York

Calamity Howlers who discourage enterprise, Stock-jobbers who discredit business, "Knockers" who descend to the level of common scolds, Pilfering price-pirates—all who do not operate with constructive intent, naturally menace the Motion Picture Industry from within and should be without.

This is a *"Win The War"* era. 'Tis no time for anything but clean thoughts, hard work and sincere effort, and it is our specific duty to make our Industry produce its perfect potential power.

If you are investing all you possibly can in Liberty Bonds, and are doing your W. S. S. Bit, we will be pleased to give your negative the protection of

Rothacker Prints

Rothacker

FILM MFG. CO. CHICAGO, U.S.A.



There are reasons—
Come and see them.

OCTOBER 26, 1918

Motion Picture News

Reg. in U. S. Patent Office

DOMINATES THE FIELD

¶ *Are we down-hearted? No!!*

¶ *That Service is best that Serves when Service is needed. Motion Picture News stands now—as always—ready to Serve the industry of which it is proud to be a part.*

¶ *What can we do for you?*

VOL. XVIII-NO. 17 Entered as Second Class Matter, October 15, 1915, at the Post Office at New York, N. Y., under the act of March 3rd 1879 PRICE 15 CENTS

Chicago — 729 Seventh Avenue, New York — Los Angeles





WHO WILL GET THE BEST STUNT.

In the contest that will demonstrate to the motion picture industry t
that advertising and merchandising are profit-makers.

$1200.00 IN

Of the Fourth Issue will be given by the First National Exhibito
production to the public by special lobby treatment—newspaper advertising—un

"The ROMANCE

Is the Subject Selected

It will more than make good any publicity statement in reason. It offers unlimited possibilities for retail merchandising in any one and all of the accepted styles of exhibitor promotion. The very popularity of Tarzan is founded on the advertising of that name to nearly sixty million people.

FIRST NATIONAL EXHIBITORS CIRCUIT

Entry blanks, including conditions of contest, can be had from any First National Exchange, the office of this trade journal, or the Tarzan Editor, 6 West 48th Street, New York, N. Y.





FROM SCENES LIKE THESE?

xhibitors are practical film retailers—and to the small theater owner

LIBERTY BONDS

Circuit to exhibitors who prove to be the most efficient in selling a
tunts or novelty in presentation.

of TARZAN"

he Exhibitor Competition

Your chance of being declared a winner is as good with 300 seats as it is with 3,000 capacity. Your ability as shown in your advertising will be the only factor for consideration. Send copies of newspapers containing your advertising—photos of your lobby display—descriptions of stunts.

This contest is for exhibitors who have booked or shown "The Romance of Tarzan" prior to announcement of the competition a week ago, or who ho'd contracts for regular First National releases. Receipt of entries acknowledged by mail.

FIRST NATIONAL EXHIBITORS CIRCUIT


The Kais



Read These

The Moving Picture World Says:

It should prove a popular hit . . . a picture in which there is always something doing . . . it hits straight at the mark and hits home . . . the spirit of its eight reels guarantees it a warm reception.

The Exhibitor's Trade Review Says:

Here's a feature that you can go after in a big way and advertise to the limit, for it will back up an elaborate campaign and satisfy patrons.

Act Quickly

This territory sold—

Ohio, Maine, New York, Indiana, Massachusetts, Virginia, Rhode Island, Alabama, New Jersey, New Hampshire, Florida, Michigan, Connecticut, Pennsylvania, North and South Carolina.

Most timely subject on the Market

For territory apply to **A. WARNER, 220 West 42nd Street, New York, N. Y.**
Hiller & Wilk, Foreign Agents, Longacre Building, New York, N. Y.

Produced by **S. L. WARNER**
Directed by **JOHN JOSEPH HARVEY**

KATTERJOHN FILMS

FOUR SPECIAL PRODUCTIONS

will be issued during the ensuing twelve months; four superlative story-pictures released at intervals which will insure the maximum expenditure of time and thought in their making—each an original conception by

MONTE M. KATTERJOHN

—who will strive to give you special pictures of extraordinary theme and quality; "specials" worthy of the name because of their artistry, technical details, carefully selected casts, general production bigness, and coherent, entertaining story values.

These will range from six to seven thousand feet in length.

All production details will be under the individual management of the creator—an arrangement which marks the inauguration of a new departure in the building of quality motion picture entertainment.

We believe you will want to exhibit these greater-than-state-rights specials because of their tremendous box-office power—created towards pleasing all of your patrons.

Address all communications to

KATTERJOHN FILMS

730 So. Olive Street Los Angeles, Cal.

We invite suggestions from exhibitors

Write us your opinion today



The Irving Theatre

Myrtle and Irving Avenues

Brooklyn, N. Y. October 11, 1918.

VITAGRAPH COMPANY,

Gentlemen:

"I had the pleasure of seeing some of the earlier episodes of your new serial, 'The Iron Test,' in your projection room the other day. It held me spellbound, and it should have the same effect on any audience. It is one more evidence of the class of Vitagraph Serials. It spells money to me."

WILLIAM BIGALL.



"It Spells Money to Me!"

THE VOLUME OF ADVANCE BOOKINGS AND EXHIBITORS' ENTHUSIASTIC TESTIMONIALS PROVE CONCLUSIVELY THAT

"THE IRON TEST"

VITAGRAPH'S LATEST AND GREATEST PHOTOPLAY SERIAL *FEATURING*

ANTONIO MORENO and CAROL HOLLOWAY

is a worthy successor to those famous box-office successes

"THE FIGHTING TRAIL" "VENGEANCE AND THE WOMAN"
"THE WOMAN IN THE WEB" and "A FIGHT FOR MILLIONS"

Written by ALBERT E. SMITH and CYRUS TOWNSEND BRADY

Directed by Paul Hurst

VITAGRAPH

ALBERT E. SMITH
President



What The Critics Say.

Tense, Vibrating Situations, and popular appeal. **GIVES POSITIVE DELIGHT.**
TRADE REVIEW.

Beautifully produced. **FULL OF ACTION, ATMOSPHERE, THRILLS & SUSPENSE**
M. P NEWS.

MASTERLY PRODUCTION. Rich in atmosphere and character. Excellent cast.
M. P WORLD.



CONVINCING, VIRILE, Red-blooded action.
EX. HERALD

CORKING GOOD. Red-blooded, stirring romance, real action & artistic atmosphere.
WID'S DAILY

Superb production. **GRIPPING ACTION.**
MORNING TELEGRAPH

A National Co-operative Association of Exhibitors

UNITED PICTURE THEATRES OF AMERICA INC.

- J. A. Berst -
President

Home Office
1600 Broadway
• NEW YORK •
BRANCHES EVERYWHERE

A STATEMENT TO EXHIBITORS

By reason of the fact that a majority of theatres in the United States and Canada are closed, the undersigned companies have decided to release no new or reissued pictures for a period of four weeks commencing Tuesday, October 15th, and ending Saturday, November 9th, 1918.

Branch offices of these companies will continue to serve exhibitors with pictures regularly released prior to October 14th.

Serials and news reels will be the only exceptions and may be released as usual.

Affiliated Distributors, Inc.
Edgar Lewis Productions
Famous Players-Lasky Corporation
First National Exhibitors' Circuit
Fox Film Corporation
General Film Co.
Goldwyn Distributing Corp.
International Film Service, Inc.
Ivan Film Productions, Inc.
Kalem Co.
Metro Pictures Corp.
M. H. Hoffman Exchanges
Mutual Film Corp.
Pathe Exchange, Inc.
Select Pictures Corp.
Triangle Corporation
Universal Film Mfg. Co.
Wm. A. Brady Picture Plays, Inc.
William L. Sherry Service
World Film Corp.
W. W. Hodkinson Corp.

AN ANNOUNCEMENT

BY

DIVISION OF FILMS
COMMITTEE ON PUBLIC INFORMATION

RELATIVE TO

"AMERICA'S ANSWER"

Due to the fact that a great many Motion Picture Theatres have been obliged to close in the interest of safeguarding the health of the American public, and also with a sincere desire to co-operate with the producers and distributors in their efforts toward conservation, it has decided to postpone the regular release date of the Official Government picture "AMERICA'S ANSWER," to November 11th, 1918.

In such territories, however, where "AMERICA'S ANSWER" has already been released, it is now available at the branch offices of the World Film Corporation to all exhibitors for immediate showings in their theatres.

CHAS. S. HART, Director
Division of Films
Committee on Public Information
GEORGE CREEL, Chairman

A·NEW·IDEA·IN
SHORT·PICTURES



SHIRLEY MASON
IN A
SMASHING·MONEY-MAKING
SERIES·OF·2·REEL
ATTRACTIONS

McCLURE PRODUC- -TIONS, Inc., *presents*

SHIRLEY MASON

associated with NANCE O'NEIL, H.B.WARNER, CHARLOTTE WALKER
ANN MURDOCK *and* HOLBROOK BLINN *in a condensed version of*

"THE DEADLY SINS"

A chain of films whose cyclonic action and strong, timely, patriotic finish will coin money for you. Backed by McCLURE nation-wide publicity.

Distributed by GENERAL FILM COMPANY

"SMILE AT THE WAR WITH OLD BILL!"

"THE BETTER 'OLE"

A SMILE MESSAGE

FROM

OLD BILL

BAIRNSFATHER'S Greatest Character Conception of the Great War

The show charges $2.00 and "Old Bill's" publicity makes it easy to get. Cash in on this big publicity! Releasing announcement soon. A film of the war that makes you smile the war away! An injunction to be merry—like "Old Bill"—to Carry On!



This is the cheer-up picture of the present conflict. There has never been anything like it before. The World War has produced an epoch making motion picture that will enthuse and brighten the folks at home as no other force or agency can.

Adapted by
GEORGE PEARSON and T. A. WALSH

From the play, "The Better 'Ole," by
BRUCE BAIRNSFATHER
and ARTHUR ELIOT

By arrangement with
MR. C. B. COCHRAN

The Film Produced by
GEORGE PEARSON

"SMILE AT THE WAR WITH OLD BILL!"



A Million Fans Demanded It

HERE IT IS

Francis Ford's Greatest Serial

"THE SILENT MYSTERY"

FEATURING

FRANCIS FORD

MAE GASTON

AND

ROSEMARY THEBY

More Mystery—More Action—More Thrills—More Suspense—More Plot—More Drama—More Tense Situations—More Novelties—More Surprises—More Punch—More Tantalizing.

Francis Ford had to make another serial—Fans and Exhibitors said so—they wanted to see Phil Kelley—Francis Ford's famous detective characterization—and they besieged Exhibitors and they wrote to Francis, so

HERE IT IS—FORD'S GREATEST SERIAL PRODUCTION

So steeped in mystery it fascinates. A tangled thread of love, a startling series of amazing adventures, a double murder mystery, the famous Phil. Kelley, secret service man, an Egyptian Priestess, a widowed bride, an uncanny taloned hand—clean, dramatic, swift and captivating, unending novelties.

On its release fans will be asking—

Who stole "The Eye of the World"?
Who was Priestess Kah?
Was Robert Giles murdered for Money?
—or by his Bride?
—or by a rival?
—or by whom?
Did Dr. Phillips create a soulless creature who grew beyond his control?
Was it the possessor of the uncanny Taloned Hand?
How did Phil. Kelley escape from the Steel Room and the Fumes of Frightfulness?
Whose was the Mysterious Hand that, coming from nowhere, clutched Betty's hair and drew her up, up, up to an unknown Fate?

WHOSE WAS THE FACE BEHIND THE MASK?

"THE SILENT MYSTERY" will create a sensation. It is far ahead of any serial ever produced in every ELEMENT OF SERIAL SUCCESS. It has advertising possibilities that will make an instant appeal to Exhibitors everywhere—and IT IS A FRANCIS FORD SERIAL—demanded by serial fans throughout the world.

For further particulars about this great serial production address

HILLER & WILK, Inc.
912 Longacre Building
42d St. and Broadway **New York City**

LIONEL S. REISS

The Frohman Amusement Corporation

ANNOUNCES

The early release of its next Deluxe Photoplay

Entitled

ONCE TO EVERYMAN

from the novel of the same name by
Larry Evans



adapted by
Anthony Paul Kelly

starring

JACK SHERRILL

and

MABLE WITHEE



This is a play of youth—with all its heartaches, struggles, and victories—

A big, virile, wholesome, clean story with one of the greatest prize fights ever screened—

It will appeal to every Father, Mother, Sister, Brother in the land.

William L. Sherrill, President

310 Times Building New York City



VIRGINIA LEE
Playing the Part of Ruth Lane, Young Emmett Dalton's Sweetheart

State Right and Foreign Buyers Here's Your Chance

"BEYOND THE LAW"

IN SIX PARTS

A beautiful, romantic love story, written by and featuring Emmett Dalton—last of the world's most noted outlaws. Published in the Wide World Magazine from May until September, 1918. The first historical picture ever produced with any of the original characters.
A REAL Western picture, full of appealing human interest, featuring a man who made history before moving pictures were known.



HARRIS GORDON
Playing the Part of Emmett Dalton in Youth

SCENARIO BY

Wm. Addison Lathrop

DIRECTED BY

Theodore Marston

PHOTOGRAPHED BY

Robt. A. Olsson

Write us for full particulars



EMMETT DALTON AS HE IS TODAY

ADVERTISING MATTER

One Kind, 24 Sheet
One Kind, 6 Sheet
Two Kinds, 3 Sheet
Three Kinds, 1 Sheet
24 Kinds of Photos

To be released soon
by the

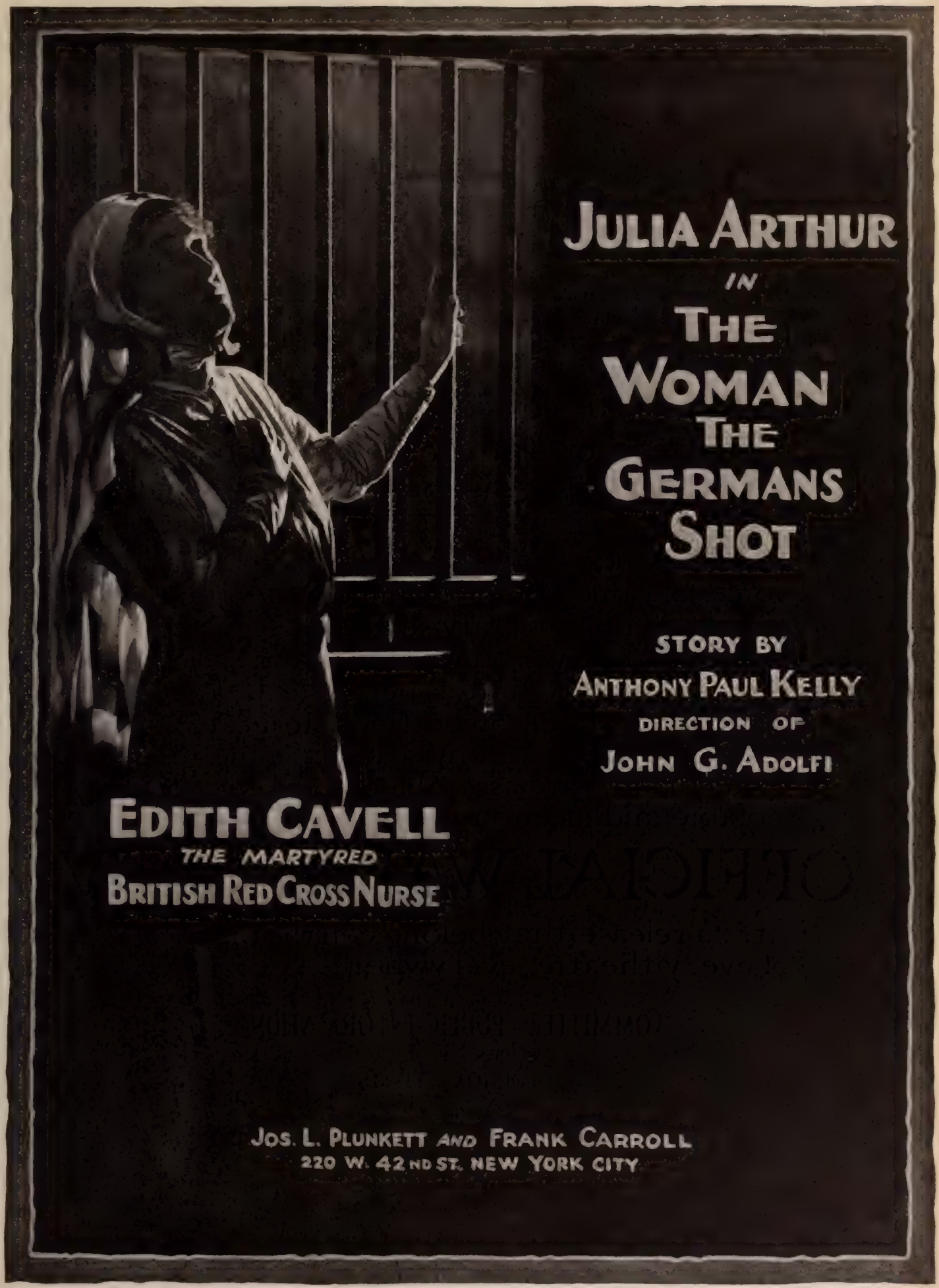
Southern Feature Film Corporation

Suite 801-806
1476 Broadway
at 42nd Street
NEW YORK

Watch for the date

EMMETT DALTON

General Manager


JULIA ARTHUR
IN
THE WOMAN THE GERMANS SHOT
STORY BY
ANTHONY PAUL KELLY
DIRECTION OF
JOHN G. ADOLFI
EDITH CAVELL
THE MARTYRED
BRITISH RED CROSS NURSE
JOS. L. PLUNKETT AND FRANK CARROLL
220 W. 42ND ST. NEW YORK CITY



No private concern, however rich, however powerful, could get such war pictures as these Government Pictures!

The carefully trained, carefully organized forces of cameramen of United States, France, Great Britain and Italy secure these pictures. They go wherever the soldiers and sailors go, where no civilian is permitted and where the shock of battle is fiercest. Their pictures, authentic, thrilling and history recording, are assembled weekly in one notable and attendance-compelling reel—

OFFICIAL WAR REVIEW

It is a release that belongs on the program of every theatre, everywhere!

Presented by
COMMITTEE ON PUBLIC INFORMATION
George Creel, Chairman
DIVISION OF FILMS
Chas. S. Hart, Director

OFFICIAL U.S. WAR FILM
COMMITTEE ON PUBLIC INFORMATION

Distributed by
PATHÉ



The Hun, when still at peace with us, sought to dynamite, burn and destroy. He sought to terrorize, to use some of the methods which have made his name execrated throughout the world . . . . . With this as a theme there has been made a stirring, thrilling serial of the kind that your patrons will fairly eat up! Book

LEAH BAIRD in
WOLVES OF KULTUR

with SHELDON LEWIS

Produced by WESTERN PHOTOPLAYS Inc.
Written and directed by J. A. GOLDEN

PATHE' Distributors


A drum fire of thrills;
A barrage of sensations,
and a walloping, smashing theme
LEAH BAIRD in
WOLVES OF KULTUR
with SHELDON LEWIS
Play it up to the limit!!
Produced by Western Photoplays, Inc.
Written and directed by J.A. Golden
PATHE' Distributors.



HOUDINI

IF YOU STOP TO THINK OF ALL THE SERIALS YOU HAVE SEEN

IF YOU STOP TO COMPARE ALL THE SUCCESSES YOU HAVE BOOKED

IF YOU STOP TO CONSIDER WHAT SERIAL WILL GET THE MONEY FOR YOU

YOU WILL BOOK

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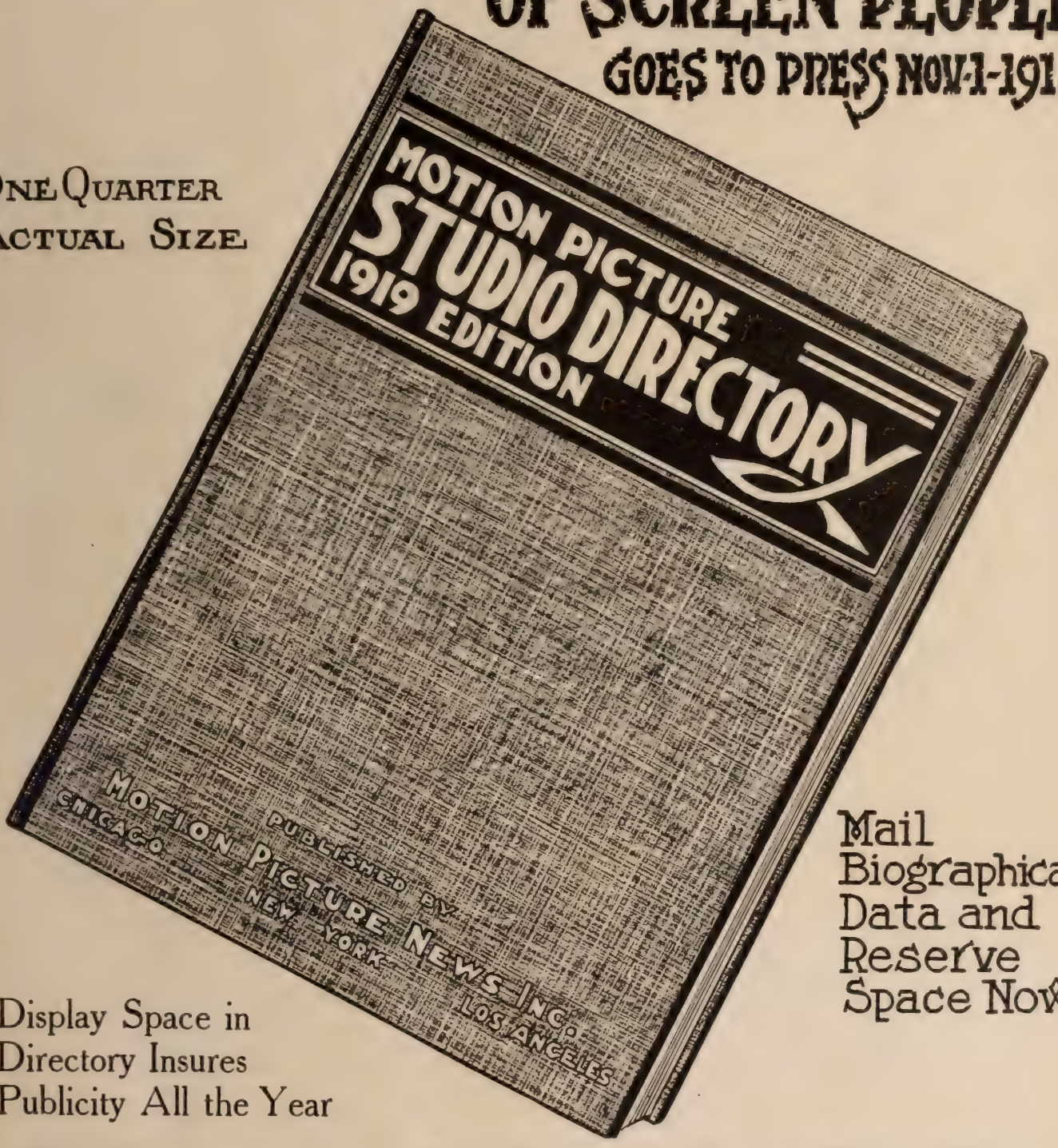
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Studio Directory is used daily by Theatre Publicity Men, Newspaper Photoplay Editors, Employment Directors, Film Company Executives, Theatre Owners and Film Fans.

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Service!

¶ That's Motion Picture News!

¶ Now — as always!

What can we do for you?

Motion Picture News

Vol. 18 No. 17. October 26 1918

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Wm. A. Johnston, *Pres. and Editor.* Henry F. Sewall, *Vice-Pres.* E. Kendall Gillett, *Sec. and Treas.*

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HERE'S THE KIND OF TROUBLE YOU *ARE* LOOKING FOR

¶ "TRIPLE TROUBLE," Essanay's brand new CHARLIE CHAPLIN Comedy, is causing all kinds of trouble.

¶ Exhibitors everywhere have had trouble in finding even standing room for the immense crowds thronging to see it.

¶ They have had to take the trouble to listen to their patrons telling them how much they enjoyed it.

¶ They have had extra trouble in counting up their big box office receipts.

¶ Essanay has had telegrams and letters from every part of the country telling of these troubles. Here's just another sample from Eugene Levy, of Levy's Orpheum Theatre, Seattle, Wash., who wired:

> "'Triple Trouble' broke our house records. Doing tremendous business and giving satisfaction to our patrons. It's a sure fine box office winner."

IS THIS KIND OF TROUBLE WORTH WHILE?

ESSANAY
GEORGE K. SPOOR PRESIDENT

George Kleine System
Distributors

Perfection Pictures

"When you see it in 'The News' It's News"

Motion Picture News

HAS THE QUALITY CIRCULATION OF THE TRADE

"The Exhibitors' Medium of Communication"

Volume 18. No. 17 October 26, 1918

"Carry On"

THE industry, at this writing, is just beginning to see a trifle clearly after the double blow struck it—the very heavy closing of theatres plus the sharp and unexpected stoppage of production and new releases.

We are giving elsewhere a summary of conditions, gathered at the exchange centers.

Briefly the situation is about as follows:

Between seventy and eighty per cent of the theatres are closed;

The first-run houses in the large cities still open feel keenly the curtailment of their regular supply, but are presenting bills of available film;

The later-run houses are going on as usual;

The program exchanges are reordering the distribution of their pictures in stock, with no difficulty in the way of supply due to previous overproduction and the banking up of film as the demand slowed down with the beginning of the epidemic; independent exchanges are very active;

There is some unavoidable confusion in film shipments between theatres due to the sudden theatre closings;

Closed theatres are renovating.

Many open theatres burdened with rental contracts and reduced attendance would prefer to close.

The bright spots are: the probability of reopened theatres here and there where the epidemic came earlier and is waning; the added probability that the epidemic in general will be shortlived; the curtailment of production and the good effect of this in the long run; the increased circulation of previous releases.

* * *

THE high spot of the whole situation is this: it is highly regrettable that steps were not taken long ago to reduce production in the orderly fashion permitted by well laid plans and full announcements well in advance. Waiting for a wholesale closing of theatres gives surely less hardship in an unforeseen crisis instead of permanent health and strength.

However, it is strikingly characteristic of the film industry that united action never happens save in the face of universal catastrophe.

Will the crisis serve as a lesson? Will it indicate the ways and means of economic health? Will it drive home the plain truth that no producing or distributing company in the business is prepared to face a severe eventuality—the kind that any sound industry must always be prepared to meet?

We fervently trust so.

This is not a time to moralize: but it *is* a time to get cool and thoughtful, to do some introspection, retrospection, and to face the future not with the usual motion picture madness, but *anew*—with some sane business sense.

The industry will pull through.

And every branch of it, exhibitor, distributor, producer, trade paper, should and will take its medicine smilingly and "carry on."

* * *

MOTION PICTURE NEWS will redouble its efforts to be of service to the industry, to give its utmost cooperation to every maker and distributor of pictures, regardless of any individual consideration.

We are publishing this week, and we will continue to publish just the same kind of magazine editorially as we have published. The only restrictions are those imposed automatically upon us by stopped production.

The sweeping curtailment of advertising announcements by united action we regard as hasty, ill advised and just plain, bad business—in the industry's best interests.

Has the picture company no announcement to make to the open theatre it expects to continue business with; and none to the closed theatres it hopes to resume business with?

Unquestionably; and every theatre is looking for these business announcements.

Probably they will be sent—at double or treble the usual expense—by mail direct.

* * *

THE fallacy of this step is the direct result of fallacious policies in trade advertising.

Trade paper advertising should concern itself just as much with past releases still in circulation as with pictures about to be released; it should be a matter of service to the exhibitor not of self-edification to the advertiser and hoped for mortification to his competitor; it is, in short, a plain matter of necessity and economy, so clearly known and firmly established beyond any arguments.

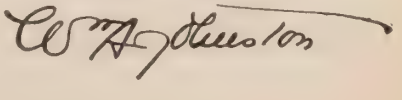
Perhaps, again, however, the stopping of trade paper advertising will have a salutary effect upon its future character.

These facts are given with no rancor whatever, but only constructively in the interests of better advertising effort behind the sale of pictures to the public.

Some producers thought that trade papers could also stop production. They cannot; and MOTION PICTURE NEWS furthermore will not attempt to make any curtailment whatever in its operative expense.

We will live up, to the letter, to our contracts with our subscribers.

And for the whole industry we cheerfully "carry on."



What Can We Do For You?

NO, the line above is not a new heading for this page of ten point "next to editorial." It's merely our way of saying—"Them's our sentiments."

And the same goes for every member of MOTION PICTURE NEWS staff, every resource of MOTION PICTURE NEWS country-wide staff of correspondents and every means we possess of reaching ten thousand exhibitors.

We are at the same old stand doing business as usual during alterations.

Grab this thought—while eighty per cent of the theaters of the country are closed up, one hundred per cent of the NEWS readers are still in possession of their eyesight—and with more time than ever to employ it.

What can we do for you?

* * * *

WE suppose we ought to have given this page a real serious heading this week and then launched into a heavy discussion of conditions throughout the country, the "present crisis" and so on.

But, frankly, we are firm believers in the "Cheer Up!" philisophy. And, secondly, we couldn't resist the opportunity to answer the Prize Pest.

Who is the Prize Pest?

Why he's the fellow who has stopped us on at least sixty-eight different occasions in the past week and said:

"Gee, but you fellows must be sore. No advertising for four weeks! I'll bet you give the manufacturers some panning! Not going to publish anything for them, are you?"

For the love of Mike!

The fellow who talks that way knows less about the function of a trade paper and the reasons for its success than the manufacturer does who discontinues advertising just because his customers have lots of reading time on their hands.

And that's zero!

We are here to serve an industry—and to serve as well in good weather as in bad weather.

What can we do for you?

* * * *

BUT, these pleasant thoughts aside, hasn't it been a tempestuous week since you saw the last issue of MOTION PICTURE NEWS and the first complete story of the month's shut-down?

Just because this page took a much-needed three weeks' rest, the whole blamed industry got jealous and decided to take a four-week lay-off.

Wonder if the order includes Frederick H. Elliott?

We hope so.

After two years experience with Frederick Heavens! Elliott, culminating last Thursday in a blood-sweating attempt to secure an official statement regarding a meeting that had been common Broadway property for twelve hours we are inclined to the belief that the National Association deserves all it gets—including both epidemics and Expositions.

To secure a three word confirmation our telephone operator spent two hours on the phone and only succeeded, after many gradations, in reaching a third cousin of God who said that her boss would have an official statement ready at 6 o'clock.

That was at five-thirty Thursday—for a publication already an hour and a half behind press time.

And the statement arrived at noon on Tuesday five days later.

* * * *

GOSH, we will be taking Frederick seriously yet. Let's change the subject. You fellows out in the sticks want to know what Broadway thinks of the four week ban.

Ask us:

"What seems to be the effect of the shut-down?"

"The effect is next to nil. With the film companies estimating the closed houses all the way from eighty per cent up the picture ban didn't make much difference to anybody. In the sections that are still open, with the exception of Broadway, the first run houses are reported all the way from four to twelve weeks behind release schedules anyway. So, why worry?

"What does 'wise' Broadway give as the reason for the shut-down?"

The wiseacres say that most of the big fellows are running so close to the wall that a drastic move was the only one possible.

"What is the most pertinent observation you heard during the week?"

This: "If they had only shut down when Pat Powers first suggested it—and the theaters were doing big business—they would have cleaned up on their old pictures and gained strength. Now—."

"Will the manufacturers stick together? They never have trusted one another. Will they this time?"

I dunno! But a little birdie disclosed a conversation to me during the week which had one manufacturer offering a big exhibitor any of his coming features if he'd only stop kicking. And another birdie told me of a director who had received orders to start on a picture Friday. And still another birdie brought a bit of press matter which told of a company that couldn't maintain its release policy and abide by the agreement, so——.

"Why did they cut out advertising?"

To get time to seriously analyze the whole trade paper proposition. When they get ready to start again they'll have their schedules arranged so that the *big splash* goes in the paper that dominates the field, the nominal copy in the nominal papers, and so on.

"What are you doing during these four weeks of 'no advertising.'"

Turning out just as big a book—editorially—as ever. Doing the best we know how *to serve an industry.*

What can we do for you?

¶ Mrs. Annette Allaimbie Johnston, wife of William A. Johnston, publisher of Motion Picture News, succumbed to pneumonia, Wednesday, October 16th.

¶ The staff of Motion Picture News feels confident that it is joined by the entire industry in the deep and heartfelt sympathy here extended to the bereaved.

¶ Would that type could convey even the shadow of a hand-clasp!

Bright Spots Appear On Influenza Map

Boston to Open Theatres Monday - Pennsylvania Board Not to Await State-Wide Abatement, But Will Lift Ban in Sections as Epidemic Wanes

WITH a four weeks' shutdown of the picture industry decreed bright spots have already begun to appear on the influenza war map. Close observers do not even faintly hope for a lifting of the ban before the time set, but they welcome the few bits of cheerful news as certain to forestall any indefinite lengthening of the period hinted at in some quarters.

Boston, first and hardest hit in the Spanish influenza epidemic, has rallied and its theatres expect to open Monday. Numerous theatrical companies left New York for the Hub during the past week. Managers of all sorts of amusements look for a boom season in Boston after the many dark nights.

From Pennsylvania comes a ray of cheer in the statement of the Health Board that as fast as the epidemic—already on the run in some sections—leaves a particular district the ban on theatres will be lifted. From other corners of the country come varying bits of optimism. New Jersey, in particular, reporting the scourge abating.

In Jersey City, Mayor Hague last week permitted the reopening of the saloons—but as yet no action has been taken regarding the theatres. The managers here, as in most sections under the ban, are in no hurry to reopen until assured that the epidemic has passed. Boom times are looked for as soon as patrons feel they may attend the theatres in safety—but not while the slightest fear of the epidemic remains.

Penn's Health Board Anxious to Co-Operate

HARRISBURG (*Special*).—Just as soon as the influenza epidemic leaves one part of the state of Pennsylvania the ban on motion picture shows and theatrical performances will be lifted there, even though the disease still is prevailing in other parts of the state, according to assurances given on October 9, by Dr. J. Franklin Royer, State Health Commissioner, to fifty picture and theatrical men who called on him in his office in the capitol at Harrisburg. The lifting of the ban in each community will be up to the local health boards.

The picture men informed the Commissioner of a spirit of complete co-operation with him in his efforts to suppress the disease which, up to that time already had reaped a toll of 3,000 lives in the state. They explained to him that they have no desire to reopen their theatres until he gives the word, but impressed on him that it would be a great advantage to them if he would give them all the notice possible in advance of the order to resume business.

They pointed out that unlike some lines of business a theatre could not resume activities profitably without some time to give the managers the opportunity to contract for attractions and to advertise.

It was then Dr. Royer gave assurance that he would give all the notice possible and made the promise that the ban would be lifted from parts of the state without waiting for the entire state to be free from the disease. He said that the epidemic seemed to be going from the east to the west, across Pennsylvania, and that as soon as it was safe to withdraw the ban in the east it would be done.

Prior to the visit to the capitol the theatre managers and picture men held a session among themselves in the Majestic Theatre. This meeting was called by the Central Theatrical Managers' Association, of which Mr. Fitzgerald, of the Lyric theatre, Allentown, is president, and Nathan Appel, of Reading, secretary. The association adopted resolutions pledging co-operation with the health authorities. Fred Nirdlinger, of Philadelphia, and Walter Vincent, of the Wilmer & Vincent interests, spoke:

Others in attendance at the meeting included:

Secretary Koneke, of the Wilmer & Vincent Company, New York; C. Floyd Hopkins, manager of the Orpheum, Majestic and Colonial theatres, Harrisburg; Athens George, Victoria theatre, Harrisburg; Ford Anderson, Orpheum, Allentown; George Carr, Orpheum, Reading; J. C. Michler, Michler theatre, Altoona; Jacob Silverman, Strand, Altoona; Michael Boyle, Majestic, Johnstown; M. R. Shearer, Cambria Opera House, Johnstown; J. H. Goodman, Hazleton; and others from numerous other smaller cities of the State.

CHEER UP!

The Business May Be Shut Down But We Can Still Laugh

WHY worry when the press agents are still with us? For example, four days after the manufacturers have decided to shut down because business is so poor we receive an expensively mimeographed story that Mr. So-and-So, president of the Such - and - Such Corporation finds that business all over the country is now better than ever—because of the gasless Sundays.

And then there is that three hundred word special we received during the week retailing the startling information that "——— Is Fond of Elephants."

And last of all—and this may be true—on the authority of no less a body than the War Department's Commission on Training Camp activities we learn that fifteen conscientious objectors at a Southern camp forgot all their scruples and started after the Kaiser immediately after viewing "To Hell With the Kaiser."

Rochester Closed for Ten Days—Look for Relief

ROCHESTER (*Special*).—Taken by surprise by the order closing all theatres of the city, followed by the announcement that all releases were to be discontinued for a month, picture men of Rochester, N. Y., could not adjust themselves to conditions for several days. The order from the local commissioner of public safety was issued on Tuesday and was to take effect the next night at midnight, thus closing the theatres in the middle of their week's bookings and leaving them nonplussed as to what preparations to make for reopening. The order was to be effective for ten days, or until October 21.

It was said by a representative of the Regorson Corporation, which controls the Regent and Piccadilly theatres, the two largest houses of the city, that bookings would be upset to some extent if the producing companies held up releases as threatened, but that old pictures could be obtained to fill in, if necessary, as there are many high-class films that have not been shown in Rochester.

"The chief thing that we are worrying about," said this representative, "is not whether we can get pictures but whether the theatres will be able to open on the day scheduled. We think, however, that the closing order was issued so promptly that the epidemic will be halted before it has a chance to become more serious, and that the theatres will be permitted to open again. Although all of the pictures we have booked have not yet been released, it will merely be a matter of getting some others to fill in with, which ought not to be a difficult matter, provided the exchanges do not try to hold us up. So far there has been no indication of any trouble in that quarter and I do not expect that there will be. On the whole the tendency among managers is to take an optimistic view of the situation."

Speaking from the point of view of the smaller exhibitors, Joseph Stoffel of the Grand theatre, said that the principal difficulty will be in regard to the running of weekly chapters of serial films. The theatres in Rochester have a regular order for showing these chapters, and a mixup in dates will mean that some houses will get their installments out of turn. The closing of the theatres in the middle of the week meant that some theatres had shown their installments and will now be ready for the next, while others, which show them late in the week, are still one chapter behind.

Studios at Odds—Releases Upset

Most Los Angeles Production Plants Idle, But Some Announce Decision to Work—Manufacturers in Tangle Over Some Releases

NOT without a hitch did the four weeks' ban on new productions or releases fall on the motion picture industry.

From Los Angeles come reports that five of the principal studios are closing down as fast as productions now in the making are completed. But at last accounts an equal number of important plants had announced their decision to continue picture making without delay.

In New York the week was spent by the headquarters' organization in tussling with release schedules. While the general statement may be made that all pictures will be put forward four weeks, there were many puzzling questions caused by prints already shipped to meet special contracts.

The majority of the studios in the East are still at work, though a complete shutdown is looked for when productions now in the making are completed. Laboratories are up in the air, the Universal plant having closed down, while the others are marking time pending completion of work already in hand. With no new releases in sight for four weeks the outlook is blue.

¶ Service!

¶ It isn't worth a darn unless you get it when you need it.

¶ What can we do for you?

Los Angeles Hit from Studios to Theatres

Los Angeles (*Special*) — Universal, Lasky, Fox, Triangle and Metro are closing down on production as fast as the different units complete pictures now in hand.

When last heard from the Griffith, Ince, Chaplin, and Clara Kimball Young organizations planned to continue at work without any suspension. The Brunton studios, where seven units are now busily engaged, continue active.

Orders to the producing plants have been coming in since last Thursday. Universal reduced the size of the organization Friday. Triangle will finish this week and Metro closes on Saturday. Several companies at the Lasky plant have already finished.

Los Angeles exchanges have been hard hit by the epidemic. On last Thursday, the Board of Health, backed by the City Council, issued an order closing all theatres. At the present writing all the theatres in Arizona are closed and seventy per cent of those in Southern California.

No changes have been felt in the San Francisco territory except in a few smaller cities.

Los Angeles exchanges have reduced their forces to a minimum, which is about one-fourth the usual number of employes. The majority of the managers wired headquarters reducing their salaries fifty per cent during the period the theatres are closed.

Statement Made Regarding "Shoulder Arms"

Charles Chaplin in "Shoulder Arms" will not suffer because of the shut down although this was scheduled for release later than October 15. It shows at the Strand theatre in New York City week beginning October 20, and Manager Edel already has the print.

The various First National exchanges throughout the country already have the prints of "Shoulder Arms" on hand and the probabilities are that where this picture is contracted for in houses that are still running, it will be shown.

Mr. Schwalbe, of the First National, explained to the producers that his organization was in a little different position than most of the producing companies, as the First National could not dictate to the various exchanges.

It is the desire, however, to live up to the spirit and intent of the agreement as is evidenced by the following extract from the communication that First National Exhibitors' Circuit sent to all its exchanges:

"I have thoroughly explained to them at their meeting our status in the matter, and told them we would be very glad to do all we can to cooperate in every way, and pointed out that we did not have regular release or schedule dates, and in particular instances where prints had already been shipped to the members, and where the appearances of these films had been advertised in advance as coming attractions, we would do our best to ask members to hold off their release dates until after November 9. At the same time I pointed out to them that we had no definite means of enforcing regulations of this kind, for I know that in the East here, particularly in New York City, where theatres are open, business is so wretchedly poor on account of the epidemic, they would be saving money with the doors closed, and no film service or help to pay, than by having the doors open, and probably this condition follows, to a great extent, in your territory.

"May I suggest, therefore, that you use every effort to withhold release dates until after November 9, so that it will be in keeping with the spirit of the producers, and so that we will not be accused of unfair dealings by making releases at various points of the films you now have on hand that have been released in your territory."

Goldwyn's Plans

Mabel Normand will have to shiver in her one-piece bathing suit, "A Perfect 36," until the chill November winds blow, according to Goldwyn officials. This was the picture scheduled for release October 28. However, Tom Moore in "Thirty a Week" will have its pre-release at the Rialto in New York, although scheduled for release October 21.

Director Hart Discusses Influenza Embargo

In a statement to exhibitors explaining the necessity for delaying the release of "America's Answer," the United States Official War Picture, from October 28 to November 11, Director Chas. S. Hart, of the Division of Films, Committee on Public Information, says:

"The delay is regrettable but cannot be avoided. Even Government pictures must yield to the orders of the various health boards closing the motion picture theatres until the abatement of the influenza. In several cities where 'America's Answer' was booked to play directly under Government auspices, influenza has compelled cancellations, after considerable preliminary exploitation. The enforced delay in releasing the picture means a great deal of extra work for the distributors, the World Film Corporation, as well as for the Department of Domestic Distribution of the Division of Films, but the situation is well in hand, and there will be no confusion growing out of the delay."

Universal Tickled By Employees' Attitude

Universal reports a remarkable demonstration of loyalty by all its employees during the last few days in reference to the curtailment of production and business. When the dark cloud of partial shutdown came near, telegrams, letters and personal expressions of willingness to sacrifice poured into the home offices.

"The one bright thought in this situation," said R. H. Cochrane, vice-president, "is the renewed assurance we have received of our workers' willingness to help in every way. It is a matter of pride that will brace the organization with new spirit and determination to overcome obstacles."

Famous Players Pushes Four Weeks Ahead

According to officials in the Famous Players-Lasky offices their releases scheduled for October 20 will be automatically set for four weeks hence and from thence will pursue the even tenor of their way.

In regards with contracts with first-run downtown houses that are being permitted to run by the authorities, it was declared that these houses need not suffer as there would be no dearth of pictures suitable to run as first-runs.

It was pointed out by one Paramount official that two of the largest first-run houses in New York City had ignored the Vivian Martin productions and that this would supply them for some time.

Open Theatres Unaffected By Ban

Broadway Houses Hard Hit, But Most Sections Report First Run Theatres Far Ahead on Releases—Shortage of New Comedies Felt By Some

REPORTS specially gathered by Motion Picture News from all exchange centers show that theatres in those sections still free from the influenza ban are giving little worry to the four weeks' shutdown on new pictures. "Overproduction has long ago made a one month or two month discontinuance a negligible factor to us," is the consensus of the reports from first-run houses.

New York's select circle—the Broadway houses—were hard hit, however. Instead of being behind release schedules, these playhouses have maintained a pre-release policy, which now leaves them only old subjects—in many cases already played in smaller neighborhood shows.

Omaha Finds Problem Solved By Old Man "Flu"

OMAHA (*Special*).—Omaha and its tributary territory will not be discommoded in any serious manner by the shutdown of production for a four week or even longer period for the demand, for films here has never equaled the output. In addition to this the four weeks slowing up in production has been neutralized to a great degree all through Nebraska and Iowa by the epidemic of Spanish influenza, which has closed theatres generally. In Omaha itself there are five big houses, the Rialto, Strand, Sun, Muse and Empress, all of which are strictly motion picture houses except the last which also runs vaudeville.

The rental situation in Omaha, on account of the few real first-class houses, is extremely low to the exhibitor for this class of service. The suburban houses obtain pictures very shortly after their release at the downtown houses at prices ranging from $7.50 to $15 for ordinary releases.

Opinion of the exhibitors in general in Omaha is that there will be plenty of films for all to show, and that the standard of their shows will not have to be lowered unless there is a prolonged shutdown.

San Francisco Gets Chance to Catch Up

SAN FRANCISCO (*Special*).—If the suspension of production does not last more than four weeks it will have no effect upon San Francisco exchanges except to give them a chance to catch up on back pictures which have been released but not shown here.

Most first-run houses here are booked ahead about six weeks. A careful canvas of the pictures released but not yet produced shows approximately sixty subjects.

Local exchanges are very optimistic on this phase of the situation. Several managers say that with reasonable return engagements San Francisco could be kept supplied with attractions for six months. The supply of new subjects would last six or seven weeks.

Theatre attendance has been hard hit by the influenza scare. Some small houses in the territory have closed.

POSTPONED

¶ The Cleveland meeting of the Society of Motion Picture Engineers has been indefinitely postponed.

¶ The action complies with a request of the U. S. Health Service to discontinue all public gatherings during the influenza epidemic.

Spokane "Doesn't Give a Hang" What Producers Do

SPOKANE (*Special*).—Spokane theatres are not affected by the manufacturers four weeks' ban. Without exception they could go on if no picture were produced for the next six months. Of course they are closed temporarily because of the epidemic, but they have little to worry about even when the ban is lifted, so far behind release schedules are they.

The Liberty is already two months behind on Paramount and Artcraft releases and fixed to go ahead if no pictures are produced for several weeks. The same rule holds fairly true regarding conditions throughout the city.

Spokane is suffering from too high a rating by the manufacturers which keeps the exhibitors from bidding strongly for pictures. Labor is emigrating to Seattle and the shipyard centers, and there are no war contracts here.

Big Houses May Suffer in St. Paul

MINNEAPOLIS (*Special*).—With the exception of St. Paul and few small Minnesota towns hardly three dozen theatres in the Northwest are now operating due to influenza. St. Paul stays open due to checking of spread of disease. Business there very poor, however.

St. Paul theatres are running first-run films released prior to October 15. In smaller towns theatres are running same age of releases as usual. It is expected that large theatres will have to repeat some if ban is not lifted soon, but Ruben & Finkelstein have many good pictures booked as far ahead as December.

Exhibitors are taking their losses good naturedly but have hopes that ban will be lifted in about ten days.

Exchange men can get along with films now on hand for many weeks to come, but holding up releases will hurt larger city theatres.

Montana Not Seriously Affected by Shutdown

BUTTE (*Special*).—Montana exhibitors are not seriously affected by the suspension of production and release by manufacturers due to so many features of the past year not having been shown.

Manager George Bourke, of the Universal Exchange, estimates such features total one hundred. Famous Players-Lasky houses are a month or more in arrears, thereby being enabled to exhibit releases made just prior to the shutdown. These releases while older are new for Butte and Montana; they are being booked as first-run at top rentals.

The biggest blow to theatres results from closing orders in all leading cities in Montana except Lewistown, Helena and Bozeman issued by local boards of health. Butte has two hundred influenza cases, but the situation is believed under control. Even if open, local theatres would not suffer from manufacturers' action having large reservoir of unused features to draw upon. Over-production of films has brought this condition about. While hard hit, exhibitors view the situation hopefully, expecting quarantine to be lifted soon. When houses reopen they will resume service where halted. The leading theatres are renovating now.

Detroit Theatres Hard Hit for Short Subjects

DETROIT (*Special*).—Detroit theatres will feel the effects of the four weeks' shutdown on new productions only slightly as regards features, but there is considerable demand for new short subjects.

Most of the first-run houses are from four to six weeks behind schedule time on bookings, but they are up almost to release on comedies and other short subjects.

Owing to the fuel situation last winter, when houses were closed two nights weekly, nearly every exhibitor got behind and it is only recently that they have begun to catch up.

It is possible and almost probable that all of the Detroit theatres will be closed in the near future because of the spread of the influenza epidemic. Dance resorts have already been closed.

Scourge Spreads—Close More States

Illinois Struck by State-Wide Theatre Closing Order—Northwest Hard Hit—Epidemic Turns Up as Far South as Tampa

WHILE signs continue to come that the Spanish influenza is abating in those sections first hit, reports received during the week showed the sweeping hand of the epidemic blighting additional territories daily.

Illinois' ban on picture theatres was the biggest blow of the past week. In addition the scourge made still heavier inroads on the important Northwest territory.

Apparently no corner of the map is now safe. From as far south as Tampa comes word of theatre closings. The northernmost record is still held by the Montreal territory, which is practically at a standstill.

Illinois Closed for Indefinite Period

CHICAGO (*Special*).—All theatres in Illinois have been closed for an indefinite period as a result of action taken in a night session October 14 by the executive committee of the emergency commission recently created to combat the influenza-pneumonia epidemic. The order will be a legally binding one of the State Department of Public Health to be enforced by local authorities throughout the State. Chicago Health Commissioner Robertson will send a letter to Acting Chief of Police Alcock, asking for immediate enforcement.

At the request of the commission, Marquis Eaton, president of the Chicago Chapter of the American Red Cross, announced the decision to the newspaper men who had been waiting outside the closed doors for almost five hours.

There was a manifest desire to avoid any unnecessary interference with the Liberty Loan campaign. The closing of the theatres will check one phase of the work.

The effect of the closing of the Chicago theatres brought a wide variance of opinion, estimates of the financial loss to the owners and others involved differed greatly. The number of people thus thrown out of employment will run into the thousands.

Cleveland Is Closed

CLEVELAND, OHIO—Over seven hundred movies in Ohio, including all Cleveland houses, closed Sunday midnight, October 13, for two weeks.

Tiffin, Sycamore, Bucyrus, Kenmore, Warren, Hilldale and Mineral City are the only Ohio towns reported as being open.

Alliance closed one week, reopened for one day and closed again. Most exchanges are open. Universal and Hodkinson running with greatly reduced forces. Board of Motion Picture Exchange Managers have arranged for local exhibitors to resume booking where discontinued Sunday.

Out-of-town exhibitors will wildcat until resumption of regular releases. Cleveland exhibitors are glad that action was taken in time to close before epidemic becomes so violent as to necessitate long-closed period.

¶ "Doing business as usual during alterations."

¶ That's us.

¶ What can we do for you?

Many houses are cleaning and renovating also redecorating after laying off all their help. Illuminating Company guarantees that there will be no charges made while the theatres are dark.

Effort is being made to have property rentals for dark period deducted. Liberty Loan films are being shown in ten neighborhoods free in the streets. Exhibitors report excellent business on Sunday. Public not in sympathy with closing of movie theatres.

New Orleans Houses Also Affected

NEW ORLEANS.—The chief effect of discontinuance of releases for thirty days is the disorganization of the office forces in the various film exchanges.

The epidemic of influenza has closed all the theatres, and exhibitors are merely drifting. Most of them are remodeling or freshening up their theatres and paying very little attention to releases.

They expect to take up the programs where they left off if they are available, and if not they will do the next best thing, not caring about the matter either way.

The only marked interest is in the Government subjects which are being released. A wonderful demand has been created through the agency of the present loan drive and people want war subjects. Program releases are given no exceptional prominence.

Employees of film exchanges have been quick to find other employment when dismissed on account of restrictions of influenza scare, and many declare that they will not again take up film work. When the ban is lifted the exchange managers will find badly disorganized forces with little chance of re-establishing efficient forces.

The closing of theatres, in the main, is regarded as a good thing for the time being. A great rush is expected when the theatres open again.

Denver White Way Dark—Theatres Closed

DENVER, COL.—The "floo" epidemic is playing havoc with the picture business in the Rocky Mountain section. For the first time in its history Denver's celebrated White Way is dark, and may remain so two weeks longer.

The situation in Denver is the same in every city and village in Colorado, New Mexico, Utah, Idaho, and part of Wyoming, all public places being closed by official state proclamations or orders issued by local Boards of Health.

As a result of the closing of theatres, Denver exchanges have called in their road salesmen to partially offset the losses through heavy decreases in their volume of business.

Just how soon the ban will be lifted permitting the reopening of theatres, schools and churches is a matter of conjecture. There are upwards of one thousand cases in Denver alone, and several deaths have been reported. It is believed the epidemic is now under control in all territory tributary to Denver.

Utah-Idaho Territory Theatres Closed

SALT LAKE, UTAH.—Motion picture houses throughout Utah, Idaho and adjoining States are closed by orders of the State Health Authorities, forbidding public gatherings as likely to aggravate the epidemic of Spanish influenza.

Local office managers for exchange services report that bookings are at a standstill in this district. As a result at the present there is no problem of providing either first run or second run bookings for show houses since the order is absolute and final and there are practically no moving picture theatres open in this territory.

Utah has been under closed orders for more than a week, with little prospect that the order will be modified soon.

World's Players Help

Montagu Love, Evelyn Greeley, Carlyle Blackwell and June Elvidge, representing the World stars, and Oscar Apfel and Dell Henderson, the directors, requested the company to permit them to lay off for four weeks without salary and extend their contracts for four weeks in order that they might do their bit to meet conditions growing out of the influenza epidemic. Each of these people held contracts that called for their salaries on a play or pay basis.

All Theatres Closed in Milwaukee October 11

MILWAUKEE, WIS.—All Milwaukee theatres were closed Friday night October 11 by the Health Department to prevent the spread of Spanish influenza. The stop order came like a thunderbolt from a clear sky.

Exhibitors lose thousands of dollars through it. The local situation is away up in the air. All programs are canceled and employees are losing salaries. No relief is in sight.

This entirely nullifies effect of embargo on new productions in Milwaukee. Closing order extended to many State theatres and all may be closed any day.

Exhibitors here are all much incessant over producers putting on embargo and say that business fell off immediately after decision was announced through press.

"The embargo on new releases means giving the exhibitor something he didn't want before under guise of patriotism," says Alfred Tanzer.

"Exhibitors are very much against embargo and think it is an injustice to theatres, especially first run accounts," said Frank Cook, of the Princess theatre.

Exchange men say that they will have an opportunity to catch up on releases. Many exhibitors look for boost in prices in desirable features if theatres reopen soon enough to affect market.

Milwaukee exhibtors expect that when ban is finally lifted business will be better than ever.

New Haven Considerably Up in the Air

NEW HAVEN (*Special*).—A peculiar situation exists in the New Haven district at the start of the complete shutdown on new releases for four weeks. From 75 to 80 per cent of the theatres are closed by reason of the influenza epidemic, thus greatly curtailing the demand for pictures. Only in Hartford, Bridgeport and New Haven are the theatres open, and their audiences are greatly curtailed.

Triangle-Famous Players' Exchange announces it has enough new releases on hand to care for its patrons until nearly the first of December. Inasmuch as this exchange covers almost a majority of the district's theatres, the situation obviously is good. Manager Scully, of the Triangle office at New Haven, has worked out a plan by which he can switch pictures from one office to another and so handle his trade.

Local managers were really too much at sea to have definite opinion on the subject of the four-week shutdown. Today they are wondering how long the theatres can be kept open. Their audiences have slumped badly, till it seems as if any more falling off would make closing up the best thing to do, but in Bridgeport, Hartford and New Haven no manager has any desire to close his theatre.

It was at the urgent request of the Connecticut Board of Health that these theatres kept on with "business as usual." While the Health Board appeal went to all theatres, the small towns were panic-stricken, and promptly ordered the theatres to close tight till the epidemic danger had passed. In the cities the state Board of Health utilized the screens to inform the public how to handle the new disease. To safeguard their own patrons, the theatres had special slides prepared to use on occasion. An example was this: "The person who sneezed and coughed endangered this whole audience. Please leave at once."

R. T. BULKELEY.

The Statement by the Manufacturers

FOLLOWING is the official statement issued by the manufacturers and distributors committee regarding the decision to discontinue production and release of pictures for four weeks following Oct. 14th.

"The committee representing a large percentage of all the producers and distributors of motion pictures and consisting of Messrs. Gabriel Hess, chairman; P. L. Waters and Ricord Gradwell, made public the following statements in connection with the actions taken involving the cessation of distribution of new pictures and the curtailment of production during the period of four weeks:

"'Meetings were held on Wednesday and Thursday at the headquarters of the National Association of the Motion Picture Industry, at which Adolph Zukor presided, in the absence of William A. Brady, president of the National Association, and at which a large percentage of the producing and distributing organizations, including members and non-members of the National Association, were represented.

"'By reason of the fact that a majority of theatres in the United States and Canada are closed on account of the influenza epidemic, the agreement arrived at with respect to the distribution of new motion pictures, is that the companies represented at the meeting would release no new or reissue pictures for a period of four weeks, commencing Tuesday, October 15 and ending Saturday, November 9, 1918. Branch offices of these companies will continue to serve exhibitors with pictures regularly released prior to October 14. Serials and news reels will be the only exceptions and may be released as usual. The companies participating in the agreement are: Affiliated Distributors, Inc., Edgar Lewis Productions, Famous Players-Lasky Corporation, First National Exhibitors' Circuit, Foursquare Pictures, Inc., Fox Film Corporation, General Film Company, Goldwyn Distributing Corporation, International Film Service Company, Inc., Ivan Film Corporation, Inc., Metro Pictures Corporation, Mutual Film Corporation, Pathe Exchange, Inc., Select Pictures Corporation, Triangle Corporation, Universal Film Manufacturing Company, William L. Sherry Service, World Film Corporation, W. W. Hodkinson Corporation and William A. Brady Picture Plays, Inc.

"'During the cessation of distribution a committee of representatives from these companies will meet at the rooms of the National Association in the Times Building every Monday to discuss any new situations that may arise.

"'The distributors also agreed that for a period of double the number of weeks during which there shall be no new pictures released, not to release more than their regularly heretofore announced schedule of releases.

"'The agreement drawn up and signed by the manufacturers and producers at these meetings stated that no new productions would be commenced for a period of four weeks and that on the completion of all negatives now in the course of production the companies so engaged, such as artists, camera men, directors, etc., would likewise not start other pictures for a like period of four weeks.

"'Telegraphic information covering the points of distribution has been sent to the branch offices of the motion picture companies involved. A notice embracing all the details as they concern the exhibition of pictures is being mailed today to the exhibitors of the United States and Canada.'"

Atlanta Theatres Close

ATLANTA, GA.—As a precautionary measure against the spread of Spanish influenza, the Atlanta Board of Health and City Council have ordered all theatres, moving pictures and places of public entertainment closed until further notice. The increase of the malady is causing uneasiness to the health authorities and city physicians and by this means it is hoped to prevent to some extent its spread.

Late Bulletins

RACINE, WIS.—All theatres here closed Monday, October 7, on orders of City Health Board.

MADISON, WIS.—Theatres in Madison and vicinity closed because of epidemic.

DES MOINES, IOWA—All theatres were closed because of the Spanish influenza epidemic.

OMAHA, NEB.—Theatres in Omaha were all forced to close by the health authorities.

CANTON, OHIO—Theatres in Canton and surrounding towns have been closed because of the spread of the prevailing epidemic.

SEATTLE, WASH.—All theatres here are closed and have been for some time on account of the influenza spread.

BALTIMORE, MD.—For the first time in the history of motion pictures in Maryland all of the theatres in Baltimore have been closed by order of the local health commissioner.

MCALESTER, OKLA.—On account of the epidemic Mayor Watson ordered all theatres closed on October 6 until further notice.

BUFFALO, N. Y.—All theatres in Buffalo are closed and will remain so until the epidemic is over.

TAMPA, FLA.—The Mayor ordered all theatres closed here until epidemic has passed.

OGDEN, UTAH—At midnight, October 9, all theatres were closed here by orders of the State Board of Health.

LITTLE ROCK, ARK.—The State Board of Health closed all theatres in Little Rock and the entire State, October 8, because of the Spanish influenza.

MINNEAPOLIS, MINN.—Reports received here disclose that practically every theatre in the entire territory is closed because of the epidemic. The theatres in Minneapolis closed Saturday, October 12.

A. D. Flintom Victim of "Flu"

District Manager for Famous Players-Lasky in Kansas City Claimed by Pneumonia Following Attack of Influenza

ALBERT D. FLINTOM, one of the best known of Mid-West film men, died Thursday, October 10, the victim of an attack of pneumonia that followed closely on the Spanish influenza which he contracted in St. Louis but a few days previously.

At the time of his death, and for several years Mr. Flintom was district manager at Kansas City for the Famous Players-Lasky Corporation. The name of Albert D. Flintom has been one to conjure with among all men connected with the film industry in the Middle West for more than a decade. He was a wonderful organizer and a master salesman and executive as well as a keen judge of box-office values, an expert in raw stock and in all the manifold details connected with the big district distributing organization of which he was the head.

Born in Lawrence, Kan., about forty-eight years ago, Mr. Flintom was a successful banker in that city and Kansas City until, about eleven years ago, discerning the tremendous possibilities which lay in motion pictures, he embarked in the business. Prior to 1912 he was at the head of the Yale Film Company and other film enterprises and was also connected with the General Film Company. With the inception of the Famous Players-Film Company in that year he started handling its product on a state rights basis. He later became a franchise holder of the Paramount Pictures Corporation and with the organization of the Famous Players-Lasky Corporation he became a stockholder and was appointed district manager.

In the exchanges of his district, Kansas City, St. Louis, Des Moines and Omaha, he had the reputation of maintaining the highest efficiency for which the fact that he held his employees for years was largely responsible. All the present branch managers in the district grew up with him in business and had learned to love him as a father.

He was a slave to his work, thoroughly trusted by all with whom he dealt and unswervingly loyal to his subordinates as well as to his parent organization, by the executives of which he was held in the highest affection and esteem.

Mr. Flintom is survived by his wife and a son, who is a lieutenant in the U. S. Marine Corps and has been serving in France for the past year, and also by an adopted daughter.

Flossie A. Jones, of Waukesha, Dies in New York of Pneumonia

MISS FLOSSIE A. JONES, secretary and general manager of the Waukesha, Wis., Amusement Co., operating the three theatres in that city, and probably the best-known woman manager in the country, died at the Hotel Webster, New York City, Wednesday night, October 16, of pneumonia. Miss Jones had come to New York to attend the Motion Picture Exposition, and was stricken shortly after her arrival.

Just before she became ill Miss Jones gave members of the Motion Picture News staff some idea of her plans for the future, and she had some original and interesting ones. Her heart was completely in the motion picture business and she was full of the enthusiasm and the determination that wins. Her remarkable success in the past was assurance that she could carry through the plans.

Some four years ago Miss Jones started in the motion picture business with her only asset a remarkable personality and a determination to make good. She studied the motion picture houses of Waukesha and finally she had an opportunity to rent a dilapidated theatre, but the manner in which she conducted it brought the balance for the first time on the right side of the ledger. The following spring she was able to get a Waukesha business man in partnership with her and spent $18,000 remodelling the Colonial. It was after this that she bought the Unique, and since then her company has built the Auditorium, a $40,000 house, and now controls all of the houses in that city.

Miss Jones was a member of the Advisory Board of the Motion Picture News, and there have appeared in these pages many articles about the way she has put on attractions and her ideas of successful exhibition of pictures. She always strove to do better and better, and the results that she attained made her stand out among managers everywhere.

Only a few days before her visit to New York Miss Jones was elected vice-president and state organizer of the Motion Picture Exhibitors' Association of Wisconsin.

Stars at Brunton Studio Aid the Loan

Among the stars at the Brunton studios who made substantial subscriptions this week to the Fourth Liberty Loan were as follows: Frank Keenan, $30,000; Bessie Barriscale, $10,000; Dustin Farnum, $10,000.

Verne Hardin Porter, who has been identified with the scenario end of motion pictures quite prominently, was this week engaged as head of the scenario department of the Ince studios, it was unofficially announced. He will succeed J. G. Hawks, who, it is understood, will join the Goldwyn forces.

Charles Ray this week began work on a new picture titled "Greased Lightning." It will be directed by Jerome Storm, and is said to be of the light comedy variety so well suited to Ray's style of acting. Doris Lee will play the opposite lead. A feature in the production will be an antiquated automobile, for which Ray is supposed to display great affection.

Harold Lockwood Laid Up with the Grippe

Due to a severe attack of the grippe, which came upon him suddenly this week, Harold Lockwood is confined to bed at his hotel in New York under orders of his physician. As a result of his illness production of Metro's "The Yellow Dove," which was begun a few days ago under the direction of Edwin Carewe, has been stopped pending the star's recovery.

Mr. Lockwood has been a diligent worker for the success of the present loan campaign, his solicitations having resulted in the sale of thousands of dollars worth of bonds. Two days before he was taken ill he sold bonds at the National Picture Exposition, held at Madison Square Garden, New York.

While the attack is not considered serious, any possible developments are being guarded against by Mr. Lockwood's physician, who says that the film star will not be able to resume work for a week.

"Flu" Closes Tours of "America's Answer"

As a result of the influenza, and the consequent closing of theatres where "America's Answer" was booked, the tours of the last two companies playing the U. S. official War Pictures have been cancelled. It is probable that the film will not be seen again until it is released to the motion picture houses.

The engagement in St. Paul was completed, but Minneapolis had to be cancelled, after the city had been thoroughly billed, and a great deal of preliminary patriotic interest had been aroused. The same was true of Milwaukee.

On the Pacific Coast the engagement was brought to a close last Thursday night, instead of Saturday, as originally arranged. The picture was billed to open in Tacoma Sunday, October 13, but the influenza situation there also necessitated a cancellation.

More Ford Distribution Plans Arranged

Griever Distributing Company, which has charge of the free dissemination of the Ford Educational Weekly, announced that it has allotted the following territory for distribution purposes:

Peerless Film Company, San Francisco; California, Arizona and Nevada.

Southwestern Film Corporation, Dallas; Texas, Arkansas and Oklahoma.

First National Exhibitors' Circuit, New Orleans; Louisiana and Mississippi.

"Flu" Causes Postponement of F.I.L.M. Dinner

Acquiescing to the wishes of the Board of Health to defer as many public gatherings as possible and a contemplated move on their part to close all theatres and places of public gathering, the F. I. L. M. Club have postponed their Dinner Dance, which was to be held at Reisenweber's Saturday, October 19. A new date will be announced later.

Couldn't Get Liberty Loan Boosting Films

Following the story in last week's issue of MOTION PICTURE NEWS telling of the difficulty experienced by theatres in many sections of the country in getting prints of the films produced for the Liberty Loan, comes the following letter which, as added evidence, would tend to show that many of the exchanges fell down on their part of the work.

The letter follows:

THE BADGER THEATRE,
W. D. MARTIN,
NEILLSVILLE, WISCONSIN.
October 9, 1918.

Editor MOTION PICTURE NEWS.

Dear Sir:

I read with much interest, your statement on page 2356 of the MOTION PICTURE NEWS of October 12, to the effect that if we have failed to show the Liberty Loan pictures we have not been doing our duty.

My interest is enhanced by your evident ignorance of the fact that the pictures cannot be secured by the smaller theatres.

I have made every effort possible, using the mails and wires, and even asking help from Mr. Frank R. Wilson, of the publicity department of the United States Treasury, with no results. Not a single exchange pays the slightest attention to supplying the films, and the exchanges themselves admit in substance that the distributors have completely fallen down in the matter.

In spite of their promises to the Government, the distributors have proved themselves entirely inadequate to this task. It is not the theatre manager's fault that he is not showing the films. How can he show them when he cannot get them?

The large city theatres are taken care of, of course. That goes without saying.

Under these circumstances, do you not think your article, above referred to, is somewhat uncalled for?

Truly yours,
W. D. MARTIN.

Powell Manages Fox Cleveland Exchange

Charles H. Powell, it was announced this week by the Fox Film Corporation, has been made manager of the William Fox Cleveland exchange.

Mr. Powell succeeds Sidney Abel, who has been Cleveland manager for several months. Mr. Abel comes to the Fox home office in New York, to be head of the contract department, in place of Leon J. Bamberger, who recently joined the Army.

Atkinson Looks Over Independent Market

G. V. Atkinson, of the Imperial Film Exchange, Greenville, S. C., was in New York last week looking over the features on the independent market. Poor business in his territory, owing to the influenza epidemic, gave Mr. Atkinson the opportunity to make the trip. Mr. Atkinson was formerly with the Pathe exchange in this territory and has a wide acquaintance among the exhibitors and exchange men of the South.

Gordon-Mayer in New England

The Gordon-Mayer Film Corporation opened on October 15 an exchange at New Haven, Conn., to handle the growing business in the Connecticut district. M. H. Kelleher, formerly with the American Feature Film Company, is manager of the exchange, which is at 138 Meadow street.

Roper Praises M. P. Industry

Commissioner of Internal Revenue Pays Splendid Tribute in Letter to Walter Irwin

"YOUR industry is playing its part freely and without complaint," sums up the tenor of a remarkable tribute to the motion picture industry, received from Daniel Roper, chief of the Nation's tax-gathering forces. The tribute came in the course of a letter, which abounds in appreciation of the industry, to Walter W. Irwin, chairman of the Executive Committee of the National Association.

Commissioner Roper's letter was in response to an invitation to be present at the Victory Dinner, which has since been postponed because of the Spanish influenza epidemic. The letter follows:

Mr. Walter W. Irwin, Chairman, Executive Committee,
National Association of the Motion Picture Industry,
805 Times Building,
New York City.

My Dear Mr. Irwin:—

Will you not express to your associates in the Motion Picture Industry my appreciation of their very cordial invitation to attend the Victory Dinner.

That the tax collector should be bidden to your banquet is indisputable proof of your patriotism. I cannot but feel, however, that it would have been unkind to have interjected into an evening of good cheer a discussion of the film tax, the tax on admissions, or the tax on seating capacity. On the other hand, you will concede, I am sure, that the income tax and the excess profits tax are entitled to honorable mention as representing our best "producers."

Under the revenue laws you all rank as producers. No other business has contributed more freely to the needs of our Government than the Motion Picture Industry and its allied branches. Large as your tax payments have been, they are over-shadowed by the invaluable publicity which you have so generously given to every kind of patriotic endeaver. The graphic appeal of motion pictures in behalf of the Liberty Loans, the Red Cross and our war taxes has reached the public conscience and stirred it to action in every nook and corner of the country.

Nor have your efforts been limited to assisting the Government in the solution of its financial problems. Through the medium under your control millions of our citizens have been brought to a keener realization of the hideousness of the menace we are seeking to destroy. Passive loyalty has been prodded into active patriotism in the heart of many a witness of the silent drama.

Taxation is part of the price of Victory. Your industry is paying its part freely and without complaint. The greater part lies in a continuing and increasing service of public education.

On behalf of the Treasury Department and the Bureau of Internal Revenue, I desire to express hearty appreciation of your splendid efforts.

Cordially yours,
DANIEL C. ROPER,
Commissioner.

Below is Mr. Irwin's reply to Mr. Roper:

October 11, 1918.

Hon. Daniel C. Roper,
Commissioner Internal Revenue,
Treasury Department,
Washington, D. C.

My Dear Mr. Roper:

Your splendid favor of October 10 duly received. Permit me to assure you that its contents is more than appreciated by the Industry as a whole.

It is extremely gratifying to know that our distinguished citizens in official positions, as well as the public, realize the importance of the motion picture as one of the most valuable schools of patriotism for the American people, and for the war education so essential to the public.

We are proud to say that this Industry, collectively and individually, does not give way to any industry or to any body of people in its patriotism, and in its desire to be of actual and practical aid in the great common cause, and I therefore beg of you and your associates in the National Government to call upon us for all that we can do.

Respectfully,
WALTER W. IRWIN.

Export-Import Company Gets Hundred Metros

The Export and Import Film Company has contracted for the distribution 100 Metro productions on the continent of Europe. This is considered one of the largest deals ever closed in the export field.

The Export and Import Company also recently completed a deal with the Mutual Film Corporation whereby it secures the distribution rights for sixteen Mutual and Empire-All Star features for South America.

Garson Coming East Soon

Harry I. Garson is expected back in New York within the next few weeks with the negative on his second big independent production, "The Unpardonable Sin."

This is the screen production of Captain Rupert Hughes' book, and featuring Blanche Sweet. It is understood that a private showing in Washington before Government and Allied officials will be given before its debut to the industry.

Willard Bradley Editor of White Way

Willard Bradley, known in the picture field as a scenario writer, has been appointed editor of *The White Way Magazine*, a fortnightly, devoted to the screen and stage. Among the photoplays bearing Mr. Bradley's name are "The Beloved Imp," a Bluebird; "Letitia-For-Happiness," "Main 4400," a highly successful two-reel comedy, and "The Musketeers of Pig Alley," a one-reel Biograph, produced by D. W. Griffith.

Anna Case Picture Soon Ready

The first picture starring Anna Case, the opera singer, has been completed by Lucius J. Henderson, under the supervision of Julius Steger, and will be ready for trade showing in a week, according to announcement. Mr. Steger is at present editing and titling the production.

The picture is the star's first venture in a new field, but the producers feel confident that her youth, beauty and enthusiasm will register decisively on the screen. Charles Richman is seen in the role opposite Miss Case's, while others who appear are Forrest Robinson, Grace Reals, John Charles, Fred Lennox and Madelyn Clare.

New General Manager in Atlanta

A well known Southern film salesman, T. E. Dillard, has just been appointed manager of the Atlanta exchange of General Film Company. Mr. Dillard is remembered by the trade as a former member of the Atlanta office force of the company, and also as manager of its former Jacksonville exchange. His last connection before coming back to General was with the W. L. Sherry office in Atlanta.

The Screen and the Liberty Loan

Sixty Coast Stars Appear at Theatres to Aid

More than sixty of the better known stars from nearly every studio in Los Angeles made personal appearances this week in Los Angeles theatres in the interest of the Fourth Liberty Loan. The stars not only sold bonds from the theatre stages, but they worked in the lobbies as well. Some of them devoted seven full nights, while others gave as much time as they could spare from their work at the studios.

Among those who made personal appearances were Roxanna McGowan, Patricia Palmer, Julian Eltinge, Bert Lytell, Chester Conklin, Niles Welch, Fritzi Brunette, William Stowell, Mae Murray, Eddie Barry, Jack Mulhall, Bessie Love, Harry McCary, Ruper Julian, Allan Holubar, Roy F. McRae, Priscilla Deane, Dorothy De Vore, Wallace Reid, Charles Ray, Mary McLaren, Lyons and Moran, Bebe Daniels, Robert McKim, Bobby Vernon, Dustin Farnum, George Larkin, Peggy Provost, Ethel Lynn, Monroe Salisbury, Ben Wilson, Neva Gerber, Nell Shopman, Doraldino, Antonio Moreno, Joe Rock, Carol Holloway, George Beban, Lillian Walker, Douglas McLean, May Allison, J. Warren Kerrigan, Edith Roberts, Lawrence Semon, Claire DuBrey, Harry Depp, Eleanor Field, Ruth Roland, Gladys Brockwell, Zoe Rae, Lila Lee, Dorothy Phillips, Wilfred Lucas, Bill Duncan, Mildred Harris, Dorris Lee, Enid Bennett, Charles Clary, Carmel Myers, Jack Holt and Virginia Harris.

The bonds sold at the theatres will all be turned in at Tank Victory, Central Park, Los Angeles, on the evening exchange and theatre men are in charge, October 18.

William Farnum a Whole-Hearted Worker

What is considered close to a record for sales of Liberty Bonds in motion picture theatres was totalled by William Farnum in three appearances last week. The figures reached the sum of $168,600 before Mr. Farnum's evening jaunt around the playhouses was completed.

Mr. Farnum's first appearance was at the William Fox Audubon theatre, 168th street and Broadway. There he sold $120,000 worth of bonds at one of the most wildly enthusiastic gatherings ever seen in a New York theatre.

At the William Fox Academy of Music Mr. Farnum sold $54,000 worth, at the Fox theatre in Jamaica, L. I., he sold $20,000 worth and at the William Fox Crotona house he hung up a total of $64,000.

Liberty Loan officials who were present say that Mr. Farnum's sale at the Audubon theatre was one of the most remarkable demonstrations they have ever seen. The Fox star occupied the stage for about an hour, and most of the subscriptions he obtained came in small amounts—$50 and $100 bonds, with a maximum subscription of $1,000.

Enthusiasm such as has never been known in the theatre resulted from the announcement that the $100,000 mark had been passed. Hats and caps were tossed into the air, and there was prolonged cheering, culminating in the spirited singing of "The Star Spangled Banner."



Albert E. Smith, President of the Vitagraph Company, Makes a Liberty Loan Appeal to All Workers at the Vitagraph Plant, Including Stars and Directors

Vitagraph Studio Forces Total Thousands in Bonds

With Albert E. Smith, president of the Vitagraph Company, personally leading the campaign in the Eastern studios, and his brother, W. S. Smith, at the helm in the West Coast studios, of which he is manager, Vitagraph's producing forces have gone well over the top in Liberty Loan subscriptions.

One of the events of the past week was a ringing speech by Albert E. Smith to the forces in the yard of the Vitagraph, Brooklyn, studio that brought forth a lusty response.

William Duncan led the Vitagraphers on Vitagraph Night at the Tank in Central Park, Los Angeles, with the result that $80,000 was totalled in purchases of bonds. In addition to Duncan, Vitagraph was represented by Bessie Love, Antonio Moreno, Carol Holloway, Earle Montgomery, Joe Rock, Lawrence Semon, Edith Johnson, Joe Ryan, Grace Darmond, Nell Shipman, Frank Glendon, Patricia Palmer, Madge Kirby, Blanche Payson and Directors David Smith, Paul Hurst and Gilbert Pratt, who is directing Big V. Special Comedy productions.

None the less active have been the Vitagraphers in the East. Earle Williams has been a big contributor of time and money to the loan campaign, as have the other Vitagraph stars, Alice Joyce, Harry Morey, Corinne Griffith and Gladys Leslie. Edward Earle, always a fast and successful worker in the Loan drives, has been active every day during the present campaign, as have Agnes Ayres, Betty Blythe, Jean Paige, Florence Deshon, Eulalie Jensen, Julia Swayne Gordon and the other prominent women players of the Eastern company.

Far Rockaway House Gets More Than Half Million

From I. Jutkowski, manager of the Columbia theatre, Far Rockaway, L. I., Motion Picture News has received a record of Liberty Bond subscriptions in that house which show a total of over a half million in the first week of the drive alone.

The exact figures are $535,950. The high night was October 8, when a quarter million in pledges was secured.

This looks to us like the record for one week in a picture theatre. Do you know of one better?

Houdini Takes His Shirt Off for a Thousand

"I'll buy a thousand dollar bond if you get out of your straitjacket in thirty seconds," shouted a spectator at the Hippodrome last week to Houdini, the Escape King, now appearing in a serial for B. A. Rolfe Productions.

In twenty seconds Houdini was out of the bonds and had sold the bonds of Liberty.

Rolfe Hour was a prominent feature of last week's program at the Liberty theatre, conducted by the Stage Women's War Relief in front of the Public Library to boost the Fourth Liberty Loan. Stars of the Houdini serial, "The Master Mystery," proved themselves able salesmen for the Government.

Blackton Gives Bonds to Employees

Commodore J. Stuart Blackton, who was the guest of honor at the National Motion Picture Exposition at Madison Square Garden last Friday night, where he made a Liberty Loan speech and also subscribed for $15,000 worth of bonds, has further shown his patriotism as well as his appreciation of the work of his employees by giving a $50 bond to each individual associated with him in an executive or technical capacity.

Among those remembered by Commodore Blackton are Jack Martin, his assistant; Miss G. M. Stevenson, his secretary, and Theo. Freeland, O. George Brautigan, Peter LaGrassa, J. Brink, George Hampton and James Hanley, of his studio staff.

Marion Davies a Live Wire Bond Saleswoman

Marion Davies hung up an honor mark for herself on Thursday night at the Motion Picture Exposition in Madison Square Garden when she sold a total of $23,900 worth of bonds.

Miss Davies conducted the sale from the Select booth and was both a charming and energetic seller of Uncle Sam's pledges.

Farrar Sells a Million at New York Concert

One million two hundred thousand dollars in one hour—there is Geraldine Farrar's record for bond sales at a concert Friday, October 10, in Carnegie Hall, New York.

The New York Philharmonic Orchestra, Clarence Whitehill, George M. Cohan and former Attorney General Wickersham were others who gave their efforts to the concert.

Miss Farrar superintended the bond sale with the aid of fifty canvassers—and the result above tells the tale of her happiness at the close of the evening.

Sherrill Banquets Live Wires

Winners of Prizes Offered for Most Intensified Bookings on "My Own United States" Enjoy Banquet

HERMAN JANS is the proud possessor of a $1,000 Liberty Bond presented to him by William L. Sherrill, president of the Frohman Amusement Company. This was brought out at a banquet held October 12 to celebrate the event. Many film notables were present.

Mr. Jans is located in New York City but has charge of Metro marketing and distributing for about one-half of the state of New Jersey. There are 206 theatres in that state and Mr. Jans booked Mr. Sherrill's "My Own United States" in 106 theatres for his half of New Jersey and this recorded 165 actual playing days. He secured 58 per cent over his allotment.

The following excerpt from a circular sent out to all Metro exchanges last June explains the offer Mr. Sherrill made in detail:

"We have allotted to each Branch Office in the United States a certain minimum of bookings for them to secure on 'My Own United States' by September 1, 1918. The allotment to each office is based upon the present percentages which each office is now working under with the Metro. The amount of the allotment for each office has been placed on file with the management of the Metro office in New York City.

"If a Branch Office has secured the amount of their allotment in bookings on 'My Own United States' by September 1, 1918, the Branch Manager has then become qualified to compete with every other Branch Manager in the United States for a One Thousand Dollar Liberty Bond or an Overland Automobile (at the winner's option), to be given by us to the Branch Manager who secures the largest percentage of bookings *over* the allotment to their office by September 30, 1918.

"To the Road Man connected with any Branch Office in the United States securing the largest amount of bookings on 'My Own United States' by September 30, 1918, we will give a diamond ring or any other suitable piece of jewelry (at the winner's option) to be properly inscribed, to be valued at Two Hundred and Fifty Dollars.

"To the Salesman or Roadman of each Branch Office the following offer is made:

"When the Branch Office qualifies by securing the amount of bookings allotted to it by September 1, 1918, the Salesman or Roadman securing the largest amount of bookings in such office on 'My Own United States' by September 30, 1918, will be invited to New York at *our* expense to attend a banquet to be given by us."

Mr. Sherrill presided at the banquet which was held at Hotel Astor Saturday, October 12, and the following gentlemen were present:

William A. Brady, R. A. Rowlands, P. A. Powers, J. W. Farnham, J. J. Goldberg, E. M. Saunders, Harry Cohen of Metro general offices, Harry Cohen of Washington, D. C., S. A. MacIntyre of Minneapolis, Arthur James, Merritt Crawford, Harry Rapf, Arnold Daly, S. L. Rothapfel, Paul Crommelin, P. J. Connors, H. Kline, M. Brodsky, Sam Spedon, T. Hays Hunter, I. E. Chadwick, Harry Segal of Boston, W. K. Hill and Jack Sherrill.

New Officers for Toronto Exhibitors' Body

Officers of the Motion Picture Exhibitors' Protective Association of Ontario, Limited, Toronto, have been elected as follows:

Honorary Presidents—Messrs. Lol Solman, J. Shea, A. J. Small and P. F. Griffin, all of Toronto.

President—J. C. Brady, Madison theatre, Toronto.

Vice-Presidents—First, W. A. Bailie, Cum-Bac theatre, Toronto; Second, C. Moule, Brant theatre, Brantford; Third, Steve Burnside, Empire theatre, Collingwood.

Treasurer—A. W. Applegath, Red Mill theatre, Toronto.

Secretary and Manager—Thomas Scott, 143 Yonge street, Toronto.

Executive Committee—J. Crang, Oakwood theatre, Toronto; C. A. Welsman, La Plaza theatre, Toronto; H. Alexander, Park and Doric theatres, Toronto; Clarence Robson, Strand theatre, Toronto; R. S. Tickner, Revue theatre, Toronto; R. J. Cardie, Empire theatre, Toronto; Roland Roberts, Regent theatre, Toronto; Dr. Richardson, Crown theatre, Toronto; B. Hudson, Aster theatre, Toronto; D. Ferguson, Dorothy theatre, Toronto; H. King, King Playhouse, Toronto; T. Logan, Majestic theatre, London; W. T. Sexton, Family theatre, Toronto; W. C. Ball, Revue theatre, Toronto; W. G. Sturgess, Imperial theatre, Toronto; T. Guest, Strand theatre, Hamilton, and P. O'Donnell, Temple theatre, Toronto.

The fees have been fixed at $20 for Toronto members and $10 per year for those in Ontario outside of the city of Toronto. Toronto members may pay at the rate of $2 per month if desired.

"American Spirit" Has Original War Theme

"The American Spirit," shortly to be released by the W. W. Hodkinson Corporation, is said to be a new type of war play. W. Christy Cabanne, who directed such popular propaganda films as "Draft 258" and "The Slacker," and who also is responsible for "The American Spirit," took as his chief character a son of the South who still adhers to the principles of the Lost Cause. How this sectional prejudice is swept aside by the great emergency of the present day forms the basis of the photoplay.

E. K. Lincoln is seen as the star of the picture, and is supported by a capable cast that includes Millicent Fisher, Hayward Mack, Spottiswoode Aitken and Helen Dunbar.

Revise Ontario Theatre Admission Tax

The amusement war tax on theatre and concert tickets has been revised by Hon. T. W. McGarry, Provincial Treasurer of Ontario, so that patrons of amusement houses buying tickets valued at more than 45c. after November 1 will be required to pay a much higher tax. Tickets valued at from 5c. to 45c. are not affected by the new arrangements at all, which means that moving picture theatres in Ontario escape the increase almost entirely. Patrons buying the 50c. box seats in several large film theatres will now pay a five cent tax in place of two cents and patrons buying 50c. to $1.50 tickets for special shows like "Hearts of the World," "Crashing Through to Berlin," etc., will have to pay a tax varying from 5c. to 15c. Roughly, the new scale provides a tax of approximately ten per cent. on all admission tickets over 45c.

Another new rule, and one that will inconvenience reviewers and pass holders, is that an exhibitor will be prohibited from selling quantities of war tax tickets at one time to any patron. Tax tickets may only be sold at the theatre box office for current use. This change has been made to enable the Government to keep a close record of theatre patronage and the sale of war tax tickets.

Bowles Going to France for Griffith

George Bowles, who has been for several months General Manager of Feature Films for the Division of Films, Committee on Public Information, will sail for France at the earliest possible moment to act as European representative for the David W. Griffith pictures. These include "The Birth of a Nation," controlled by the Epoch Producing Corporation; "Intolerance," owned by the Wark Producing Corporation, and "Hearts of the World." Mr. Bowles will also represent the Division of Films in Paris.

Kellette Writes Song to Assist Liberty Loan

John Kellette, assistant to Kenean Buel, one of the William Fox directors, has written a Liberty Loan song, which has been officially adopted by the New York Liberty Loan Committee.

The name of the song is "If You Can't Go Across with the Doughboys, Oh! Boys, Come Across with the Dough." The words are by James S. Donahue.

"Ghost of a Chance" Next O. Henry-General

"The Ghost of a Chance," with Agnes Ayre and Edward Earle in the principal roles is the latest O. Henry story to be filmed for release through General Film.

The action of "The Ghost of a Chance" transpires mostly in a haunted room, with the chief characters a social climber, her devoted son, a resourceful widow and a sarcastic society leader.

Honor Roll

James H. Cassell, former motion picture editor of the Portland *Oregonian* and special correspondent of Motion Picture News has joined the "Tank" service and left for Fort Lawton, Washington, from whence he will go to Gettysburg, Pa.

Capt. Albert A. Kaufman, formerly general production manager of the Famous Players-Lasky Corporation's eastern studios, has left for overseas, where he has been entrusted with the important duty of supervising the work of all the cameramen of the U. S. Signal Corps connected with the American Expeditionary Forces.

Charles (Dick) Rush, for nearly three years assistant to Cliff Smith, the Triangle director who handled the megaphone for William S. Hart and Roy Stewart, has deserted the moving picture world to become a soldier. Rush is now in Canada training and will fight with the Anzacs on his arrival in France. He was born in Australia and is a veteran of the Boer War.

Eugene Pallette made his last appearance in motion pictures for the duration of the war at Metro's west coast studios in Hollywood, the other day. He expects in a few days to go to the Government flying field at Dallas, Texas, to complete his course of training with a view to getting a lieutenant's commission as a combat flyer.

Charles Simone, manager of the General Film Exchange in New Haven, learns that his son, Peter C. E. Simone of Bayonne, N. J., film laboratory expert, and who was severely wounded while fighting in France, is at Base Hospital No. 6 at Bordeaux.

Burt G. Phillips, for a long time staff photographer of the Publicity Department of the Fox Film Corporation, and formerly photographer for several New York newspapers, was notified this week that he has been commissioned a second lieutenant in the Signal Corps of the American Army.

Writing from his post of active duty with the American Expeditionary Forces, dated at a place he identifies as "Near Where They Are Doing It," C. R. Cooper, formerly traveling auditor for General Film Company, announces his promotion from buck private to Battalion Sergeant Major, the highest non-commissioned office in the army. Cooper went across with the 305th Machine Gun Battalion.

Sergeant Camille Legrand, the Pathe cameraman now en route from Paris to the Orient via. the United States, bears a letter of which he is justly proud. This letter, written by the Chief of the Cinematographic Service of the French Army, Lieut. J. L. Croze, reads in part as follows: "I take pleasure in sending you herewith copy of a letter which General Humbert, commander of the 3rd Army, has just sent me regarding your brilliant conduct at the time of the attack on Avocourt."

Theatres Aiding Campaign for Smileage Books

A plan is being carried out whereby motion picture houses all over the country can co-operate with the Government in entertaining the men in camp by pledging themselves to turn over ten per cent of their gross receipts for one day each month to the Smileage Division of the War Department Commission on Training Camp Activities to be used in supplying smileage books to soldiers. The General Film Corporation and a few other prominent picture organizations are already helping in the campaign. Eight houses under the jurisdiction of the former have signed the pledge. This arrangement is to continue during the duration of the war.

As far as possible the smileage will be supplied to soldiers of those states and cities from which money is sent in. Smileage books are books of coupons which serve as admission to the Liberty theatres. They come in two sizes, one containing twenty five-cent coupons and the other one hundred five-cent coupons. Instead of buying a ticket, the soldier tears off the number of coupons to the amount of the seat he wishes to purchase and presents them at the door.

Fuel Conservation Picture Completed by Universal

The Industrial Department of the Universal Film Company, through its manager, Harry Levey, has announced that the four-reel picture made for the United States Fuel Administration is completed. The reels have been forwarded to Dr. Garfield and will shortly be shown throughout the country under Government auspices.

This picture was made in order to further conservation methods in the use of coal. Facts are brought out that show that industrial plants have wasted fifty million tons of coal through careless firing methods. Improvements are shown in the way of firing large boilers while many interesting ways for the individual householder to save coal are also pictured on the screen.

Mr. Levey has also completed a film for Francis M. Hugo, Secretary of New York State. This film deals with the new headlight laws for automobiles. All the pictures were taken at night and various lights were tried out. Mr. Hugo himself appears in the picture.

Capellani with French Picture Service

Edmond Ratisbonne, director of the French Pictorial Service, announces that Paul Capellani, well known to the trade and public, has just been attached to the French High Commission to the United States in the capacity of Director of Productions for the French Pictorial Service.

Mr. Capellani has just returned from Argentine, where he has been busy directing a big feature, which will soon be released in this country.

Exhibitors Box Office Reports

LAST MINUTE REPORTS

The Following Individual Reports Came in as Motion Picture News Was Going to Press

"That Devil Bateese" (Salisbury-Universal)—"One of Salisbury's best."

"Queen of the Sea" (Kellermann-Fox)—"Usual Kellermann stuff same as her other two pictures. Fine photography, etc., that lets it out. Only average business."

"Our Mrs. McChesney" (Ethel Barrymore-Metro)—"Picture fine, star good, patrons more than pleased in three day run at high class down town house."

"A Soul Without Windows" (Ethel Clayton-World)—"Another 100 per cent picture in four day run."

"Italy's Flaming Front" (First National)—"Big business for one week."

"The Girl From Bohemia" (Castle-Pathe)—"Good program picture."

"Love's Law" (Kane-Mutual)—"Average business for two days."

"The Hun Within" (Dorothy Gish-Paramount)—"Big money getter. Do not feature title."

"For Husbands Only" (Jewel)—"First run down town opened extra big and continued big business during week closing extra big."

"The Unbeliever" (Kleine)—"One of the best war films."

"Out of a Clear Sky" (Clark-Paramount)—"Good film and ditto star wasted in this production. Fatty saved the day for us."

Editor's Note: The Box Office Report chart includes all pictures released since August 1 on which a sufficient number of exhibitor reports have been received to base a verdict. In the column "Average of Exhibitors' Reports" the term "Extra Big" indicates a picture which far surpassed expectation; "Big" means a picture doing better than the usual business for that day under average conditions; "Average" is the grading given the production on which business held up to normal; "Poor" indicates the picture falling below normal in box office and entertainment value.

The comments given are no indication of the number of reports received, as many exhibitors merely check off the grading without comment.

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
ALL MEN (Morey—Vitagraph)....Aug.	Average	"Fair.'
BEHIND THE LINES IN ITALY (Kleine—Perfection) Sept.	Average	"On second and last week; picture good educational, attracting big percentage of Italians.
BELOVED BLACKMAILERS, THE (Blackwell—World) Aug.	Average	"Average story and average business." "Good."
BERLIN VIA AMERICA (Fordart—State Rights).....	Average	"Fair picture; good money maker; three days to big business."
BIRD OF PREY, THE (Brockwell—Fox).....Aug.	Big	"Extra big." "Good show." "Brockwell's all right, but Oh that Mexican stuff." "Good but people don't want Mexican stuff." "Blood and thunder; pleased here." "Just a big melodrama." "Star good. For love of Mike, get Gladys out of Mexico. Too much is enough."
BOUND IN MOROCCO (Fairbanks—Artcraft)....Aug.	Average	"Big drawing card but not altogether pleasing on account of weakness of plot. Only 'Doug could get away with it." "My patrons expected more than they received." "Doug. is story, cast and all." "Extra big." "Big to start, average on week." "Full of pep; no story; took well. Few didn't like it; good business." "Fair." "Extra big."
BONNIE ANNIE LAURIE (Hyland—Fox).....Sept.	Average	"Did not please." "Did not even get film rental. This star a loser. Picture satisfactory." "Better than average program picture, but epidemic has made accurate estimate of business impossible. Best work star has done yet."
BOSTON BLACKIE'S LITTLE PAL (Lytell—Metro) Aug.	Big	"Average picture to average business." "Picture good; star not known yet." "A dandy picture; Lytell coming to the front; it's pleasing; Joey Jacobs classy." "Bert Lytell is well liked for a new star." "Good story, direstion poor, star well liked." "Big." "Excellent business, story not much, Lyttel popular here." "Average."
BREAD (MacLaren—Universal).....Aug.	Big	"Went very big." "It was well advertised and brought good patronage money and satisfaction; the title put it over."
BRAZEN BEAUTY, THE (Dean—Bluebird)....Sept.	Big	"Priscilla Dean is to be reckoned with as a coming star. Her assets are brains, beauty, intelligence and personality. Liabilities, 'scrambled' hair that kills the effect of an otherwise beautiful woman. Slick it down, Priscilla, there's a good girl."
BURGLAR FOR A NIGHT (Kerrigan—Paralta)...Aug.	Big	"A good picture with lots of class." "A dandy picture; they like him dressed up; went big all four days."
CAILLAUX CASE, THE (Fox).....Oct.	Average	"Exceptionally good picture. Had no pulling power."
CACTUS CRANDALL (Marvin-Stewart—Triangle)Aug.	Average	"Fair picture, average business."
CLUTCH OF CIRCUMSTANCES (Griffith—Vitagraph) Aug.	Average	"Star absolutely unknown; has not much action to story, although not a bad program picture." "Good program picture, average business."
CRASHING THROUGH TO BERLIN (Jewel)....Sept.	Big	"Extra big business."
CRUISE OF THE MAKE-BELIEVES, THE (Lee—Paramount).....Sept.	Average	"A new Paramount star that registered fairly well for first picture." "Fair picture." "Fair." "Lila Lee made a good impression."
DEATH DANCE, THE (Brady—Select).....Aug.	Average	"Not considered Brady's best, but very good." "Good."
DIPLOMATIC MISSION, A (Williams—Vitagraph)Sept.	Poor	"A big piece of cheese. No plot, but no business puller."
DOING THEIR BIT (Lee Children—Fox).....Aug.	Average	"Lees good, picture poor." "Average picture." "Went big." "Average." "Good picture, did not draw." "Splendid, but mighty poor for box office value."
FEDORA (Fredericks—Paramount)..... Aug.	Average	"Rotten picture." "A good picture, but the title kept people away." "Average." "Big." "Good." "Big." "Fair." "Good."
FIRES OF YOUTH (Clifford—Bluebird).....Aug.	Average	"Average business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
FLOWER OF THE DUSK (Dana—Metro).....Aug.	Average	"Average picture." "Give us more pictures like this; pleasing, well handled." "Viola Dana is fine, but the pictures they pur her in are holding her back." "Well acted, but too morbid." "Big, extra big, and average respectively in three day run," Not her best."
FOR HUSBANDS ONLY (Jewel).....Aug.	Big	"Exceptionally good." "Great picture, but a Blue Monday killed box office receipts." "Fair." "Very good." "Pleased. All star. Screens well. Many women patrons refused to come in on account of title. Good business."
FRIEND HUSBAND (Kennedy—Goldwyn).....Aug.	Average	"Average picture." "Big." "Good light picture." "Fine picture." "Big." "Average." "This star is a big failure for us; picture good." "Did not draw at all, picture liked." "Average."
GHOST FLOWER, THE (Rubens—Triangle).....Aug.	Poor	"Poor business in downtown transient house."
GHOST OF THE RANCHO, THE (Washburn—Pathe) Aug.	Average	"Good film, but poor crowd." "Fair show." "Very good."
GIRL WHO CAME BACK, THE (Clayton—Paramount) Sept.	Poor	"Pleasing; a few weak spots." "Fair picture." "Poor business three days."
GOAT, THE (Stone—Paramount).....Sept.	Poor	"Booked for a week, ran it three days. Rotten. He may on Broadway, but every place is not Broadway." "Bad picture, very poor business."
GREEN EYES (Dalton—Paramount).....Aug.	Big	"A very fine picture." "Average." "Not liked very much." "Great settings; interesting story; there on the first night advertised." "Good picture, big business."
GREAT LOVE, THE (Griffith—Paramount).....Aug.	Extra Big	"Pleased every patron." "Second week extra big; pleased all patrons." "Hit my people harder than Hearts of the World because it is not too bloody and carries no German rape scenes." "Very strong feature." "Great picture does not cover it, it is the greatest picture we have run."
HEARTS OF THE WILD (Ferguson—Paramount).Sept.	Average	"Picture and business big." "This story did not fit the star." "Average picture." "Educational should have bought this for a scenic. Throwing away this star's talent." "Average.
HEARTS OF THE WORLD (D. W. Griffith Special)....	Extra Big	"Now in its fourteenth week." "Greatest picture of all times." "Good picture, but only fair business. We make more real cash on our regular programs." "Best picture ever made." "Wonderful, did capacity business two days, could have stayed week." "Can't beat D. W.; packed both nights."
HE COMES UP SMILING (Fairbanks—Artcraft)..Sept.	Big	"Best Fairbanks, extra big for three days." "Average business four days."
HEREDITY (Castleton—World).....Aug.	Average	"Very good picture, but weather against it." "Poor." "Well liked." "Average."
HER HUSBAND'S HONOR (Goodrich—Mutual)..Aug.	Average	"Poor business two days."
HER ONLY WAY (Norma Talmadge—Select).....Aug.	Extra Big	"Big City, High Class." "Miss Talmadge as usual pleased all." "A very good picture. You can always bank on Norma." "Extra good." "Good." "Extra big, star losing her beauty." "Average." "Big." "Very good picture. Franklin knows how to direct Norma. Business poor on account of 'Flu'. Picture did well under circumstances."
HIS BIRTHRIGHT (Hayakawa—Mutual).....Sept.	Big	"Went over with a bang, but not much picture." "One of his best; well directed; superbly acted." "Standing out in rain for second show; star well liked." "Average to big." "Fair."
HOBBS IN A HURRY (Russell—American-Pathe)..Oct.	Average	"Average business two days."
HOOSIER ROMANCE (Coleen Moore—Selig-Mutual) Aug.	Average	"Coleen Moore and Thomas Jefferson well liked but did not draw."
HOUSE OF MIRTH, THE (Metro).....Aug.	Average	"Very good, patrons well pleased." "A good picture, but title has no drawing power." "Fair picture." "Above average."
HUN WITHIN, THE (Paramount Special).....Sept.	Big	"A great picture." "Splendid big 100% production."
INSIDE THE LINES (Stone—World).....Aug.	Big	"Dandy war picture on a new theme. Star fine, but not known here. Business average for two days with slight decrease the third day." "An exceptionally good picture." "Great picture." "Very fine story, continuity great, did big business despite lack of well known stars; interesting every bit of six reels; not enough pictures like this." "Big business average second day."
IN PURSUIT OF POLLY (Billie Burke—Para.)...Aug.	Average	"Hit everybody hard, a corking good comedy." "A very weak picture; it took two reels, to tell the people that there was going to be a race." "Picture went over fairly well." "Best Burke picture yet." "Very pleasing comedy drama; average business three days." "Average." "Billie not as big a drawing card as she was."
IN JUDGMENT OF (Nilsson—Metro).....Aug.	Average	"Very good picture and star well liked here, but business only average." "Average picture "An excellent production; well liked." "Fair picture." "Good." "A very good picture, holds interest throughout." "Average." "Good program picture." "A dandy picture; fine story." "Average." "Didn't draw." "Average business."
ITALY'S FLAMING FRONT (First National).....	Big	"Went big solid week." "Splendid picture, went big at raised prices and pleased." "Photography fine considering conditions under which taken." "Poor picture."
JOHANNA ENLISTS (Pickford—Artcraft).....Sept.	Big	"Geel but this picture took my patrons like Uncle Sam is going to take Berlin and the Kaiser: some picture and some Mary." "It pleased; box office was pleased." "Pickford never made a better one." "Characteristic. Pickford at her best. Went over big." "Big business for seven days."
JUST FOR TONIGHT (Moore—Goldwyn).....Sept.	Average	"Very fair picture, star still to be made." "Fair story." "Pleasing picture. Drew fair for two days."
KAISER, THE BEAST OF BERLIN (Jewel).....	Extra Big	"The best drawing card." "Big." "Second run; fell flat."
KILDARE OF STORM (Stevens—Metro).....Sept.	Average	"Average business four days."
LAWLESS LOVE (Carmen—Fox).....Aug.	Average	"Average picture." "Good." "Pleased, but too melodramatic and impossible." "A good picture of its type; satisfied all patrons." "Average."
LAW OF THE NORTH, THE (Ray—Ince-Paramount) Sept.	Average	"Picture good; star all right, but would do better in Hoosier parts." "Average business three days."
LIAR, THE (Pearson—Fox).....Aug.	Average	"Entire week; big to poor." "Very good." "Average." "Not a desirable film, and one that didn't help the star; business fair." "Average." "Ran old Chaplin, which helped out."
LOVE SWINDLE, THE (Roberts—Bluebird).....Aug.	Average	"Big." "Average." "Average Bluebird." "A dandy."
LOVE'S LAW (Gail Kane—Mutual).....Sept.	Average	"Fair picture; good bits throughout picture. Miss Kane liked here; slowed up on third day."
MARRIAGE RING, THE (Bennett—Paramount)..Aug.	Average	"Not Enid Bennett's best." "Good." "Splendid production." "A good story, drama pleased."
MERELY PLAYERS (Gordon—World).....Aug.	Big	"Good business for four days. The public likes Gordon, no matter what the exhibitor may think." "Excellent picture; good business for hot weather." "Big."
MONEY MAD (Marsh—Goldwyn).....Aug.	Average	"Fair picture." "Good pleasing picture." "Big."
MONEY ISN'T EVERYTHING (Fisher—American-Pathe).....Sept.	Average	"Picture lacks punch. Good business first day, top notch second day (Saturday and Sunday) when public will patronize 'any old picture.' Fisher too old for these 'peaches and cream' roles. Her work in 'The Devil's Assistant' has niot been equalled since. Better try another along those lines." "Good." "Good."
MR. LOGAN, U.S.A. (Mix—Fox).....Sept	Big	"Very good picture, extra big business." "Very good Western stunt picture. If Tom gets the right kind of stories he's a comer. Went big with a refined audience. Business good." "Attracted men and children, but were not interested. Good picture."
MY FOUR YEARS IN GERMANY (First National)..	ExtraBig	"Best feature of the year. Crowded houses at 105 in the shade. Applause nearly raised roof. My opinion a 100% picture." "Big business to advanced prices." "Best picture of war by far." "Repeated back for ten days after running week in 2,000 seat house in 4,500 population." "Big." "Extra big; return engagement."
MY OWN UNITED STATES (Daly—Metro).....	Average	"Fine picture." "Very good." "This picture pleased everyone." "Poor business for a week." "A very good picture; we played to average business." "One of the best patriotic screen stories going and fine star but not known here, and public would like to write 'Finis' to all propaganda stuff; sick of it; business poor for a big picture like this." "Well liked, crowd a little off."
NINE O'CLOCK TOWN A (Ray—Paramount)....Aug.	Average	"Ray could have scored heavier in a more suitable role." "Weak story, but went over on account of Ray's popularity." "Average Ray picture." "Not up to recent Ray standard." "Big." "Turned people away at night showing."
ON THE QUIET (John Barrymore—Paramount).Sept.	Average	"Good cast, fair story, good business." "A corking comedy that does not appeal to women very strong."
OUR MRS. McCHESNEY (Ethel Barrymore—Metro) Sept.	Big	"Went big for two day run." "Best picture with Barrymore we have ever had." "Good program picture."
OUT OF A CLEAR SKY (Clark—Paramount)....Sept.	Average	"Good." "Went good, average business for three days." "Big business to average in four day run." "The director had something else on his mind and the story was poor." "Average business seven days."
OVER THE TOP (Empey—Vitagraph).....	Extra Big	"Big business for one solid week." "A great picture." "Well liked; good business." "Extra big." "A wonderful picture; pleased immensely; capacity crowds." "Poor, but pleased. Print bad condition." "Second day better than first; a top notcher." "Extra big." "One of biggest hits we ever had." "Second run average business."

TITLE, STAR, AND BRAND	AVERAGE OF EXHIBITORS' REPORTS	EXHIBITORS' OWN COMMENTS
PECK'S BAD GIRL (Normand—Goldwyn).....Sept.	Big	"Pleased, drew better than her previous picture; type of picture for her." "Star good, support poor." "Well liked."
PERSHING'S CRUSADERS (Com. Pub. Inf.—First National).....	Extra Big	"Did not draw." "Broke all house records." "Standing room only at advanced prices." "Extra big for week." "The biggest card of all." "Extra big two weeks." "Some liked it and others did not. Not a good picture of its kind." "All old stuff like news reels." "A picture every one should see." "We are slow in playing this."
POWER AND THE GLORY, THE (Elvidge—World) Sept.	Average	"Just an average picture; pleasing." "Very good."
PRICE OF APPLAUSE, THE (Triangle).....Aug.	Average	"Average." "Big to average."
PRUSSIAN CUR, THE (Fox).....Sept.	Extra Big	"Admission increased from twenty-five to fifty cents; turned them away afternoons and evenings." "Only fair propaganda picture. Party playing Kaiser and party playing Wilson very rotten. Worst character for Kaiser ever seen."
RETURN OF MARY, THE (Allison—Metro).....Sept.	Average	"Average business three days."
RIDERS OF THE PURPLE SAGE (Farnum—Fox).Sept.	Extra Big	"One of Farnum's best." "Extra big four days." "Great, extra big for four days. Going to have a return engagement." "Big Bill's best. It has everything, story, star, director, photography and punch. Wonderful." "Well liked."
RIDDLE GAWNE (Hart—Artcraft).....Aug.	Big	"Average picture." "Hokum De Luxe." "A regular Hart picture, but poor; Hart is going, I think he is gone." "One of Hart's best." "Made many new Hart fans." "Hart is played out here." "One of Bill's best." "Big." "Average." "Average business." "Best Hart in long time." "Best Hart picture." "Much liked." "Very good picture."
SALOME (Bara—Fox).....Oct.	Average	"Average business four days. Bara not drawing any more."
SAVAGE WOMAN, THE (C. K. Young—Select)...Aug.	Poor	"Went poor." "Too improbable a story." "First day fair, second day poor; not the kind of picture for star." "C. K. Y.'s most pretentious Select subject, but story is not very well suited to pictures. C. K. Y. did not look a bit 'savage.' Business good, but——." "Poor." "Pleased."
SHIFTING SANDS (Swanson—Triangle).....Aug.	Average	"Big business."
SILENT WOMAN, THE (Storey—Metro).....Sept.	Big	"Good picture, poor business." "Average." "Excellent picture; Edith Storey at her best." "This picture made a lot of friends for Edith Storey."
SOURCE, THE (Reid—Paramount).....Sept.	Average	"Fine picture." "Picture was poor; star well liked." "Star's makeup was poor, but picture well liked." "Great." "This deserved better patronage." "Big business for four days with Arbuckle comedy."
SWAT THE SPY (Lees—Fox).....Sept.	Average	"Very good. Big to average business in four day run."
TALKOF THE TOWN THE, (Phillips—Universal) Sept.	Big	"Fair business first day, better second, excellent third day. Good story, daring in extreme carried through successfully by Phillips' clever acting and gowning of picture."
TARZAN OF THE APES (First National).....	Extra Big	"At advance prices extra big." "Made big hit." "Extra big one week." "Extra big. Interesting picture but bad finish." "Fine picture, but extra business did not materialize." "Great picture, out of the ordinary." "Big drawing card." "Elegant." "Two days to big business with thermometer above 100 mark." "Extra big." "Drew fine for five days. Public wants this kind of picture. It's different." "Extra big for three days." "Causing comment and interest or curiosity to see." "Big." "Big." "Great picture, advanced prices. Good business two days. Fell off second day."
THAT DEVIL BATEESE (Salisbury—Universal)..Sept.	Big	"Big business."
TILL I COME BACK TO YOU (De Milles—Artcraft) Aug.	Extra Big	"A great picture and one of De Mille's best." "This is a story that was liked by all." "Hits kids, women and men alike. Clean and thrilling. We mopped up with this picture." "Very good." "Best picture director ever made; class this as a super-production." "Great."
TO HELL WITH THE KAISER (Screen Classics)....	Extra Big	"Broke house records. Capacity three nights." "Best thing yet; three days run; record breakers." "Good patriotic picture with wonderful pulling powers." "Great thriller." "Two days to capacity; very fine." "Good drawing card." "Has Beast of Berlin skinned to a frazzle." "Return date; went big." "Opened up big, but fell down awful."
T'OTHER DEAR CHARMER (Louise Huff—World) Sept.	Average	"Very good picture. New star for our house." "Average."
TREASON (Goodrich—Mutual).....Sept.	Average	"Average business."
TURN OF THE WHEEL (Farrar—Goldwyn).....Sept.	Big	"Held out very well for long run." "Excellent picture; should go big." "A splendid production of a commpnplace story." "Picture did not draw here." "Well acted play, went well with big houses." "Extra big business four days in big city high class downtown house."
UNBELIEVER, THE (Kleine—Edison).....	Extra	"Returned for a week and went big." "Greatest patriotic picture ever." "Very good." "Five week knockout." "Great picture. Gave best of satisfaction." "This picture properly put over makes a big hit, and pulls them in." "Wonderful picture; pleased immensely—capacity houses." "Great." "Extraordinary picture, went big, a winner."
VIGILANTES, THE (Bear State Film Co.).....Aug.	Big	"Starting second big week's showing."
VIVE LA FRANCE (Dalton—Paramount).....Sept.	Average	"This is a dandy picture and pleased them all." "Patriotic drama, fairly well liked." "A war picture that would have gone big a year ago." "Good picture."
WAIFS (Astra—Pathe).....Aug.	Average	"Clean, comedy drama."
WHY AMERICA WILL WIN (Fox).....Sept.	Average	"Poor business four days. People are tired of war stuff."
WILD PRIMROSE (Leslie—Vitagraph).....Aug.	Big	"Picture went big; good picture." "Average." "Big business two days. Gladys' a comer."
WOMAN'S FOOL, A (Carey—Universal Special)...Aug.	Big	"Big to average." "Extra big." "Good story, but poorly produced. Not enough action."
WOMAN OF IMPULSE, A (Cavalieri—Paramount) Sept.	Poor	"Just a picture, that's all. She never got me five cents. Always lost money on her pictures."

FLASHBACKS

Individual Opinions on Earlier Releases Received During the Past Week

"Miss Innocence" (June Caprice-Fox)—"Ran this with Chaplin Liberty Loan picture, business big." "Average."

"The Danger Mark" (Ferguson-Artcraft)—"Great picture, didn't take well."

"The Vamp" (Enid Bennett-Paramount)—"Very good picture."

"The Safety Curtain" (Norma Talmadge-Select)—"Great, Norma always good." "Have had many requests for return showing."

"The Locked Heart" (Gloria Joy-General)—"Good kid picture, little stars clever."

"Million Dollar Dollies" (Dolly Sisters-Screen Classics)—"Stars put it over."

"Her Body in Bond" (Murray-Universal)—"No drawing power."

"Service Star" (Kennedy-Goldwyn)—"Star not liked here. This and 'Baby Mine' her best plays notwithstanding."

"By Proxy" (Stewart-Triangle)—"Poor business two days."

"Good-Night, Paul" (Select)—"Two days of poor business."

"Marked Cards" (Wilson-Triangle)—"Average business two days."

"Tinsel" (Gordon-World)—"Class picture, beautiful gowns and settings."

"More Trouble" (Keenan-Pathe)—"Good picture to light business."

"The First Law" (Castle-Pathe)—"Fair picture, extra big business."

"No Man's Land" (Lytel-Metro)—"Star well liked, but they were afraid of title. Sounded like war."

"The Scandal Mongers" (Weber-Smalley-Bluebird)—"Average progam picture. Business same."

"Her Price" (Pearson-Fox)—"Fair picture that drew well."

Exhibitor Service Bureau

Nation Argues For You

Collier's Acknowledgement of Motion Picture Gives Strong Reason Why Your Papers Should Cooperate With You

WITH the comment that this page from the Friday issue of the Akron, O., *Beacon-Journal* represents about the proportion of space to advertising and to reading matter about motion pictures and that all three of the papers carry about the same ratio, we are asked by an exhibitor in Akron to comment on the showing. But before we do this we want to say that we are making this comment purely on the sheet that we have reproduced because we are taking the word of the exhibitor in this case and have not had the time to investigate for ourselves what the Akron papers are doing as a habit.

And if this is a fair sample of the representation given the theatres in relation to advertising we want to say that it is very poor, and that this sort of a policy is not calculated to encourage theatres to become heavy or consistent advertisers.

Certainly one thing that we can condemn is the heading over the reading notices—"From the Press Agents." This damns the matter at the start, discourages the reader from reading it and throws a cast of doubt upon the matter by directly labelling it "free advertising matter."

Unless it has been done by some young film editor who thinks that this is "clever" it appears to show the attitude of the *Beacon-Journal* toward the motion picture—something from which to take the advertising revenue and then merely tolerate.

It is regrettable that there are some newspapers left that take this attitude, but they are becoming fewer and fewer every week. Some of them pass away altogether, and some of them get a change of heart. But it remains that any newspaper that shows this spirit cannot be fair to the motion picture.

Turn your eyes to the page opposite and let us study the advertising for a moment and the effect that it will have on the readers and the effect that the slighting "news" mention given the theatre will have on the newspaper itself.

Now let's remember that Akron is a city of 120,000, a live up-to-the-minute city. It is largely a manufacturing town, but the greater part of the workmen are those of the higher grade—people who read newspapers and who enjoy good entertainment.

One glance at these displays of these ten motion picture houses (one burlesque and one vaudeville house are also represented) leaves the impression that the managers of these houses are up to date, that they realize the value of good advertising, that they are willing to spend their money for it and that they are striving to get the best results possible. As a whole it is far and away ahead of the average advertising.

One of the best advance advertisements that we have seen is that of the Orpheum theatre on Gladys Brockwell in "Bird of Prey." In six inches double column the exhibitor had used a reduction of one of the advertising cuts and then he has left plenty of white space and has given an excellent selling talk with the two lines: "She craved revenge and found love." And "From dance hall to mansion." In its advertisement on the current production the Orpheum uses one of the cuts furnished by Paramount and Empress also relies on one furnished by the Sherry service.

Colonial dominates the page with sixteen inches across four columns, the poor printing being largely responsible for the failure of the cuts to make a showing. There is also too much of the border stuff and that around the name of the theatre and the first of the sales talks is not especially good. We would also have omitted the reading matter at the left of the figure of the Hun. It leaves the impression that the exhibitor just had to fill that white space. There is too much reading matter, and there is duplication in it, notable in the words "rape of democracy" and also in the "sensational revelation." A thing once said is said, and repetition gets you nowhere, but results in merely cheapening your display.

The Empress ad is good. It is a follow up and therefore does not need the sales argument brought out strongly.

The Waldorf sacrifices everything to the name plate, which is badly overdone. That drapery effect gets you nowhere.

The Bank theatre ad is well written but poorly displayed. The Liberty and the National are conventional.

But we repeat that these displays as a whole do show that the theatres of Akron want to accomplish things.

But when we look for the newspaper's encouragement—well "there ain't no such thing."

Now let us turn over to page 2660 and see the tribute that *Collier's* pays to the motion picture. In the issue of October 19 it devotes an entire page to the cinema as one of the agencies that has helped in winning the war. We have reproduced it in sufficient size that it may be read. We'd advise you to go to the newstand and get a copy of this issue of *Collier's* and then take it to your newspaper—if they are inclined to treat you as a mere necessary evil.

Now to be sure that you are going to read this let us quote right here three paragraphs from the article:

"There is not a branch of the Government's war activities which has not been thrown on the white screen. We have been shown how America is meeting the vital need for ships; we have watched the swift flight and dip of the airplane; we have witnessed the varied life of the cantonments. The enthusiasm of a Liberty Loan parade past the fluttering banners of Fifth avenue; the inspirational sight of our President delivering a historic address; the appeal of our boys going overseas as they wave good-by to the Goddess of Liberty—these and many other dramatic moments have been captured by the film and carried throughout the nation.

"But, more than this, the films have visualized the ideals for which we are fighting, have pictured the atrocities against which the might of America has rebelled.

"On the screen, too, have been flashed the urgent need for food-saving and fuel-saving; and from the stages of the moving-picture theatres fifteen thousand four-minute men have voiced the great causes which the pictures have shown."

You'll see by this that your cause is being defended by one of the most important papers in the nation and one with millions of readers. And incidentally, we would like to make the guess that practically every one of those readers like the motion picture—or else they wouldn't take a lively up-to-the-minute paper like *Collier's*—and that most of them will read this whole page.

After the newspaper editor—if he is the sort who thinks motion pictures are not worth giving attention to—has read this he may observe that he will admit that the motion picture has done its part toward winning the war, but that you, the theatre manager, are in the business for the profit that you are making, not out of the government pictures, but the others that you show that have nothing to do with the war.

You can tell him how the big patriotic pictures have stirred up the people, how they have been responsible for hundreds of enlistments and how, while the plots of many of the stories are largely fiction, they picture the character of the Hun that is ruling Germany and that they parallel, if they do not always actually record, real incidents of the war. Invite him to come to your theatre during the showing of one of these. It is not necessary for us to repeat the argument here to you.

But don't let him think that war is a mere incident and that the duty of the motion picture to the world is done. Let him read the closing paragraphs:

"There is still another thought—a bigger one than trade. After

(*Continued on page 2660*)

Where the "CO" is Lost in the Operation of the Daily Newspaper

This is a Friday page from the Dayton, O., Beacon Journal. Read the story opposite and hear the national argument that you are handed by Collier's to use if the newspapers of your city fail to show willingness to give the photoplay a fair deal

FROM PRESS AGENTS

"THE SIGN INVISIBLE" AT THE WALDORF.

There are only two more days in which to see "The Sign Invisible" with all its thrills and pathos for the big film season in fun at the Waldorf Saturday night. Only two more days to see Mitchell Lewis in his all feat of graceful strength as "Long Deer," the Canadian breed, whose primitive heart has a finer appreciation of nature's beauty and the immutability of Providence than most socalled "civilized" men.

"THE BIRD OF PREY" AT THE ORPHEUM.

Gladys Brockwell in "The Bird of Prey" will be shown at the Orpheum Sunday and Monday. In this play Miss Brockwell makes a dramatic rise from an outcast to a girl of excellent social standing. The setting of the story is mostly in Mexico. The play gives Miss Brockwell an excellent opportunity to show her great emotional powers. It teems with stirring situations.

VAUDEVILLE AT THE COLONIAL.

Bates and the five other big time vaudeville acts that are on the bill with him close their Akron engagement Saturday night.

"THE PRUSSIAN CUR" AT THE RIALTO.

"The Prussian Cur," the sensational William Fox war film which has its last showing at the Rialto theater on Saturday, has made a deep impression on the 17s crowds that have packed the house each day to see it. As one of the audience said yesterday, "It contains every thing — super- after chapter taken from the eventful history of recent months and made into a tense, thrilling picture for patrons."

"CINDERELLA MAN" AT THE LIBERTY.

Mae Marsh is given what is probably the most sympathetic role of her career thus far in her latest Goldwyn starring vehicle, "The Cinderella Man," from Oliver Moroco's famous stage success.

The story of the play is that of Marjorie Caner, the motherless daughter of a gruff millionaire. Morris Caner who is anxious to get her married off so he won't have to bother with her. A comedy subplot and a travelogue is also on the program.

CONSTANCE TALMADGE AT THE STRAND

Constance Talmadge, presented by L. J. Selznick, whose recent Select Pictures have shown her to unusual advantage in the role of a dashing young wife, again appears as heroine of a marital mix-up in her latest comedy, "Sauce for the Goose," by Geraldine Bonner and Hutcheson Boyd and now appearing at the Strand.

"KULTUR" AT THE COLONIAL.

In the thrilling William Fox photo-drama, "Kultur," in which Gladys Brockwell is coming to the Colonial theater next Sunday, the woman has been found who helped to start the world war.

The amazing film portrayal of the workings of underground diplomacy in Europe just prior to the outbreak of the great conflict, has its scenes in the German and Austrian capitals.

GRAND OPERA HOUSE
Every Thursday, Friday, Saturday
TODAY AND SATURDAY
1918 Edition 1919 — A Laughing Gas Attack Bombarding the Audience With Happiness — 51 People 51
Max Spiegel's
"MERRY ROUNDERS"
With ABE REYNOLDS
America's Foremost Character Comedian
FLORENCE MILLS
Prettiest and Best Dressed Woman in Burlesque
The Cleanest, Classiest and Most Elaborate Burlesque Show Now Offered to Akron Theatregoers. A $8.00 Show
PRICES — Matinees 25c and 50c; Evening, 25c to $1.00. — LADIES — AT MATINEES
10c

STRAND THEATRE
TODAY AND TOMORROW
Constance Talmadge
—In—
"SAUCE FOR THE GOOSE"
That proves to be a bitter pill for the gander
—Also—
Smiling Bill Parsons
In His Newest Comedy
"UP A TREE"
—And—
Uncle Sam's Bridge of Ships
COMING SUNDAY
GERALDINE FARRAR
—In—
"The Turn of the Wheel"
SYMPHONY ORCHESTRA Edward Marquardt, Director — ORGAN Mrs. Brust : Miss Mott
AKRONS TEMPLE OF THE MOTION PICTURE

She craved revenge and found love.


ORPHEUM
SUNDAY
MONDAY
From dance hall to mansion

TARZAN of the Apes
Will Be Shown Again Today and Tomorrow


Positively The Last Showing In Akron Try To Get In!
EMPRESS
"YOUR THEATER"

EMPRESS
"Your Theater"


—OR—
"THE GIRL OF THE STREETS"
Also the "Lady Beautiful of the Screen," with Herbert Rawlinson, in one of the most fascinating of love dramas. Each with drama coloring and throbbing with heart interest.

LIBERTY THEATER
Today and Tomorrow
Goldwyn Pictures
Presents
The Quaint Star
MAE MARSH
In Oliver Morosco's Stage Success
THE CINDERELLA MAN
By Edward Childs Carpenter
ALSO
SYD CHAPLIN
—IN—
His Winning Way
A Mack Sennett Thriller.
COMING SUNDAY
WALLACE REID
—IN—
"LESS THAN KIN"
Of the numerous motion picture photoplays in which Wallace Reid has starred in the last year, none presents a happier mixture of thrills, mystery and laughs, than "Less Than Kin."

LIBERTY
COLONIAL
Matinee 2:30 — All This Week — Evening 7:00-9:00
THE NEW SEASON'S BIG VAUDEVILLE EVENT
ATTRACTION EXTRAORDINARY
The World's Pre-eminent Character Comedian
"CHIC" SALE
—In—
"A Rural Sunday Benefit"
Vaudeville's Highest Salaried Artist
Sure to Please ELSIE WILLIAMS & CO. in The Eternal Question, "Who Was to Blame?"
The Act Beautiful KATE & WILEY In an Artistic Posing Novelty
A Laughing Surprise The Quaint Comedians BURLEY & BURLEY "The Dude and the Scot"
KUTER CLAIRE & KUTER In "Willie Jones' Stepmother"
SPECIAL ADDED FEATURE The Liveliest Act in Vaudeville CABARET DE LUXE —In— "A SYNCOPATED MELANGE"
Prices: Mat. 15c, 25c, 35c; Eve. 25c, 35c, 50c, a Few Rows 75c.

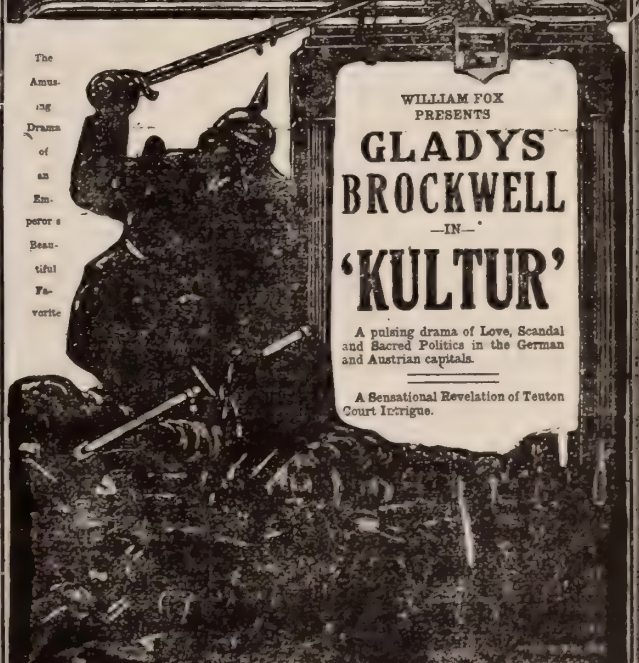
National Theater
Today and Saturday
ALICE JOYCE
and
Walter McGrail
In
"To the Highest Bidder"
A striking story of a girl sold at auction.
Sunday
Mme. Petrova
—IN—
"The Life Mask"

AN INSIDE REVELATION
Crimes of the Kaiser's Secret Agents Exposed by
Capt. Horst Von Der Goltz
For Ten Years a German Spy
SEE
"The Prussian Cur"
Not a Battle Picture
If you want to know what America is fighting for—and what she is fighting against — see this wonderful picture.
—ALSO—
NO. 14 U. S. Official War Review
All This Week
ADMISSION 15c & 25c
COMING SUNDAY
Sessue Hayakawa
—In—
"HIS BIRTHRIGHT"
BANK Theater
Main and Exchange Sts.

BILLIE BURKE


ORPHEUM
Today
—and—
Saturday

COLDORE
TODAY AND TOMORROW
"THE SIGN INVISIBLE"
Featuring
"Big Mitch" Lewis, Hedda Nova and Mabel Juline Scott
—In—
A drama of men, supermen and magnificent women, staged midst mighty mountains in Nature's grandest fastnesses.
—Also—
Mr. and Mrs. Sidney Drew
—In—
"A Professional Patient"
STARTING SUNDAY
Carlyle Blackwell and Evelyn Greeley, in
"THE ROAD TO FRANCE"

MOMENTOUS PHOTOPLAY ENGAGEMENT
One of the Greatest and Most Sensational Human Stories Ever Told on the Film Drama
COLONIAL — SUNDAY OCTOBER 6th.
PERFORMANCE CONTINUOUS FROM 1 P. M. TO 11 P. M.
WHO STARTED THE WORLD WAR?
WHY WAS THE AUSTRIAN HEIR APPARENT KILLED?
ARE RUMORS OF SCANDALOUS LIFE OF TEUTON ROYALTY TRUE?


A Drama of The Rape of Democracy and of a Woman's Part in The Teuton Plot That Plunged The World in Blood.
A DARING EXPOSURE OF SCANDALS AND CRIMES IN THE ROYAL COURTS OF BERLIN AND VIENNA
KULTUR!
I AM the Teuton name for savagery.
I am no more like culture than brutish cruelty is like human kindness.
I live on the blood of the weak and helpless.
I strike down with my mailed fist, then crush beneath my heel, all who stand in my way.
I laugh at I murder old men, and women, and babes at their mothers' breasts.
In my ruthless struggle for world power, I know no mercy, no law, no friend.
I am Kultur—synonym for curse.
If this world is to be a place for men and women—and not for beasts—I must be crushed!
AN ASTOUNDING REVELATION OF THE TEUTON PLOT TO RAPE DEMOCRACY
DON'T MISS SEEING THIS SENSATIONAL ROMANCE OF EMPEROR FRANZ JOSEF'S BEAUTIFUL FAVORITE—THEN JUDGE FOR YOURSELF!
Special Musical Program ROY BILLINGS' Augmented Concert Orchestra 12—MUSICIANS—12
NO ADVANCE IN PRICES
ADMISSION 25c
CHILDREN 10c

Here's National Recognition for Your House

(*Continued from page* 2658)

the war is won peace is to be maintained, we are told, by a League of Nations. If this plan is to be practical, there must be a common and universal understanding of national habits and thoughts and ideas. Many barriers of prejudice and misunderstanding must be swept away. And this perhaps is where the moving pictures are doing their most important work for us. For when people of different races and creeds begin to laugh at the same things and cry at the same things it means that a common basis of understanding is being created. It means that the spirit of the whole world is being brought more closely together.

"And that is what the American moving picture now is helping to do."

So much for this: It should convince every newspaper editor not only of the work that the motion picture has done, but of the fact that the government recognizes the overwhelming interest in the photoplay and has used it to the limit.

And ask your editor this:

If the government as a whole and every branch of it recognizes this interest in the motion picture, why can't the local newspaper itself recognize it?

If the government knows that its propaganda reaches the millions, why cannot the editor realize that the millions of the nation and his local thousands are interested in the motion?

And if, as *Collier's* truly says, the motion picture is going to be depended upon after the war to set things right in the world, why cannot the newspaper be fair enough right now to set itself right about the cinema?

These are vital questions. If you, who are suffering from lack of co-operation from your newspapers fail to call this to the attention of your local editors, you are overlooking a national argument in your behalf.

Do it now.

After he has read all of this he should be convinced that the local interest in the motion picture is there. Then you have the argument as to the general interest about motion picture matters.

You can tell him how the thousands are anxious to read the gossip about the stars, news notes about productions in the making and general stories of the industry as a whole. Point out to him that the government itself has proven how the motion picture has grown to the widest world influence. *That world influence was there before the war came; it needed only the war to bring the recognition.*

We feel sure that the average newspaper that is not giving attention to motion pictures has never had its real attention called to the interest in them. The editors have not been persuaded that the people who go to the motion pictures are just as much interested in what is going on in the world of production and happenings in the lives of the players as they are in baseball and Christy Mathewson and Ty Cobb.

Go to your newspaper with Collier's EVIDENCE of the national interest. Your point cannot be overlooked. The editor will see the local application.

And if he can't or won't see this, he is hopeless.

DO THIS SURE

Make This Page Work For Your Theatre's Prosperity

IF you have not read the reproduction of this page from Collier's read it now.

Then go and buy at least one copy of the issue of October 19.

Frame it and place it in front of your theatre where it will be seen by everyone.

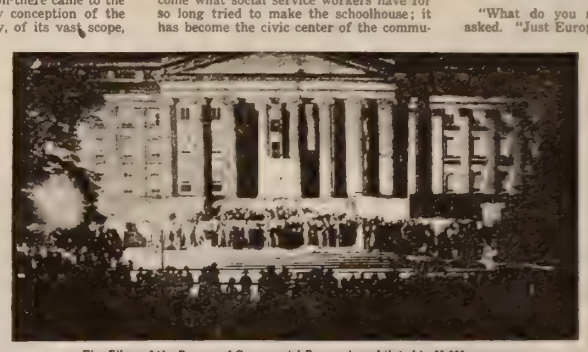
Better still, place it on large cardboard with lettering calling attention to the fact that Collier's tells the world power of the motion picture.

And still better if you can have a photographic enlargement made of this. If you could get it made four times as large then you would have a display more than four feet high and the reading matter will stand right out.

But at any rate everyone will stop and read this. You never had a better argument for your theatre.

If you have been troubled with self constituted guardians who have tried to hurt your business on account of war times, you have an argument here that will knock the props from under them.

Use this. Do it now. And the stronger you use it the better.



26 Collier's October 19, 1918

Business in War Time

EDITED BY THE BUSINESS DEPARTMENT OF COLLIER'S

No. 16: Internationalizing the American Idea

WE sat at lunch in the dining room of one of New York's famous hotels. There were four of us, the advertising director of a large moving picture company, two other men and the writer. As the smoke from our cigars, gray and fragrant, floated above us, the advertising director talked, talked with the inspiration and intensity with which a man talks when the subject of which he speaks lies close to his heart; and as he went on there came to the writer an entirely new conception of the moving-picture industry, of its vast scope, of its influence upon the minds of millions of men and women and children, not only here in our own United States but throughout the world. . . .

Let us, first of all, consider how the films have helped the Government to make America realize what war is—as some one has expressed it in one of our popular business phrases, "to sell the war to America."

There is not a branch of the Government's war activities which has not been thrown on the white screen. We have been shown how America is meeting the vital need for ships; we have watched the swift flight and dip of the airplane; we have witnessed the varied life of the cantonments. The enthusiasm of a Liberty Loan parade past the fluttering banners of Fifth Avenue; the inspirational sight of our President delivering a historic address; the appeal of our boys going overseas as they wave good-by to the Goddess of Liberty—these and many other dramatic moments have been captured by the film and carried throughout the nation.

But, more than this, the films have visualized the ideals for which we are fighting, have pictured the atrocities against which the might of America has rebelled.

On the screen, too, have been flashed the urgent need for food-saving and fuel-saving; and from the stages of the moving-picture theatres fifteen thousand four-minute men have voiced the great causes which the pictures have shown.

Of the work of the film in the present Liberty Loan drive, Frank R. Wilson, Director of Publicity of the War Loan Organization, wrote: "I cannot begin to tell you how deeply grateful the Treasury Department is for the magnificent cooperation which the entire moving-picture industry has given it in this great drive to raise the sinews of war."

Nearly all of us, I imagine, do realize to some extent what the film has done in aiding war work. For if we have eyes to see we cannot escape some knowledge of it. But we do not realize the scope of this work or its vast audience; we do not consider that about one-third of the population of America goes to the moving-picture theatre.

In this war, the moving picture has become what social service workers have for so long tried to make the schoolhouse; it has become the civic center of the community where the big affairs of the entire world are made familiar to everyone.

War Films of the Bureau of Commercial Economics exhibited to 15,000 persons before the United States Treasury Building

There is still another angle to this American propaganda work. It is the effect of these various war films in other countries than our own. Take, for instance, such a film as "America's Answer," an official film of the Committee on Public Information. It shows a very complete survey of America's war preparations. It can be readily understood that the exhibition of this film in France or in Italy or Russia has in many ways greater value even than in the United States. It is for this reason that President Wilson has appointed an American Cinema Commission to spread the propaganda of democracy by means of moving pictures throughout the countries of our Allies.

* * * * * * * * * *

Now, at last, we are on the subject toward which we have been aiming since the beginning of this page: internationalizing the American idea.

The National City Bank of New York recently issued a bulletin which showed that the exports of American motion-picture film had increased from 32 million feet in 1913 to 128 million feet in 1917. Says this bulletin: "The length of the films passing through the Custom Houses of the country in the last fiscal year was sufficient to stretch almost twice around the globe at the Equator, and about three-fourths of this enormous volume was American films exported."

The advertising director of the film company with whom we talked put it in another way. "Before the war," he said, "American films abroad were only 14% of the total shown. Now the total is 90%."

"What do you mean by 'abroad?'" I asked. "Just Europe?"

"No, South America, Africa, Asia, as well as Europe. Take China, American films are very popular there."

Let's get at the meaning behind these figures.

After the war is won, as we all know, America's overseas trade must be developed enormously. It is not only an opportunity but a necessity. As stated in this page not long ago, Chairman Hurley of the U. S. Shipping Board says we will have 25 million tons of shipping to be employed.

Well, consider what the American moving picture is doing in other countries. It is familiarizing South America and Africa, Asia and Europe with American habits and customs. It is educating them up to the American standard of living. It is showing them American clothes and furniture, automobiles and homes. And it is subtly but surely creating a desire for these American-made articles. It is paving the way for the trade which must be developed when our factories and shops are no longer busy with war work. The modern version of "trade follows the flag" may very well be expressed as "trade follows the film."

There is still another thought—a bigger one than trade. After the war is won peace is to be maintained, we are told, by a League of Nations. If this plan is to be practical, there must be a common and universal understanding of national habits and thoughts and ideas. Many barriers of prejudice and misunderstanding must be swept away. And this perhaps is where the moving pictures are doing their most important work for us. For when people of different races and creeds begin to laugh at the same things and cry at the same things it means that a common basis of understanding is being created. It means that the spirit of the whole world is being brought more closely together.

And that is what the American moving picture now is helping to do

Collier's National argument for the motion picture

Cater to Class; the Mass Will Follow

By Harold B. Franklin
Manager Shea's Hippodrome, Buffalo

PUBLIC opinion favors the motion picture. It has been accepted by the best people as splendid entertainment. It is the duty of the successful manager to "carry on" and keep improving by setting a pace for others. Run your theatre a little better than the other fellow. Nothing but the best is good enough. Every exhibitor should strive for the distinction of catering to the "400" of his city. Play to the class and the mass will follow.

Let the name of your theatre be a symbol of the best that can be found. The name of your theatre is your signature. It is therefore wise that your theatre be the standard by which the best in motion pictures can be measured. A theatre runs on good will. This is its most important asset. Bad pictures, bad music, bad service, and your patrons will be conspicuous by their absence.

The theatre of high ideals appeals to all classes. The "high brows" expect and the middle classes favor an atmosphere of refinement and splendor. *Keep your theatre keyed to victory.* Don't let the war be an excuse for allowing your house to become shabby and run down. While extravagant expenditures should not be made, the atmosphere of refinement should be kept up.

After all it is personality that counts, and the personality of your theatre is very much what you decide it to be. Personality embraces the characteristics of cheerfulness, courtesy and refinement. *These qualities spell efficiency, and efficiency spells success.*

Completeness should characterize the presentation of your program. Don't tire your patrons with long shows.

Vary your program and keep it fresh and interesting. The manager should become intimately familiar with the taste of his patrons. Note at all times the criticism as well as the praise and try to eliminate the weak points as soon as apparent. Look at your theatre from the patron's point of view.

Don't stick too close to your job.

Don't lose your perspective.

Become able to criticize your own faults as well as those of your competitor.



Harold B. Franklin

Program Most Important

The program you offer is far more important than anything else in attempting to completely satisfy your audience. It is the picture that draws the crowd and the way you present it that keeps them coming. Get patrons into the habit of preferring your way of doing things. The wise manager will gamble as little as possible on poor pictures. He will make every effort to guarantee a pleasant evening for his audience. He will not always pick 100 per cent. winners, but by closely following the trade papers when screenings are not available, he will average high. In this respect probably one of the most advanced steps in keeping the exhibitor informed is the complete plan book recently inaugurated by MOTION PICTURE NEWS, which enjoys an enviable reputation for analyzing a picture properly.

There are a number of exhibitors who make it an absolute rule to see their pictures before presenting them to Mr. and Mrs. Public, and these men are blazing a trail that will result in ultimate good that cannot be measured in words.

Giving the Picture Support

A good picture is entitled to the exhibitor's hearty support both in the matter of paying an adequate rental as well as making a worthy presentation. The poor picture, on the contrary, is entitled to no support whatever. The approval of your audience is the real criterion by which to judge a production. It is, of course, ultimately necessary to play the feature before your audience can definitely judge, but the astute exhibitor will soon be able to determine by careful observation what his audience does not want.

All the charms and moods of the picture should be reflected by an appropriate musical setting. The theatre's opportunity in this respect is unlimited. It does not matter whether you use a symphony orchestra of fifty or an organ or piano. It is the music you play and how it is played that counts. The appeal of music in itself is a tremendous factor in the popularity of your theatre.

Same Welcome for All

Give all your patrons, whether in the orchestra or gallery, the same feeling of welcome by having courteous attendants and a restful atmosphere. Put the germ of courtesy in your theatre.

When a patron is diverted from your house through discourtesy you lose his business, therefore it is a wise move to select attendants with the idea in view that they are meant to please your patrons.

Avoid grouches and that type of employee who is likely to cause any questioning in this regard.

Your patrons expect thorough service, order and system. Faults are invariably noticeable, and the manager should not expect a bouquet every time he does a thing properly—a first class theatre does things right as a matter of course.

Every person is at his or her best when well groomed—your theatre is at its best only when it is well groomed. Keep things neat.

In conclusion, the dependable theatre never exaggerates in its advertising. Hold the confidence of your public. Advertising is a big thing, and properly applied will make your theatre the most talked of institution in your city.

ADVISORY BOARD, EXHIBITORS SERVICE BUREAU

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Seeing Rialto and Rivoli with Rothapfel

AGAIN this week at the Rivoli theatre Mr. Rothapfel is showing how little changes in the arrangement of pictures gives the audiences new thrills of the unexpected.

How often have you picked up the hints of some of the rocking chair exhibitors and have found this comment with a war picture: "We would not show a news weekly with this, because the picture itself contains a number of battle scenes." All of which may be good advice sometimes, but it simply goes to show that there are all sorts of exceptions to rules of motion picture exhibition, when brains enter in.

And so, at the Rivoli theatre we find the Animated, which consists entirely of the Official War Review, being used practically as a prelude to the feature, "Private Peat," though the latter is purely a war picture and contains scores of scenes and a number of scenes that have actually been taken from news weeklies themselves. The effect of it is so surprising that the feature is enjoyed all the more because the very character of the War Review is to show the ruthlessness of the Huns and the reason that we must have "Unconditional Surrender."

But watch the way that the entire effect is gained, for there is more to it than a mere placing of pictures and musical numbers.

Selections from "Faust" form the overture at the Rivoli this week, and these are brilliantly rendered with the lights all red until a few bars from the crashing end, when they come up in gold.

"Dame Nature's Love" is the beautiful Post-Pathe scenic this week, one of the creations of Van Scoy, which are attracting so much attention at the Rivoli. There are various scenes, starting with the old swimming hole, illustrating the beauties of nature at her best. "Love in April" is the music for this. The titles of the picture are all in verse and the melody fits in perfectly with them.

Then with lights fading into blue except for the center dome in red, the curtains part revealing a circular opening with a couple of tall evergreen trees in the background and Mlle. D'Espinoy standing near a seat. In the background there is a huge golden moon just outlined. The "Waltz Song" from "Romeo and Juliet" is the selection.

"A Ramble in Aphasia," another one of the delightful O. Henry two-reel pictures which are coming to be so eagerly looked for at the Rivoli, follows. This is a story of a young, but muchly married man, who is always dreaming of New York, and when a physician friend warns him that he is likely to become a victim of aphasia, he decides to take the tip and have his good time in New York that has so far materialized only in his visions. There are some clever effects obtained with double, and sometimes triple photography. Good humor is the keynote of the picture. The music is carried on the organ and is in keeping with the character of the picture.

Now here is where we begin to get the first of the smashing effect that carries through the feature, and so far as we know it is a brand new idea and one that gets over to hundred per cent. results. Red and blue effects are obtained in the lighting, with the dome in red and the rest of the lights, except for the edge of the proscenium arch and the uprights in red. Before the curtains are parted one may read upon them the projected words, "As the chimes strike twelve let us all pause a moment and offer up a silent prayer for our boys over there." The organ plays ad lib for a few bars and then the organ chimes strike twelve and then follows "Old Hundred." The curtains part revealing the desolated battlefield, one of the best pieces of scenic work of John Wenger, and then James Price sings "God Be with our Boys Tonight." A single star shines from out the blue sky and one instantly thinks of the Star of Bethlehem that guided the wise men to the Savior. *It is a clever interpretation of the idea that the cause of ours on the battlefield is also a holy one.* There is a deep touch to this number. Above the scene are the flags of America, Great Britain, Italy, Belgium and France, and as they first come into view there is a great roar from the audience. There is another little touch added with now and then a rumble on the organ, giving the effect of occasional bombardment in the distance.

Of course this brings tumultuous applause, but this is one of the effects where it continues to gain impressiveness by the linking up that is done, and the sentiment is brought closer home with the Official War Review that follows. "The Great Battlefields" is the general title of this latest number, and first we are shown the roads of Italy busy with the preparations for battle and then the French observation balloons being taken from their cavernous hiding places. Then under the caption, "Where America Fights," we are shown some of the thousands of Germans that they have taken prisoners and, without any further title, as the Huns are seen there in the woods, General Pershing appears on the scene. Now up to that moment the music had been "Ruy Blas," but just before the American commander comes in "Attention" is called on the trumpets and you should hear the audiences go wild as they recognize General Pershing.

With the title "Before Us Stretches the Great Battlefield," the music changes to "Redemption" and we have views of engineers throwing a bridge across the Marne. Then we get views of Dormans in ruins, with the cathedral a mass of wreckage, and then a fine shot of Chateau-Thierry and the ruins of that city. With the title which shows the German warning sign that this street is in full view of the enemy, "Phedre" becomes the music, and then when we are shown the mayor and the old women and children who remained through it all we have "March Militaire," and at the appearance of President Poincare we have a few bars of "Marseillaise" on the trumpets and then a drum roll, turning into "Over There."

Now there is not even a moment for the great applause, for the feature picture goes immediately on the screen with the orchestra turning into "Around the Campfire." Now "Private Peat" is really a picturization of incidents in the book rather than an actual story, though the events are made to take place in America instead of in Canada. "Romance" is the theme, and that is introduced with the glimpse of the girl teacher, with "Yankiana" following with the scenes in the village with the receipt of the mail. Now the following scenes largely represent Peat's dream of what might happen in his home town, based on actual outrages of the Germans in France and Belgium, and during this Rothapfel numbered selections are used.

With the title "And Before Morning" we get into the patriotic music that gives so much of the punch to this picture, the first selection being "We'll Never Let the Old Flag Fall," and then as the boys march away to camp we have "Daughter of the Revolution" to the trio, and with the title "We Were a Lot of Rummies," showing scenes in the camp, the orchestra swings into "Oh, How I Hate to Get Up." When we are shown the fine soldiers after six weeks of training we have "Liberty Bell March," and then with the title "And Then the Day Came" there is another change of

LEAVE THE RASP OUT

There's a Lot in Getting a Smooth-Running Bill

REMEMBER the days you sat in the theatre and saw a really excellent picture, with pretty good music along with it and then when it was over you had to sit through an advertising reel of Bill Jones smoked hams and Brown Brothers bedsprings. You know what a jarring this was. You would have gotten up and walked out, but you wanted to see the comedy that was to follow.

Some exhibitors are doing this same thing with the fillers that they are using because they put them in the wrong place, or associate them with the wrong picture. Now the short pictures are getting better and better and many of them attract as much attention as the long feature. They get talk for your theatre, but you have to use care in showing them at the right time.

Read these articles carefully and watch the way that the short and long subjects and the features are blended at the Rothapfel houses.

Rialto and Rivoli

scenes on the transport, and then with the arrival in France revert to "Over There," with the chorus played twice through.

Organ music and numbered selections are used for most of the battle scenes until we have the volunteers going after ammunition, when we get "Yankee Doodle," and then with the rescue of Peat we have "Battle Cry of Freedom," played very slowly. But probably the most intimate touch of the whole musical score comes with the arrival of the ambulance men, and here we get "Onward Christian Soldiers."

Then when we have Peat telling that he had a great time in the hospital, we have "When You Come Back," followed with "Battle Hymn of the Republic" as he writes, and then "Romance" when the girl appears on the scene. Now there is a punch added to the picture with a number of American scenes included. One of these shows the launching of ships, and here "Master Builder" is the selection, turning to "My Own United States," with the chorus played once. Then at the end we have President Wilson and quotations from him that we do not want a negotiated peace, and during this "Battle Hymn of the Republic" is played with the full orchestra, though often drowned with the tumult of applause.

Selections from "The Firefly" follow, and after that we are sent away laughing with a Mutt and Jeff comedy, "The Dough Boy." This, too, is based on the war, but there's a laugh every minute.

Yes, from the moment we are asked to pray for our boys Over There, with the exception of the "Firefly" number, this may be called a strictly war bill. But it isn't well to merely copy this arrangement in form unless you get the spirit fully into it. *Here at first we have the spirit of the holiness of our cause, and then in the Animated the thrills of patriotism and also the evidence of the savagery of the Hun, and the spirit of both and of "Unconditional Surrender" are carried through the feature, with its accompanying music, and then at the end we are given a laugh on the war.* But while we laugh it at the same time preserves in our minds the inspiration that we have been given by the more serious portion of the bill.

Because comedy dominates the bill at the Rialto we are given more of the classic numbers in the musical selections. With a wonderfully happy feature such as is Tom Moore in "Thirty a Week," we could almost stand for a one-act tragedy without marring the entertainment. But, needless to say, we do not get anything of that sort at the Rialto. It is altogether one of the best bills of the season, and in music alone one would find it hard to obtain such delightful entertainment anywhere else. When it comes to equal the Rialto orchestra and Dr. Hugo Riesenfeld—well, it can't be done.

Played with the lights all gold, the overture is the third movement from Tchaikowsky's "Symphony Pathetique." Then follows one of the Post-Pathe travel pictures, showing Porto Rico after twenty years of American rule. "Los Bandalleros" is played at the start, and there follows through "Argonaise" and then "Valse Espagnole," until the title, "The People of Porto Rico," when the music changes to "Hawaiian Butterfly," and we have it played twice through to the end.

Miss Letta Corder then sings "The Wind's in the South" before the Byzantine setting. The lighting is effective with a combination of pink and gold and the orchestra bathed in red.

Then comes the Rialto Animated, the arrangement of which is unusual this week and therefore pleasing for the very reason that it is different. It opens with a Hearst-Pathe cartoon entitled "A Knockout Blow," showing "Lend" becoming "End" and smashing the Kaiser. "For Your Boy and My Boy," chorus only, is used and repeated until the Gaumont pictures of the observance of French day at the Altar of Liberty, New York. Here "La Pere de la Victoire" is used, with a few bars of "Marseillaise" counterpointed as the French flag goes up. "Rule Britannia" accompanies pictures of Sir Eric Geddes on a visit to Washington, and then we have Screen Telegram pictures of making Salvation Army doughnuts over here and the accompaniment is "Onward Christian Soldiers."

We have a big smash right here with Screen Telegram pictures of "Forward to Victory," showing first the Signal Corps at work, then the territory taken from the invaders, Hun prisoners bearing in wounded, then views of Chateau-Thierry, then an exhibition of souvenirs. "La Patrie" is the music through all of this and then comes Hearst-Pathe pictures of the visit of King George to the Belgian front in Flanders and his meeting with King Albert, and here the brilliant "Pomp and Circumstance" march is used. Now there is great enthusiasm shown by the audiences here, and so note the way that the Animated turns away from war at the end.

Gaumont shows pictures of the result of the T N T explosion, while "Rustles of Spring" is played, and then we have Screen Telegram pictures of "Safety Day" in St. Louis, for which the accompaniment is "America, Our America," and at the very end, under the caption of "This Could Not Happen on a Gasless Sunday," comes pictures of an automobile turning turtle, and this winds up the Animated with a drum roll, a real punch without patriotism.

(*Continued on page* 2666)

"Crashing Through to Berlin" Brings Out Big Advertising for the Northwest Section

"CRASHING THROUGH TO BERLIN" has given exhibitors of the Northwest opportunity to extend themselves in the way of novelty advertising, and they have risen to the occasion with several novel advertising schemes that have netted good results. Manager James Azine of the Rex theatre, Duluth, Minn., recently played "Crashing Through to Berlin" for a week to a splendid business. He used about one hundred one-sheets, a few twenty-fours and a newspaper advertising campaign consisting of about one hundred one-line ten-point bold face cap readers distributed through the papers of the week previous to the opening and a series of one-column, four-inch type display ads. He also issued five thousand postcard size throwaways bearing the following words: "Our Boys are "CRASHING THROUGH to BERLIN" and All Hell Won't Stop Them. See 'Em Go at the Rex Week of Sept. 22."



Striking drawn display of Strand theatre, Minneapolis

At Grand Forks, N. D., Samuel Cornish, wide-awake manager of the Royal theatre, secured the co-operation of the Grand Forks *American*, a new daily, in presenting "Crashing Through to Berlin," and by so doing he got the new newspaper to run a big display advertising campaign for a share of the receipts from the showing. Mr. Cornish used matrices furnished by the Universal publicity department, and also used a few twenty-four-sheet stands and some half-sheet pictorial paper.

When "Crashing Through to Berlin" was shown at the Minneapolis Strand during Liberty Loan week, the Minneapolis Universal publicity department designed the advertising for the engagement and relied on snappy lines and a few illustrations to bring the "Crashing Through" idea more firmly before prospective patrons. The Allied successes on the Western front provided ideas for several phrases used in the ads which were simple and easily remembered. Reproductions of various advertisements used by Northwest exhibitors in boosting "Crashing Through" are shown on this page.

Your Idea and Ours

WILLIAM FARNUM is made the big selling point in this twelve inch, four column display of the Kinema, Los Angeles, and the very best thing that the eye hits upon is the striking cut at the bottom of the display stripped over the silhouette effect.

It is a display that looks mighty good to



the eye, but we doubt very much if it is a good idea to build the whole advertisement around the fact that this "Rainbow Trail" is a sequel to "Riders of the Purple Sage." Now we know that the first of the Zane Grey stories drew big crowds in Los Angeles, but how about the ones who did not see it? Don't you think there is too much a sole appeal to those who did view the first picture and something of a suggestion that those who didn't that they won't understand "Rainbow Trail." We would have mentioned this sequel idea for the benefit of those who are looking for it, but we would have had a selling argument on this new picture itself.

But the display is so attractive and the name of the star so well brought out that it will pull them in despite the handicap the ad. gives the picture with some elements.

Unconditional surrender—to enterprise.

OF course the name of Rex Beach is a thing to feature in the advertising of



"Laughing Bill Hyde." It is an especially big thing out on the coast where his stories are possibly even better known than in some other sections, but is there any reason why the character of "Laughing Bill Hyde" should be avoided in the exploitation? We do not mean to advise in the slightest against the playing of the name of any widely known author, but at the same time you have to figure that all of the people have not read the stories of anyone and also that there is a certain element in every community that is more or less "bluffed" when you announce a picturization of a noted novel, merely for the reason that they have not read the story.

Strand theatre, San Francisco, used three inches double column, giving only the name of the picture and the author and then adding that it is "A story of the Alaska gold country. A story of strong men fighting nature and each other." Now this absolutely fails to put over the selling point of the picture or to give any adequate idea of what it is about. And the name of Will Rogers is omitted entirely.

Now Standard theatre, Cleveland, O., did put the charm of the story into the dis-



play. First it used a cut of the star and the donkey—and it pictured the laugh. It brought in the Rex Beach element and it told you something about Will Rogers. Even if you'd never heard of him you would have been impressed by this display and would have been convinced that he was a character that you wanted to see. Above everything else this display gets the atmosphere of the production and puts it over with a wallop.

It occupies a quarter of a page of space, but this is the sort of a display that is worth using increased space on. The Strand ad. would have been no better had it occupied a page, for there is nothing to it.

Do the people come to your theatre because they have nowhere else to go or because they want to go nowhere else?



FOR mass of matter and number of rules this display of the Liberty theatre, Akron, O., gets the first prize until some one persuades us to the contrary. If it had occupied a full page it would have been bad enough, but this entire mass of matter was compressed into 8½ inches across three columns. "Compressed" is the exact word.

We have a line telling us that it comes direct from the Mall and Alhambra, Cleveland. That is all well enough, but why go ahead and tell that it opened the Riviera, Chicago, and that it did big business at the Strand, New York? The theatre is selling this picture to patrons and not to other houses. Certainly Miss Barrymore has sufficient drawing power, and assuredly the "Emma McChesney" stories are known everywhere.

This, in short, is the sort of a display that a great share of the readers of a newspaper skip, if they have anything else in the world to do that day.

Keep your ancient histories in your library; tomorrow's in your theatre.

THIS is just about as deliberate a case of ignoring every selling argument of a picture as we could imagine. Orpheum theatre, Topeka, Kan., devotes five inches across three columns to its Sunday display on "We Can't Have Everything" and after all is said and done we defy any one to get a real idea what the picture is about.

Certainly there is no excuse for this for Famous Players-Lasky provided unusually good advertising on this and there were



What Live Wires are Doing

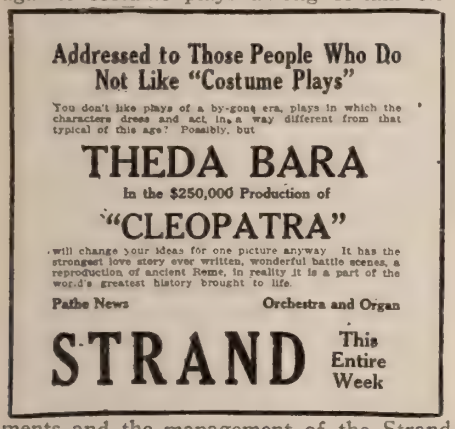
many specimens of the work of leading theatres printed in the MOTION PICTURE NEWS. We don't understand at all the line, "The Famous Stars Prove," especially as the display carefully avoids mentioning any names. In fact one of the selling points of this picture is the all-star cast; another is the fact that the story is by Rupert Hughes; another that it is a Cecil B. DeMille production. Another sales argument is the motion picture studio element. The writer got "warm" on that, yet he did not put over the idea so that the public would understand.

The cut itself is meaningless.

There are two kinds of "fines"; think it over.

HERE is a good idea and it is all put into four inches, double column by the Strand theatre, Birmingham, Ala., a house which recently came under new management. There was large advertising done in advance, and at the start of the run of "Cleopatra" and then the smaller displays during the week.

There is unquestionably a prejudice against costume plays among certain ele-



ments and the management of the Strand wanted to get everyone in Birmingham to see this picture, and so this particular appeal was made, pointing out that "Cleopatra" is not an ordinary costume picture, but a production telling one of the greatest stories of all the ages. And for that reason emphasis was placed on the bigness of the offering.

There are occasions, after you have done your general exploitation, when it pays to take up angles like this. This exhibitor is not one hundred per cent until he has gotten every possible patron into the house.

Get up early, mentally. The moon is only a reflection of the sun.

IT is all very well to depend on the popularity of a star to put a picture over, but the exhibitor who depends on that alone is not exactly fair to himself or to the star.

Now "The Border Wireless," in which Wm. S. Hart is now playing, is an unusually strong picture and one that is different from anything else that this player has presented that it attracts unusual attention. It has a strong selling value, especially right at the moment. It is a happy picture without the usual "reform" element in it, and it shows "Bill" becoming one of the soldiers of Uncle Sam. Now we have understood that theatres have complained that the Hart reissues have hurt them with the current releases. Here was a chance they had to get away from that handicap in the easiest possible manner. Yet all that Metropolitan theatre, Cleveland, has done is to say that this is his latest Artcraft picture and then to use a sketch of a wireless tower at the left, with



Hart waving a whip opposite. It is utterly meaningless. It will get the "dyed-in-the-wool" Hart fans, but no others. It is an overlooked opportunity.

HERE is an admirable display for "Italy's Flaming Front." It contains just the right amount of reading matter and the cuts that are likely to attract the attention of every one who takes up the newspaper. It is the work of G. F. Fullerton, advertising manager of the Greater Theatres Company, Seattle, Wash. We mention this fact because it is mighty rarely that Fullerton uses advertising aids sent out by the distributors and this time he has done so in the case of the drawings.

We have a splendid catch line here in his first display: "You Can Now See a Real Battle." That means something to the reader and he is going to wonder why this particular picture has made this possible, and then he has only to read the boxed matter at the right-hand side to find out why. That tells that the mountainous section of the country has made it possible for the cameraman to so place himself that he could get the whole pictured story.

The intimate angle is brought home in the box at the left, where the endorsement of the picture by the Seattle Italian consul is carried. It is very strong praise and the highest possible individual guarantee of a picture. And it is far more effective than if the endorsement had been used in large type. In that case there might have been



a share of the public to suspect that there was "something behind it."

The display at the bottom was taken from one of the advertising cuts supplied by First National.

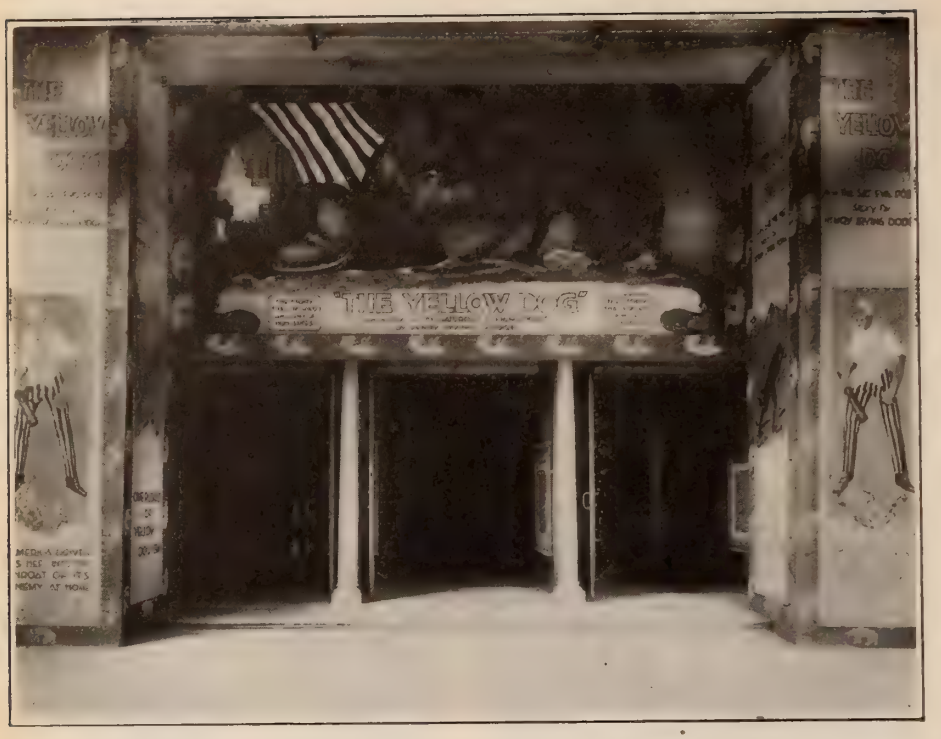
This display was four full columns on the front page of the amusement section of the Seattle *Times*. If you can use equal space, well and good, but you can copy this same idea in less and get mighty good results.

IF YOU ARE CLOSED

Then It's Good Time for You to Get Your Ideas Together

IF you are one of the theatre managers whose house is closed by the Spanish Influenza are you merely sitting about the place waiting for things to open up again or are you laying plans that when you do open you are going to get more business than ever before.

You have time to sit down now and write us the best things that you have done. You have lots of good ideas stored away and you have dismissed them because you have been "too busy." Now let us hear from you.



Kashin's Display on "The Yellow Dog" at the Broadway theatre

Simplicity Marks Kashin's Lobby Display on "The Yellow Dog" and It Gets Big Results

"THE YELLOW DOG," the Universal Special production made from Henry Irving Dodge's patriotic story of the same name, which appeared in the *Saturday Evening Post,* is enjoying a pre-release run this week at the Broadway theatre and there it is supplying material for another striking lobby display by M. Kashin, the managing director.

"Punch" is the feature of the display, and though it is very simple it certainly has had the crowds stopping on Broadway. The color scheme was, of course, yellow, and that gave it the double value of making it visible from a distance at night as well as carrying a big flash by day.

Around each section of the display, in the form of a border, were yellow dogs. The central panel above the entrance was a panorama signifying "America" and its war industries. In the foreground was a yellow dog snapping at the heels of Uncle Sam. On the other side pieces were paintings, one of Uncle Sam clubbing a yellow dog and the other of an incendiary at work in a shipyard.

It was the proper thing in this picture to bring out the title in every way possible, and it was to this that Kashin devoted the greater part of his attenion. The story attracted so much attention when it was published that it is familiar to thousands, and in addition to this the picture has had much advertising as the result of the formation of the "Anti-Yellow Dog League" and the endorsement that was given that body by Colonel Roosevelt.

Therefore the title was the thing to put it over and the yellow dogs in the decoration did this. But Kashin wanted to link it up a little closer with the fact that it bears on the part that America is doing in the war, and that is the reason he made the activities of yellow dogs against Uncle Sam clearer. The photograph really does poor justice to the display, which was easily one of the most striking of the many good ones that have been seen at the Broadway. It had the wallop in every element and it helped to increase the big business.

This picture opened on Sunday, October 13, and in this connection Kashin did one of the most striking stunts that was possible. It will be recalled that President Wilson's answer to the German peace note was published that morning. Kashin got a copy of the *World* and had the front page photographed with the big headlines and the text of the message greatly enlarged and then the whole thing placed in front of the theatre, where it remained through the day.

Now many would figure that practically everyone of intelligence had read the note in the morning papers, and probably they did, but it is the old thing of arousing curiosity. At times the sidewalk was blocked by the crowds, and thousands stood during the day and read the entire note. It's a good point to bear in mind, because there are likely to be some other big events like this and the stunt costs practically nothing.

Mr. Kashin points out that the reproduction was worth many dollars to his theatre on Sunday, but that it would have been worthless the following day. It was another case of "Strike while the iron is hot."

Hope may spring eternal in the human breast, but we'd a whole lot rather have faith working for us in newspaper advertising.

Seeing the Rialto and Rivoli with Rothapfel

(*Continued from page 2663*)

Carlos Mejia then sings "Il Soir" from "Carmen", before the Byzantine setting, and then we have the delightful feature in which Tom Moore plays the part of the Irish chauffeur who marries the daughter of his rich employer. We have never seen an audience enjoy any production more than they did this at the time that we saw it. There was constant laughter, plenty of hearty applause and a regular ovation at the end. This is a picture of the sort that will always please, and we who have to see pictures wish there were more like this one.

And the music is one of the most delightful parts. "When You Are Truly Mine" is the theme and all of the other selections are heart appealing. "Vanity" is the selection at the start, and then with the views of Dan's mother we have the wonderfully appealing "Mother Machree," followed by "Laughing Irish Eyes" and "La Caresse." With the first hint of the love between the girl and the chauffeur we have the theme, and then meeting followed by "Dolorosa" for the breakdown of the automobile. At the title which says the petition for divorce is ready for the girl to sign eight bars of the theme are played as a violin solo, and then when her father directs the servant to "Show Mr. Murray to Mrs. Murray's Room" we have the theme with the full orchestral effect. The selection of a theme is important, as all of us know, but we have never seen it better demonstrated than when you get one of these light, but heart appealing pictures, the intimate music that you set it in adds to the delight of the production immeasurably.

There is one thing that we cannot help mentioning. There is a title in this picture where one of the characters asks: "Would you like to hear John McCormack?" meaning on the phonograph. And that heaven Mr. Rothapfel does not inflict the old record stuff on us here.

With the lights all in red the orchestra then plays the march from "Damnation of Faust," and then a little more of happiness is added with the Harold Lloyd comedy, "Why Pick On Me?" Here the music is, of course, light, the selections being "Tell That to the Marines," "Here's to Our Boys," "Good Morning, Mr. Zip, Zip, Zip" and "Globe Trotters."

"Crashing Through to Berlin" in Demand on Coast

"Crashing Through to Berlin" has made such a hit in the territory served by the Los Angeles Universal exchange that not only are its four prints booked solid, but it has been compelled to borrow two prints from the San Francisco exchange to take care of the demand for the complete history of the war in the Southern California theatres.

"Crashing Through to Berlin" was the bill for the opening of the American theatre, Phoenix, formerly the Empress, under the management of Brandon Brothers.



Two scenes in McCormick's Liberty Loan setting

McCormick Puts on Lavish Settings At Circle as Aid in the Liberty Loan Drive

By Davis Hampton

IT was the kind of a Yankee Doodle show that ran red, white and blue thrills up and down your spinal column, wore blisters on your hands from applauding and made you want to dig deep for the boys "over there" that greeted the patrons of the Circle theatre, Indianapolis, during the opening week of the Fourth Liberty Loan drive.

S. Barrett McCormick announced it as his "Red, White and Blue Program," and he wove the Stars and Stripes through every number from the brilliant and rousing overture till the last scene of the patriotic features. In the past the patriotic programs presented during the Liberty Loan campaigns have been so successful in stimulating enthusiasm.

The Campaign Committee and the Council of Defense called upon Mr. McCormick for further assistance, only to learn that his plans had been laid for several weeks in advance and a program arranged that provided the utmost in patriotic appeal. In fact, bookings had been shifted and rearranged in such a manner as to provide the most sitmulating effort upon the audiences' patriotism.

The feature picture, "The Hun Within," was held up several weeks from release date in anticipation of the loan drive, just as on the occasion of the last campaign picture, "My Four Years in Germany," was brought in by special messenger three weeks ahead of its regular release.

The program was arranged in such a manner that it gained momentum and enthusiasm as it ran along. *There was no letting up or diverting from the main trend, each unit of the bill piled up enthusiasm for the one to follow, and the great audience was kept in a constant state of applause.* There was not a comedy on the bill, *everything was serious or informative but not gruesome,* and the rousing music and undercurrent of national determination fairly kept the house on its toes.

The program opened with the "Liberty Overture," described as a symphonic picture of the great war descriptive of the battles fought and the entrance of the various nations into the conflict, signalized by their national anthems, and finishing with "The Star Spangled Banner," with which the audience stood and sang as with one voice.

Then came the Liberty Loan pictures, changed each day during the week.

Then with brilliant fan-fare and trumpet calls the orchestra took up the "Circle Cinema News" and "Allied War Review," which had been cut and edited ti a big and stirring "war edition."

Then followed the Winsor McCay pen picture, "The Sinking of the Lusitania," the grand organ providing the dramatic musical setting.

As the last scenes of this faded away and the draperies closed in over the screen, Gerol Gardiner, the famous American basso and a favorite at the Circle, dressed in khaki, sang "My Own United States" and "Land of Mine," both fitting to the patriotic occasion and the spirit of the program.

It was during the presentation of these songs that Mr. McCormick introduced his tableaux. The first song was climaxed by a living reproduction of one of the Liberty Loan posters, Columbia leading her men to victory. Against a vivid background of stimulating colors the figure symbolic of America aroused, her sword drawn and shield ready, stood calling the men to battle. Behind her could be seen the endless army of fighting men silhouetted against the deep red glow of battle.

The last song, "Land of Mine," was climaxed by a tableau which, when the draperies were drawn, disclosed the dome of the national Capitol. Then as an added surprise, into the picture walked the President, ar at least an actor whose physical resemblance was so great that he brought forth applause that fairly thundered throughout the great auditorium.



Two of McCormick's full column advertisements

Then into the feature picture, with its patriotic punches and stirring music, the red, white and blue program came to a close with an audience throbbing with enthusiasm and, better still, expressing it.

The advertising prepared by Mr. McCormick for his exploitation of this program was likewise planned to lend the fullest publicity to the loan drive not merly by printing the stereotyped "Buy a Bond," but by a written and pictorial connection.

For instance, the two principal advertisements, each occupying four full columns of space, strove to show the Hun menace by the figure of the blood-stained Boche crashing through the map of the United States and the face of the German war master looking through the ruins of America. The designs were purposely borrowed from the posters of the loan campaigns and woven into the atmosphere of the theatre's advertising, giving to it a double mission.

Such is the stuff that Liberty Loan programs are made of.

Live News from the Producers

Garson Special Ready in Nov.

Marshall Nielan Nearing Completion of "The Unpardonable Sin," with Blanche Sweet in Leading Role

WORK on "The Unpardonable Sin," the second special independent production to be made by Harry I. Garson, is nearing a stage which makes it possible to announce that this Blanche Sweet feature will be ready for release early in November.

Marshall Neilan, listed in the "select few" of screen producers, is staging the production of Captain Rupert Hughes' novel at the Sunset studios in Los Angeles.

As the time for the release of the special nears much speculation is being indulged in by the promoters as to whether the film version will cause the same furore of discussion as has been waging since the appearance of the story in *The Red Book* and in Harper & Bros. novel a few months ago.

Regarding this a representative of Harry I. Garson declared to *Motion Picture News* this week:

"'The Unpardonable Sin,' latest of the Rupert Hughes' novels, written after the author had become a captain in the United States Army, has 'the country by the ears.' Protests against its circulation have been made by thousands of volunteer censors of what the American public should read, see, or be told. Officials, supposedly speaking with authority, have said that 'it was not the intention to have the book there (in libraries) or to assist in its circulation. And rushing to the support of the publication and to the important principles involved prominent daily newspapers, among them the *New York Times*, and such international characters as former President Theodore Roosevelt have come out flat-footed in commendation of the story and in equally strong criticism of those who have been opposing its circulation.

"Because of this agitation the status of the story in its printed form has already been pretty well established, and 'The Unpardonable Sin' is a 'best seller.' Big libraries everywhere have placed it on their shelves and the public is reading it with avidity. Through one comparatively small branch of the New York Library 500 copies are in circulation—and in such active circulation that requests for the book are being honored only on three weeks' advance application. The moving picture people's great interest is just what is going to happen when the picture story is offered, first to the various censor boards throughout the country and then to the public, is therefore very natural. It would seem that 'The Unpardonable Sin,' transferred to the screen in a manner which would guarantee it the same support that the book is receiving, bids fair to be a genuine box-office sensation."

N. Y. Run for Cavell Film

Arrangements Under Way for Broadway House—Director Adolphi Completes Production, Starring Julia Arthur

ANNOUNCEMENT from the offices of Joseph Plunkett and Frank J. Carroll last week declared that a Broadway engagement had been decided on for "The Woman the Germans Shot," the film production based on the Edith Cavell case in which Julia Arthur will star.

Expectations are that the house will be definitely settled upon within a few weeks. A special music setting is now being prepared and details perfected for a private showing of the picture before distinguished guests before the public presentation.

It is expected that when the final editing has been done the picture will be presented in six-reel length. In addition to the stage star in the principal role the cast includes Creighton Hale, William H. Tooker, Paul Panzer, George Majeroni, Sarah Alexander, Joyce Fair and others. Anthony Paul Kelly, author of the current Broadway success, "Three Faces East," wrote the story.

Speaking of the production to a representative of *Motion Picture News* last week Director Adolphi declared:

"The picture is not a war picture, if that term is taken to mean spectacular battle scenes. There are some trench scenes, to be sure, but they are only incidental to the story. The public is satiated with gigantic spectacles showing the troops fighting, and in making this picture our sole aim has been to bring out the splendid heroism of Edith Cavell, which exemplifies the part which women have played in this war.

"The picture is intensely dramatic, however, and realistic to the last degree. Mr. Kelly has thoroughly studied all the documents relating to the case, and has not departed from the exact incidents in any important matter.

"Now and then the actual occurrence has to be slightly modified for dramatic purposes, but as a whole the production will stand as a historic document, telling a story that, while big enough to be of future importance, is also human enough to touch every person in the civilized nations."



Enid Markey, in Lloyd Carleton's Production, "Mother, I Need You"

"Tarzan" Sequel First Shown at New York Strand

The first public presentation of "The Romance of Tarzan" was given last week at the Strand Theater, New York City.

Proposals had been made for showing the "Tarzan" sequel in an independent Broadway house as had been done with the original production but the plan was abandoned because of the fact that a country-wide interest had already been aroused in the sequel by success of the "Tarzan of the Apes."

Ford Weekly Series Reported Favorably

No. 120 in the Ford Weekly series, entitled "The Red Cross Cares for the Wounded," is said to be the best of this series to date. All theatres in which it has been shown report favorably on it. All pictures in this series are produced with the co-operation of the Committee on Public Information and are devoted to a single purpose—winning the war.

George Elwood Jenks with Hampton

George Elwood Jenks, for fifteen months continuity expert and special writer for Triangle Film Company, has just completed arrangements to be associated in the future with Jesse D. Hampton Productions and prepare stories for J. Warren Kerrigan and other leading stars.

Mr. Jenks has the preparation of more than twenty Triangle productions to his credit.

Y. M. C. A. Co-Operates Helps Boost Universal Picture

The second Y. M. C. A. feature being distributed by Universal entitled, "Around the Clock with a Sailor," is receiving organized exploitation through the various Y. M. C. A. branches throughout the country. During its run at the Broadway theatre, New York, the "Y" men sent out special letters to all its men in the district urging them to see it, while it was billed in home camps and all the huts bearing the Red Triangle.

In another district the Y. M. C. A. officials arranged that the local exchange man could call public men on the 'phone, free of charge, to notify them of place where the picture was shown.

Charles Graham in Houdini Serial

Charles E. Graham, who has won an enviable reputation as a character actor, will be seen in a prominent role when the Houdini serial, now being made by B. A. Rolfe, is released. He has the part of Balcom, the inventor and crook.

Mr. Graham won much fame for his creation of the part of "Dick the Rat," the paralyzed crook in the original production of "Alias Jimmy Valentine," in which H. B. Warner starred. It was this characterization that led to the demand for his services in motion pictures. Certain producers were hunting for an actor to play the title role in a film depicting the life of Petrosini, the great Italian detective, a part calling for twenty-one distinct characterizations. These producers saw Mr. Graham in "Alias Jimmie Valentine" and forthwith engaged him to depict Petrosini.

Two of Mr. Graham's most recent screen successes are Moses, in the "Birth of a Race"; and Aaron Burr, playing opposite to Arnold Daly, in "My Own United States." In fact, it was his work in this latter picture which led to his engagement with Mr. Rolfe.

Sol Lesser a Man of More Titles

Sol Lesser, whose name is his introduction, has taken still another position. It bears a long title, namely: Chairman of the Committee on Films of the State Council of Defense for California. The State Council was formed originally to distribute all official war films in California. In order to perfect the organization it was necessary to have an experienced film man at the helm and by unanimous vote of his business associates and competitors he was elected to the position.

Some of Mr. Lesser's other titles are General Manager of the All Star Features Distributors, Inc., Owner and Manager of the Western "Hearts of the World" Company and Managing Director of the Mid-West "Hearts of the World" Company of Chicago. There are twenty-one companies touring the road with this picture under Mr. Lesser's management.

United Forces at Top Speed

Rapid Progress Being Made on First Kitty Gordon Subject—Seelye Signing Up Michigan Exhibitors

WITH its initial release Dustin Farnum's "The Light of Western Stars" ready for release the minute Old Man Influenza says the word "Go!" The United Pictures Theatres organization is working at top speed to carry out its plan of fifty-two annual releases.

Word was received from Los Angeles this week that the first of the Kitty Gordon series is rapidly nearing completion. This is from Adele Bleneau's book, "The Nurse's Story," a first hand treatment of a "different side" of the war theme.

The cast in support of Miss Gordon is headed by Mahlon Hamilton. According to Lieut. Sydney Cohan, who has just given up the post of manager for the star to take up duties in the Signal Corps, those who merely expect sumptiousness of dress in a Kitty Gordon subject are due for a surprise when they see her emotional work in this production.

Immediately on the completion of "The Nurse's Story" work will be commenced on the second of the series of six productions in which Miss Gordon is to appear for United.

While the studio forces are thus busily at work the business side of the United organization is not marking time. C. R. Seelye, secretary of the co-operative proposition, has recently completed the organization of the Michigan unit.

The first to negotiate in Detroit was C. H. Miles, who secured the first runs for the Orpheum and Regent theatres. After signing, Mr. Miles addressed the following letter to Mr. Seelye with full authority to publish it:

Dear Mr. Seelye:

Enclosed please find my cheque for seven shares in the UNITED PICTURE THEATRES for my Detroit theatres.

At this time I am glad to tell you frankly and sincerely my reasons for becoming actively interested in your plan.

The one thing that sold me your proposition was that it makes the exhibitor the dominating factor—giving him control of the pictures, which he does not have now, although he represents 90 per cent of the money invested in the motion picture industry.

I have been associated with every phase of the amusement business and it is actually the first time that I have met with a proposition worked out along lines that give the theatre owner the real profit to which he is entitled. In the past, the exhibitor, by his advanced deposits and high film rentals, has financed every company but never owned them. As he popularized stars he paid higher prices for them, instead of getting them at lower prices.

I have always been a great believer in organization and co-operation—it has always been my hobby—I have seen what it has accomplished in the drug, vaudeville and other lines of trade, and I like the United Picture Theatres' plan because it is CO-OPERATIVE—based on the right principles that cannot fail to reduce overhead expenses, and thus increase profits.

I am proud of my membership—proud to be affiliated with the plan—proud to be part of this co-operative organization—and I can assure you of my heartiest and fullest assistance at all times. If every exhibitor will become enthusiastic and boost for the UNITED PICTURE THEATRES after getting his membership, it will give our organization control of the moving picture business within two years.

Sincerely,
(Signed) CHARLES H. MILES.



Dustin Farnum, United Star, in "The Light of the Western Stars"

"Safe for Democracy" is Next Blackton Special

J. STUART BLACKTON, who has completed production of "The Common Cause," announced last week as the title of his next feature, "Safe for Democracy." This news came as a surprise, as it was believed the Commodore had started work on "The Battle Cry of Liberty" immediately on completion of the first picture. However, work on the new "Battle Cry" picture was postponed that "Safe for Democracy" might be completed and released.

While no one in the Blackton Company will disclose the story of the play, its nature is suggested by the title. Mitchell Lewis, prominent in many of Edgar Lewis' productions, takes the leading male role in it while the supporting cast includes such well-known players as Ruby de Remer, Helen Ferguson, Ida Darling, Gus Alexander, Aubrey Beattie, John Goldsworthy, John C. Wade, Sidney D'Albrook and Eugene Strong.

Anthony P. Kelly, who made the adaptation for "The Common Cause," is the author of "Safe for Democracy." It is hinted that his story deals with an important phase of winning the war that has not, as yet, been touched upon by other producers. The manner in which it will be released is not announced.

War Makes Woman Manager for Idaho House

The war has resulted in bringing another woman manager into the field, Mrs. Mac Scofield having taken charge of the motion picture theatre in Vollmer, Idaho, because of the fact that Mr. Scofield is with the American fighting forces. It was erroneously reported that the theatre was now under the management of P. A. Gaul.

"Iron Test" Starts Oct. 21st

Vitagraph's Latest Link in Fifty-two-Weeks-a-Year Serial Program Policy Not Affected by Shutdown

SERIALS not being affected by the manufacturers' decision to stop production and releasing for the next four weeks, Vitagraph's latest thriller, "The Iron Test," will make its bow on Monday, October 21. Naturally, of course, in sections where theatres have been closed by the influenza epidemic, the release will not take place until they are allowed to resume.

Antonio Moreno and Carol Halloway are the stars in the latest of Vitagraph's all-year-round serial activities. The story of "The Iron Test" was written by Albert E. Smith, president of the Vitagraph Company, and Cyrus Townsend Brady, whose names were attached to the previous successes, "The Woman in the Web," "A Fight for Millions" and "Vengeance and the Woman."

The stars are seen as circus players in "The Iron Test," and much of the action of the fifteen episodes transpires under the big tent. Thrills in abundance are promised, both those afforded by the circus atmosphere and numerous outdoor situations, among them auto chases, aeroplane stunts, and so on.

Following its usual policy of complete "before release" preparation on serials Vitagraph is able to announce at this time the titles of the fifteen episodes of the serial. They are as follows:

Episode No.	Title
1—	"The Ring of Fire."
2—	"The Van of Disaster."
3—	"The Blade of Hate."
4—	"The Noose."
5—	"The Tide of Death."
6—	"Fiery Fate."
7—	"The Whirling Trap."
8—	"The Man-Eater."
9—	"The Pit of Lost Hope."
10—	"In the Coils."
11—	"The Red Mask's Prey."
12—	"The Span of Terror."
13—	"Hanging Peril."
14—	"Desperate Odds."
15—	"Riding With Death."

The advertising aid includes the preparation of a complete campaign book, the posting with twenty-four sheets of the key cities of the United States, and later of Canada, free twenty-four sheets to exhibitors who desire to post their territories, star cuts, advertising cuts, heralds, lobby displays for each episode, slides, and one, three and six sheets on each episode.

Prints on the first five episodes of "The Iron Test" are already available for screening at Vitagraph exchanges.

Tourneur Starts Work on "My Lady's Garter"

WITH "Woman" completed and ready for the market, Maurice Tourneur is now hard at work in his Fort Lee studio on "My Lady's Garter," a detective thriller by the late Jaques Futrelles.

Everything is in readiness now for the placing of "Woman" on the market as soon as conditions return to normal following the flight of the influenza epidemic. Speaking of this production a representative of the producer declared last week to a *News* representative:

"Tourneur turns rapidly from one type of production to another. He put over a smashing melodrama in 'The Whip,' touched the field of whimsy in 'A Poor Little Rich Girl,' delved into sex psychology in 'Barbary Sheep,' touched upon morals and the moral code in 'The Rise of Jenny Cushing,' reproduced the thoughts of the grim old Norseman, Ibsen, in 'A Doll's House,' invaded the world of fragile fantasy with 'Prunella,' turned to symbolical imagery in 'The Blue Bird,' and next produced a thriller melodrama in 'Sporting Life.'

"On top of 'Sporting Life,' Tourneur produced 'Woman,' which is shortly to be released and which is a drama of psychology and sex analysis, said to be daring in its treatment.

"No other producer in the field of pictures is comparable to him. Every other big director is marked by a certain style of story and method. One produces melodramas gilded by little human touches, another does war spectacles, and so on. But there is no such thing as a typical Tourneur production, except that each is marked by a distinct excellence and quality."

About The Man Behind "The Yellow Dog"

HENRY IRVING DODGE, author of the story on which the Jewel production "The Yellow Dog" is based, was born in the Adirondack Mountains of New York State and received his education in the country school. Early in his life he came to New York City and made the acquaintance of many of its people, but he still claims that his wonderful knowledge of American youth, about which he often writes, was gleaned in the country, where every boy was one hundred per cent American.

Mr. Dodge didn't like the beginning of the lawyer's career, for which he studied at Syracuse, and took up newspaper work. He started as cub reporter, but soon rose to the position of special correspondent for his paper in London. Apropos of the many Englishmen who have come to New York and written their impressions about it after walking on Fifth avenue, Dodge says: "I made up my mind to tell what I thought of London after I had been there for a week. Then I decided to wait for a month, then six months, then two years. After that time I decided I didn't know enough about London to write about it."

Mr. Dodge's first novel appeared in 1906 under the title of "The Other Mr. Barclay." Then came his big hits—the "Skinner" series. "Skinner's Dress Suit," "Skinner's Baby" and "Skinner's Big Idea." All these appeared in the *Saturday Evening Post* and were later picturized. The Jewel version of "The Yellow Dog" will be released on November 3.



Harry Houdini and Ruth Stonehouse, in the B. A. Rolfe Picture, "The Master Mystery"

Houdini Serial Benefits by Ruth Stonehouse

Ruth Stonehouse, who is sharing the leading feminine honors in the Houdini serial, being produced by B. A. Rolfe, with Marguerite Marsh, has had a long and interesting screen career. Starting as a professional dancer, she joined the Essanay company in its early days and played opposite Francis X. Bushman in a number of pictures, including "The Slim Princess" and "The Alster Case."

After a long stay with the Essanay company, she joined the Universal producing forces as both actress and director, and turned out a number of interesting short-length subjects. Some of these were "The Stolen Actress," "A Limb of Satan" and "Puppy Love." Previous to joining the Houdini company she appeared in a number of Triangle features, including "A Phantom Husband."

She is putting in some unusually good work in the present serial, and, judging by this and her popularity due to good performances in the past, exhibitors may set her down as another of the box office assets of the Rolfe serial.

No Release Arrangements for Blanche Sweet Films

Harry Garson has issued a statement that he has made on definite arrangements for marketing or the distribution of the Blanche Sweet pictures, which includes "The Hushed Hour," which is already completed, and "The Unpardonable Sin," which is now in the making and which will be ready for release the early part of November. Statements have appeared in some of the trade papers and in the daily press which would convey the impression that the Sweet pictures were to be released on a program. This is not true. Mr. Garson has had many flattering offers, but will make no decision until his return East to dispose of the matter and this will not be until "The Unpardonable Sin" is finished.

First National Holds Theatre Test

$1,200 in Liberty Bonds to Be the Awards in Advertising Contest —Work of Exhibitors on "The Romance of Tarzan" to Be the Test—Large and Small Theatres Classified

WITH $1200 in Liberty Bonds the prize and their merchandising work on "The Romance of Tarzan" the test, the exhibitors of the country are to have the opportunity to a contest of unique character is about to be staged by the engaged in a contest possessing many unique features.

The First National Exhibitors' Circuit is giving the prizes which are to be awarded in four different classes, the theatres having been divided according to seating capacity to enable houses of all grades to be on an equal footing. Judgment will be on a system of scoring which divides all advertising into classes with a system of scoring by which different points are awarded for each classification.

To insure absolute impartiality and fairness in the conduct of the contest, which begins immediately and continues until December 30th of this year, five trade journals have been asked to appoint a member of its staff to a position on the Board of Judges, who will pass upon all entries and score the work of contests, in accordance with the rules and regulations prescribed for the competition and make the awards of prizes.

This Board of Judges will consist of five members, who will be the only individuals vested with any authority in the conduct of the contest. The First National Exhibitors' Circuit offers the prizes, assumes responsibility for the advertising and promotion of the contest itself to exhibitors, but will have no part in judging or passing upon the entries in any way.

The Board of Judges will have five styles of advertising to pass on for theatres of the first and second class and four kinds of advertising for theatres of the third and fourth class. In the first two divisions, exhibitors will be credited with points for originality or novelty in the presentation of a production, whereas the last two classifications will not have this department. The reason for this is that the larger houses have facilities for stage decorations, special musical settings, unusual lighting effects and novel interpolations impossible to the smaller houses because of the lack of stage room.

"The basis for judging entries," said a First National official, "is such that there can be no question of discrimination in favor of the opportunities existing to the benefit of the owners of large theatres, in big cities, that do not prevail for the proprietors of the smaller houses in country towns. The showman in the small town will be credited with points on advantages peculiarly his own and which do not exist in the same ratio for the theatre man in the large town.

"The contest will afford an illuminating light on the use exhibitors make of the advertising matter, publicity material and general accessories prepared and supplied to them by the manufacturers and distributors. While the manufacturers have been complaining about lack of exhibitor interest in retail advertising for their productions, the exhibitors have been voicing opinions that question the practicality of these same accessories. They declare that the manufacturers do not understand their local advertising and publicity problems and that for this reason so much of the material is waste. This contest will help to determine to just what extent exhibitors use the ready-prepared material and to what extent they are obliged to alter and change it or improve upon it for their local needs.

"We have selected 'The Romance of Tarzan' as the production for exhibitors to make their entries on. Entirely apart from whatever quality or merit it may have along other lines, we do not know of another current feature attraction that holds, in title, story, the popularity of its central character and the scope of action which offers possibilities for every form of merchandising effort, as many opportunities for originality, resourcefulness and novelty either in general advertising or presentation. While any one of a dozen or more other productions might have been chosen, we want exhibitors to experience no difficulty in lack of chances for exceptional publicity. And 'The Romance of Tarzan' lends itself admirably to a contest of this kind.

"Then, too, by centralizing the contest on one production it gives a much more accurate gauge of the differing conditions in different parts of the country.

"It also enables us to see just how an exhibitor in a neighborhood where sensational productions are popular will 'sell' it to his public as a comparison to the means and tone adopted by an exhibitor who caters to an exclusive residential patronage."

The rules governing the contest are few and easy to observe. Entry blanks, containing complete information, will be mailed out to exhibitors by all First National Exhibitors' Circuit exchanges. In addition, they can be obtained from the Exhibitors' Service Department of *Motion Picture News*.

According to the regulations for the contest, the entries must be made on the form provided, and must include a complete file of the copy used for all advertising purposes on "The Romance of Tarzan," whether in newspapers or house organs, copies of all publicity stories published, photographs of lobby displays, brief but accurate descriptions of stunt advertising, whether in publications, lobby arrangement or special outdoor efforts. Each newspaper page, whose organ or photograph must have the name of the entrant, his theatre name and address written in the upper left hand corner.

The entries, when completed and ready for mailing, should be addressed to the Tarzan Editor, First National Exhibitors' Circuit, 6 West Forty-eighth street, New York City, from where they will be forwarded to the chairman of the Board of Judges, who will submit them to his associates for scoring.

To avoid the possibility of a rush of entries toward the close of the contest, it is specifically provided, according to the copy of the rules issued by First National, that each contestant must submit his material within ten days after he has completed his season on "The Romance of Tarzan." In this manner, the entries will be spaced out over the ninety days and enable the Board of Judges to promptly acknowledge the receipt of each entry.

One class of theatres will be of two thousand seats or over. There will be $300 in Liberty Bonds of the Fourth Issue awarded in three prizes; first prize being $150, second prize $100 and third prize $50. This class of theatres will be given eight points for quality of newspaper advertising, three points for newspaper publicity, five points for stunt publicity outside of the theatre, five points for lobby display and four points for stunts or novelty in the actual presentation of the production.

The second class of theatres is from one thousand to two thousand seats in size. The same division of awards prevails for this class as in the first and third and fourth classes. Scoring for the second division houses will be exactly the same in the number of points allowed for each style of advertising as for the theatres of two thousand seats and over.

In the third classification, of theatres having from seven hundred to one thousand seats, the prizes allotted are the same in number and amounts as for the first two classes, but the number of points allowed for each kind of advertising is altered to fit the different conditions under which they operate in the majority of cases for theatres of this size.

Newspaper advertising is given five points, newspaper publicity, three points, stunt publicity outside the theatres eight points and lobby display nine points, while no points are listed for novelty in presentation.

The final class of theatres includes those having seating capacities up to a maximum of seven hundred. Newspaper advertising will receive a total of four points, newspaper publicity three points, stunt publicity outside of the theatre eight points and lobby display ten points.

Operators:

See Page 2689. Important



HARRY GARSON PRESENTS

THE STAR OF THE DAY

BLANCHE SWEET

IN THE STORY OF THE HOUR

"THE HUSHED HOUR"

WITH A CAST RIGHT UP TO THE MINUTE . . . . . INCLUDING

ROSEMARY THEBY — MILTON SILLS
MARY ANDERSON — WILFRED LUCAS
GLORIA HOPE — HARRY NORTHRUP
LYDIA KNOTT — WYNDAM STANDING

EDWARD M. KIMBALL

NOW READY FOR RELEASE

AEOLIAN HALL



HARRY GARSON

PRESENTS

BLANCHE SWEET

IN MAJOR RUPERT HUGHES' STARTLING STORY OF THE WAR . . .

"THE UNPARDONABLE SIN"

AN UNPRECEDENTED SCREEN SENSATION. DIRECTED IN PERSON BY

MARSHALL NEILAN

NEW YORK

READY FOR RELEASE NOV. 1ST



Scene from "The Better 'Ole," a Film Story Suggested by Captain Bruce Bairnsfather's War Cartoons

"'Ole Bill" in Pictures Now

Captain Bruce Bairnsfather's Noted Play to Be Seen in Film Form—"Different" Sort of a War Film Because It Tells the Cheerful Side of the Soldier's Life

"THE BETTER 'OLE" is to be seen here as a motion picture. The American rights of Captain Bruce Bairnsfather's famous play have been obtained by a prominent New York motion picture man after a short campaign of intensive bidding.

Captain Bairnsfather had won an international fame as the result of the war. His cartoons have made millions laugh, and they are now appearing in New York papers and being syndicated all over the country, so that the name of the author and the character of "'Ole Bill" are known everywhere.

"'Ole Bill" is said to be the one great comedy character produced by the World War. The play of his adventures, entitled "The Better 'Ole," was originally produced in London and developed into one of the big hits of the English stage. The Coburns, New York theatrical producers, have secured the stage rights for the United States and the competition over same is strikingly indicated by Critic Burns Mantle, who says in the *New York Evening Mail:*

"I don't know what the American rights to 'The Better 'Ole' cost Mr. and Mrs. Coburn, but considering the competition I should say it amounted to at least a pretty penny. Following the success of the Bairnsfather comedy in London half a dozen American firms were after the rights, and one or two fancied they were just about to close them when along happened the Coburns and all other deals were declared off."

The reason for the popularity of "The Better 'Ole" is that it is a war story which is nevertheless a cheer-up one. Therefore, it becomes the first war feature film of other than a straight dramatic nature. The idea of an out-and-out war picture that creates smiles is admitted throughout the trade to be an oddity. The producer's detailed description of the *motif* of the film is as follows:

"The tale of 'The Better 'Ole' is too well known to need description in print.

"The film play visualizes it in a new form.

"This 'Romance of Old Bill' is just a simple story. Its worth lies in its symbolism.

"Mankind is always searching for symbols to carry its thought. Odin spells Valor; Arthur spells Chivalry; the Hun spells Barbarism; the Sky is Heaven; the Sea is Eternity.

"And the Great War has its symbol to we of the Allied Nations—It is Old Bill.

"Old Bill epitomizes for us, and for millions of others, the Old Armies that were in being, and the New Armies that rose to the call.

"He embraces the whole Allied army, not in his outward uncouth construction, but in what he stands for—dogged devotion—unfailing humor, and unflinching valor.

"It is the laugh in the face of death that wins great victories; the laugh, not of levity, but of pride of race. Surely Old Bill stands for this.

"This adventure of Old Bill's, the adventure which became his romance, is only typical of thousands of incidents bred of the Great War, but it will convey the message of cheer, the message of 'carry on' to the men in the trenches, to those who wait in the homes from which the soldier boy has gone."

The producer expects "The Better 'Ole" will prove excellent material for exhibitors who are anxious to send cheer to those in their communities who are given to gloom through the absence of relatives "Over There." There is no need for this, as "'Ole Bill" shows.

"Seven Deadly Sins" Now in Two Reel Form

General Film announces arrangement with McClure Pictures for the release of the seven pictures of the "Seven Deadly Sins" series, in seven pictures of two reels each. It is promised that all of the real action of the pictures has been condensed into the shorter length and that there will be an even greater appeal to an even greater element. Shirley Mason is the star through the entire series.

"The Deadly Sin" is a series of modern melodramas complete in two-part episodes. Titled as follows: "Envy," "Pride," "Passion," "Wrath," "Greed," "Sloth" and "The Seventh Sin," the films are not allegories or morality dramas in any sense of the word. Each one is literally packed with heart throbs, breath-taking thrills, flashes of comedy and human interest. Each of the stories deal with an entirely different theme and could be presented on their merits as special two-part film attractions, irrespective of their value as a series.

Associated with Shirley Mason are such stars of the legitimate stage as Ann Murdock, Nance O'Neil, Holbrook Blinn, H. B. Warner, George Le Guere and Charlotte Walker.

Universal Current Events Shows Whippet Tanks

Pictures of the famous Whippet tank which has been largely responsible for the successes of General Foch against the Germans in France are being shown today in Universal Current Events.

Another subject contained in Current Events is a sham battle staged by troops of the Michigan State Guard to show how the Canadians captured Vimy Ridge, one of the strongholds in the Hindenburg line.

Current Events is also showing pictures of some of Pershing's "Devil Dogs" wounded in the battle of Chateau Thierry and Belleau Wood, where the Marines smashed to pieces the Kaiser's boasted Prussian Guard. At the same time scenes of the arrival of detachments of the picturesque Bersaglieri, the famous Italian riflemen, and the Alpini, King Victor's gallant mountain troops, are shown.

The issue concludes with Official War Pictures of American troops cleaning up some of the French villages recaptured in the recent advances, carrying back wounded, examining captured German guns, etc.

"Twilight" Is Next Doris Kenyon Picture

Doris Kenyon, on returning from the Adirondack Mountains last week, where final scenes for "Wild Honey" were photographed, prepared for her next picture for the De Luxe company entitled "Twilight." This is from a story by Vingie E. Roe, which appeared in the October issue of the *Metropolitan Magazine,* under the title of "The Alchemy of Love." Like the previous picture, it is a story of out-door life and is said to be unusual in plot and treatment. Louis Joseph Vance, the novelist, made the screen version of the story and it will be entrusted to Francis Grandon's direction.

Thrilling Air Feats in "Far Flung Line"

Thrilling feats in the air are promised in the ninth of the series of the "Far Fling Battle Line" being issued by Pathe. The sub-title of this is "Naval Air Power," and it shows the manner in which these Englishmen are trained and some wonderful shots of the battlefield taken from 3,000 feet in the air.

"The Unconquerable Spirit" is the title of No. 18 of the Official War Review. The course of the Huns' flight is shown, and the pictures include those of the enemy cannon being turned into use against the Germans. There are other pictures taken in Mesopotamia and still others show the Polish regiments which refuse to fight for the Kaiser. Still other views include the German prisoners from Alsace and Lorraine, showing how they are separated from the real Huns. The views of the men of many nations are promised as furnishing an inspiring panorama.

First Alice Joyce in New Series

The first of Alice Joyce's eight Vitagraph productions to be released during the coming season by that company has been set for October 21 and is entitled "Everybody's Girl." The story is an adaptation made from O. Henry's "Brick Dust Row" and offers Miss Joyce what is probably the most appealing and human role she has ever undertaken in her long career before the camera.

The picture was produced at the Vitagraph Brooklyn studio under the direction of Tom Terriss. Mr. Terriss is said to have caught the O. Henry atmosphere to a remarkable degree and the charm and simplicity of the original work has been admirably communicated to the film.

Chateau-Thierry in "War Review," No. 17

Chateau-Thierry, that spot on the map of France made famous when America's doughboys first got into a real scrap, is shown in the Official War Review released by Pathe this week and list as No. 17 in the series.

In addition to these views with advertising possibilities this issue of the War Review shows fighting on the Italian front, the battlefield of the Marne, at Dormans, and Chatillion, with its ruined cathedral.

Sequel to "Romanoff" Film Produced

George Edwardes-Hall, long scenario writer and assistant to Herbert Brenon, has finished a picture which is to act as a sequel to "The Fall of the Romanoffs" and which is said to bepict the death of all Russian royalty, including the Czar and his son.

The cast for this subject includes Alfred Hickman, J. J. Tanner, Cyril Brenon, George Murphy, Phillip Van Loane and others. J. C. Hutchinson was the photographer.

Katterjohn Outlines His Plans



Monte M. Katterjohn

Scenario Writer to Produce Four Offerings a Year and to Have Direct Supervision of Every Step in Their Making

MONTE M. KATTERJOHN, one of the best known of all original motion picture scenario writers and author of a number of highly successful productions, this week added many details to the announcement that he had formed a new producing organization to be known as Katterjohn Films.

Mr. Katterjohn will be in direct charge of all departments of the production of his pictures and is leaving the Famous Players-Lasky Company so that he may have his entire time to devote to his schedule of four productions a year. In giving his reasons for taking this step, he said:

"In the production of Katterjohn Films it is my intention to follow each story—to live with it—from the inception of the plot idea to the final cutting and tinting of the completed picture. Each production will be from an original story of my efforts, and each will be a 'special' in every sense of the word—not only from the standpoint of an entertaining and pleasing story but also as regards their general 'bigness,' their artistry and technical excellence, their carefully selected casts and their length, which will range from six to seven thousand feet. In every respect I shall strive to make them 'big productions.'

"The decision to produce only four Katterjohn Films during the coming year insures the maximum expenditure of time and thought in their production, and makes it possible to bring each picture to a perfected state in all respects before releasing it to exhibitors. By handling production along straight business principles the wasteful methods existing in many studios will be eliminated, and the pictures will show full value upon the screen.

"Production will be carried on at the efficiently equipped Brunton studios in Hollywood, where every facility is available for technical perfection. Work will be started immediately upon the termination of my present arrangement with the Famous Players-Lasky Corporation, and it is probable that the first production will be an Alaskan story, in which I hope to exceed in money-making possibilities and production bigness my other Alaskan successes, 'The Flame of the Yukon' and 'Carmen of the Klondike'."

Mr. Katterjohn also intimated that one of his forthcoming productions would have official Government sanction, and he will soon go to Washington for the purpose of completing arrangements with Chairman George Creel of the Committee on Public Information for co-operation of the various Government departments. Mr. Katterjohn will also come to New York shortly, where final details for the production and distribution of Katterjohn Films will be worked out.

Rapf Finishes "The Sins of the Children"

HARRY RAPF, independent producer, has finished his latest picture, said to be a pretentious adaptation of Cosmo Hamilton's widely read novel, "The Sins of the Children." Word is not forthcoming from the Rapf office as yet as to the channel through which this picture will be released. The fact that many exhibitors have already written in, asking for bookings would indicate that Mr. Rapf will have little trouble in disposing of it when the time comes.

This book of Cosmo Hamilton's had a tremendous sale, even greater than his previous best seller, "The Blindness of Virtue," which was picturized some years ago by the Essanay Company. In "The Sins of the Children" Mr. Hamilton roundly scores the neglectful parents who permit their children to go forth into the world unacquainted and unwarned against its morasses.

In passing, it is interesting to note that several years ago Mr. Hamilton looked upon motion pictures with scorn and when he learned that "The Blindness of Virtue" was to be picturized was quite uneasy about it. Since viewing that production, however, and subsequent pictures made from other of his works, he has changed his attitude altogether and now he even goes so far as to contribute to the screen without the formality of first having his story published in book form.

While "The Sins of the Children" contains a certain amount of preachment, it has a strong, human story told in a series of dramatic situations that are well fitted to the requirements of the camera.

Slide Company Moves

Owing to the large number of Government contracts given to the Greater New York Slide Company during the year that company has been forced to seek larger quarters, and is now settled in 211 West Forty-eighth street, occupying both the third and fourth floors.

Exporters in Domestic Field

Robertson-Cole Company Throws Hat Into Independent Ring—Has New Desmond Series and Johnson Pictures

THE ROBERTSON-COLE COMPANY, the well known film exporting organization, announces the opening of a domestic department for the buying and selling of productions in the United States.

At the same time announcement is made that the Robertson-Cole Company has acquired for world release Martin Johnson's remarkable "Cannibals of the South Seas" and the forthcoming William Desmond pictures to be produced by Jesse D. Hampton.

"We particularly desire to make clear that Robertson-Cole Company are not entering the motion picture industry on any 'flier,'" states one of the officials of the organization, "or as a competitor in any of the overcrowded branches of the business. We are opening the domestic department as an outgrowth of our extensive exporting business, not for the exploitation of any star, group of stars or series of offerings. We have no entangling alliances with any specific group in the industry. We are simply jobbers in the picture business, and we are looking for the best on the market."

The Robertson-Cole Company is an established concern in the exporting world, having branches in London, Sydney, Calcutta, Bombay, Singapore and Rangoon. It was through its general commercial business that it first extended its interests to motion pictures, as its branch agents everywhere found a demand—rapidly growing—for American films. Upon entering the field of film exporting, the Robertson-Cole Company quickly found that the best film opportunities were open to concerns able to buy world rights. Thus the establishment of a domestic film department came about.

Johnson's "Cannibals of the South Seas" was presented at the Rivoli theatre, where it scored a sensational success. Ever since the Rivoli showing Mr. Johnson has been steadily going through the 50,000 feet of film photographed on the expedition, and he has assembled a feature production of 8,000 feet, which will be released in two parts.

The forthcoming William Desmond pictures, eight of which are to be made by Jesse D. Hampton during the coming year, mark the latest step in the meteoric career of this popular star. Desmond's splendid virility and strength of characterization brought him remarkable popularity at Triangle. Now, fitted with the right sort of big stories, Desmond's future seems unlimited.

While the Robertson-Cole Company has acquired the world rights to both Martin Johnson's "Cannibals of the South Seas" and the William Desmond pictures, the organization is at the same time controlling the world rights, except for the United States, of the J. Warren Kerrigan pictures.

"We are now in a position to buy independent productions for the United States and Canada, as well as for all foreign countries," explains the Robertson-Cole Company. "We have no new system of distribution to offer; we are not opening exchanges to complicate the already overcrowded field. All we have in view is to watch the open market for the very best productions that can be bought. We will distribute them, first to the foreign field through our agencies abroad, and second to the United States and Canada through whatever distributing organizations can offer the most favorable terms.

"Nor do we propose to distribute all our pictures through one organization. We will make no contract of this sort. When we obtain all rights to a feature, we will offer it for open bidding. We do not believe that any one distributing organization is capable of handling every kind of production to the best advantage. On the other hand, so diversified is the demand which we have to meet, because of the wide interests represented by our foreign agents, that we have to keep in touch with every branch of production."

Several big productions are now being secured by the Robertson-Cole Company, the negotiations for which are just nearing completion. No limitation has been set as to the nature of the pictures which will be handled.

Miss Traverse Starts Work for Fox

Madeline Traverse, the latest star to be added to the William Fox fold, has reached California and has started work at the Hollywood studios on the first of her "Excel Pictures," "The Danger Zone." The picture is from an original story by Marshall Bruce Bennington. The scenario was written by Dennison Clift.

Miss Traverse is being directed in "The Danger Zone" by Frank Beal, one of the veteran directors of the profession. The cast, so far as chosen, includes Miss Traverse in the character of Lola Dupre, Thomas Holding, Fretzie Ridgeway and Edwin Cecil. The picture is being photographed by Harry Gersted.

In beginning work Monday Miss Traverse brought to a climax one of the busiest weeks of her career. On the preceding Monday she signed a contract in New York with William Fox to star in Excel Pictures. Tuesday and Wednesday she had three maids busy packing, while she shopped up and down Fifth avenue, buying an infinity of things for her wardrobe. Late Wednesday she took a train for Los Angeles, arriving there Sunday afternoon. The next morning, bright and early, she was at the Fox lot, showing no signs of having traveled across the continent, and displayed a great eagerness to begin work.

Two Dogs Have Parts in "Pink Pajamas"

"Smiling Bill" Parsons is "supported" in his latest Capitol comedy, "Pink Pajamas," by an Alaskan malamute which was recently sent to the comedian by a prospector friend in the Klondyke. The dog adds considerably to the troubles of the hen-pecked husband of Cornelia Spry, a lady with suffrage ambitions and boss of the house.

Her chief thought in life is for a little white Pekingese and when she gets word that she is to deliver a suffrage address in a town far away she takes Bill and the Pekingese along with her, assigning Bill and the dog to sleep together. Their adventures in the Pullman are declared to be creative of many laughs.



Three Scenes Above Are from the Triangle Picture, "Reckoning Day," with Belle Bennett, Barney Sherry and Jack Richardson



The Pilatus Railway, Picturized in One of the Burlingham Travel Reels Which Are Released by the Sherry Service

Division of Films Departments Merged

Director Charles S. Hart of the Division of Films, Committee on Public Information, announces that the Department of Feature Films, from the management of which George Bowles has resigned to go to France, and the Community Section, recently under the direction of Mr. Ryerson Ritchie, have been merged and will henceforth be conducted as a part of the Department of Domestic Distribution, under the direction of Manager Dennis J. Sullivan. C. S. Trowbridge, for several months associated with the Community Section, has been named as manager of the merged departments under the supervision of Mr. Sullivan.

Two Territories on Ford Weekly Sold

S. B. Griever of the Griever Distributing Corporation, handling the Ford Educational Weekly, has closed a contract with the L. J. Schaifer Attractions, 2022 Third avenue, Seattle, Wash., for the handling of the rights on this series in the northwestern territory. It is also announced that the Peerless Film Exchange, 101 Olive street, San Francisco, has closed for the California, Arizona and Nevada territory.

Binney on Exteriors, with Comedy Company

Harold J. Binney has been at work on exteriors near New York for the first comedy in which he will present his new star, Vangie Valentine. A number of exteriors were called for in the script and the Indian summer gave Binney and his company an opportunity to work away from the studio. The scenario was prepared by George Edwardes-Hall. The pictures go through the Sherry Service.

Francis Ford Produces New Serial

"The Silent Mystery," in Which He Also Stars, to Be Placed on the Market by Hiller and Wilk, Inc.

FRANCIS FORD, well known as a serial star and producer, has turned out another picture in fifteen two-reel episodes, entitled "The Silent Mystery," which Hiller & Wilk, Inc., New York City, are placing on the market. Mr. Ford's first serial was for the Universal company and was called "Lucille Love." This was followed by a number of others which he produced, with himself and Grace Cunard in the principal roles.

In "The Silent Mystery" it is said that Mr. Ford surpasses all his previous work, for both in a technical and dramatic sense the film is filled with mysterious tricks known only to the serial director. Mr. Ford himself takes his familiar role of Phil Kelley, of the Secret Service. Here he is called upon to combat a mysterious hand, the possessor of which is never seen by human eye. His battle with this strange thing leads to all sorts of mysterious and thrilling situations, while the complications are not unravelled until the final episode.

The serial was produced under Mr. Ford's direction, while the supervision of the editing was placed in charge of John B. Clymer, a well-known scenario writer. Pete Gerald, who has been seen in character roles in other of Ford's serials, took charge of technical details of production, and the effects he has attained are said to be novel and in many instances little short of marvelous.

The cast, apart from Mr. Ford, includes many who have been associated with him in former pictures, and among them are Mae Gaston and Rosemary Theby, an actress who has gained much prominence of late by her work in several features.

The story opens with the theft of a jewel belonging to an Egyptian religious cult. It falls into the hands of an American woman who is financially embarrassed. Her daughter, Betty, breaks her engagement with a young American and secures a proposal from Robert Giles, a wealthy man. During the ceremony a seemingly detached hand appears through the curtains. It grasps a revolver and fires, killing Giles. Suspicion shadows all the guests, including Phil Kelley and a German spy. With this murder the action starts and, it is said, never lets down for a moment until the mystery is cleared in the fifteenth episode.

Hiller & Wilk will market this production.

Emmett Dalton Produces "Beyond the Law"

EMMETT DALTON organized the Southern Feature Film Corporation and then wrote and produced a six-part motion picture production, entitled "Beyond the Law."

There must be very few persons who have not heard of the Dalton Brothers. The following is an excerpt from an illustrated page of the New York *Evening World* of last July and is from a special article written by Marguerite Mooers Marshall:

"At nineteen he held up four trains and collected from each sums ranging from $10,000 to $50,000. For months he never slept twice in the same place. He robbed one train under the very noses of fifteen United States Marshals. There was a price of $5,000 on his head. In broad daylight he walked into a Kansas bank and collected $23,000 at the point of a gun. Wounded in hip and arm, he was captured only when raked by a charge of buckshot from behind, after he had ridden back into danger to succor his fallen brother. He was brought into the court room on a bed and tried when it was thought he was dying. Today Emmett Dalton, sole survivor of the "Dalton Gang," the last great band of train robbers, is in New York putting into the movies his own life—which might have been made to the order of the thrill-loving audiences in the picture palaces.

"It was at the Famous Players studio that I met this American Robin Hood, who is working honestly and busily every day before the camera in the chief role of his screen autobiography, 'Beyond the Law.' Really, his story has several points of resemblance to the English outlaw of Sherwood Forest. Like Robin Hood, Dalton conceived he had a just grievance against the Government of his country. Robin Hood robbed rich lords and priests; Dalton picked wealthy express companies and banks as his victims. Both the American and the English knights of the road gave freely of their ill-gotten gains to poor folk. Both were absolutely fearless and absolutely loyal to their chosen companions. And Emmett Dalton, like the Robin of tradition, is blue-eyed, broad-shouldered and of a fresh, Saxon coloring—despite the fourteen and a half years he passed in State's prison."

When Mr. Dalton was seen by a representative of MOTION PICTURE NEWS at 801 Longacre Building, New York City, he apparently had forgot all past performances, and explained in detail about his production, which is now being offered to state rights buyers and foreign rights purchasers.

"I am not quite a novice in the motion picture business," declared Mr. Dalton. "I have been interested in it, actively, and for nearly ten years. I wrote the story and it is true to life in every detail, and, in fact, it is a beautiful romantic love story with an all-star cast, featuring myself in the first historical picture ever produced with an original character.

"'Beyond the Law' was published in the *Wide World Magazine* as a serial from May to September, 1918, and is a real Western picture, full of appeal and human interest, featuring men and incidents in history before motion pictures were ever known."

The scenario is by W. Addison Lathrop; directed by Theodore Marston, with photography by Robert Olsson. Emmett Dalton is featured and is ably supported by Virginia Lee and Harris Gordon.

Pathe News Cameramen Ready

Staff Already Busy Gathering News Events — Statement by Mr. Brunet on Resumption of Name "Pathe News"

IT became known this week that Pathe is not waiting until December 24—the date of the discontinuance of the Hearst-Pathe News—to gather its own news film for the re-born "Pathe News." The staff of camera-men has already been organized and is now at work—two men having even been on the job at the South Amboy powder explosion.

Recent announcements by Mr. Paul Brunet, head of the Pathe organization in this country, aim to make clear the following points:

First, "that the Hearst contribution to the News consisted in furnishing the negatives. Furthermore, that the Hearst interest ended with a royalty on the profits, and that the Weekly was solely and exclusively owned, edited and distributed by Pathe."

The statement goes on to say that because of the attacks on the Hearst publications in some sections of the country the Pathe organization had frequently been forced to point out in detail the connection between Hearst and Pathe to prevent the attacks on the papers also affecting the news weekly.

Mr. Brunet concludes:

"It is unnecessary for me to assure exhibitors," said Mr. Brunet to our representative, "that the Pathe News will continue to be as it has been for the past nine years, the best news film that money and brains can produce. The Pathe News means a lot to us. It was the first of its kind. It has carried the name of Pathe to every nook and corner of the world. It has done more than any one thing to make motion pictures popular. Today when speaking of news films, no matter what their rightful name, the average man or woman will say 'Pathe Weekly.' We are proud of that prestige and we mean to cherish it!"

"Romance of Coal" Is Completed

"ROMANCE OF COAL," the big special feature which has been made in the coal fields of West Virginia, has been completed except so far as the editing and cutting is concerned, according to the announcement of General Manager E. V. Hammons, who has just returned with the company from the scene. The picture was finished on the scheduled time and the Educational Company will take advantage of this fact to devote every attention to the editing.

"We were unusually successful," said Mr. Hammons. "In fact, so far as picture-taking is concerned the coal feature is done, and it remains only to edit, assemble and cut it. This completion of the picture in advance of the four weeks' suspension in the industry gives us plenty of time for the titling and editing, so vital to a feature with a patriotic message."

The next important pre-releases of Educational's short subjects will be Robert C. Bruce's "A Wee Bit Odd" and the International's cartoon, "A Smash-Up in China." In the former Mr. Bruce will strike the richly amusing vein of the "contrariness" of Nature. A giant waterfall in the heart of the Great American Desert; an irrigating plant of an Oregon ranch that provides gold water and yields twelve crops of $8,000 gold per annum; birds that dive and fishes that fly; these are some of the themes Bruce pictorializes in turn, accompanied by his witty comment.

As for a "Smash-Up in China," it is a Happy Hooligan nonsense dealing with his adventures while holding down an ambassadorial job to the land of the Celestials. There are some aerial ascensions, fighting with bandits, encounters with the Prime Minister and the Emperor, and finally the amazing story how Happy cured the monarch of the gout and won the order of the Knight of the Garter.

George E. Wright, author of "Mexico Today," and D. W. Gobbett, his technical expert, are making good progress on their new Mexican topicals. The pictures were finished on the Mexican Independence Day last month, the negatives were personally brought to the United States by Messrs. Wright and Gobbett, and they are now working on the assembly with President George A. Skinner, of the Educational. Interesting revelations are promised of political conditions in a neutral country which has been much beset by Hun intrigue.

All American Stars to Get Light Stories

THE American Company announces a policy that will exclude all war stories and pictures of a depressing nature. Hereafter it will make an effort to secure interesting tales with plenty of plot, suspense, human interest and comedy.

Pursuant to this policy the next Margarita Fisher picture, "Fair Enough," to be released through the Pathe exchanges, tells the story of a girl who insisted on having her own way and her romance with a millionaire who became a policeman under the "Work or Fight" order. Bull Montana is seen as the hero's great admirer and adds much comedy to the picture.

William Russell is to continue doing pictures of the type in which he has been seen lately. "All the World to Nothing" is his next release and is taken from a novel by Wyndham Martyn. Henry King directed it. Following this there will be "When a Man Rides Alone" and "Where the West Begins," both western pictures, yet said to be novel in every respect.

Mary Miles Minter, the third American star, whose pictures are released through Pathe Exchange, is to receive vehicles giving her more mature, yet still girlish roles, in future.

In her last two pictures, "Eyes of Julia Deep" and "Rosemary Climbs the Heights," she evinced a telling emotional ability which led the producers to this decision regarding her future pictures.

Select Companies Work at High Speed

All five stars of Select Pictures Corporation are busy on new productions and as a consequence the company will be prepared with many new productions when activities in the motion picture theaters again attain a normal level.

Clara Kimball Young is working on "The Road Through the Dark," from Maud Radford Warren's *Metropolitan Magazine* story. Edmund Mortimer is directing Miss Young, while her leading man is Jack Holt, who appeared with her in "The Claw."

Norma Talmadge, also on the West Cost, has started work on the David Belasco stage success, "The Heart of Wetona." As was the case with her last picture S. A. Franklin is directing, while Thomas Meighan is appearing as leading man.

Constance Talmadge's next picture, on which she is now working, is "A Lady's Name," by Julia Crawford Ivers, from the plays by Cyril Harcourt. Walter Edwards is continuing as Miss Talmadge's director, while Harrison Ford will again be seen as leading man.

"In the Hollow of Her Hand" will be Alice Brady's next adaptation and directed by Charles Maigne, while A. J. Herbert is to be seen as leading man.

"The Belle of New York," the well-known stage success, will be Marion Davies next in which she will appear under Julius Steger's direction.

Under the circumstances, and in view of the several productions which each star has ahead of her in her respective Select Series, it would be next to impossible to curtain production work and keep abreast with the certain demand for new subjects that will obtain after the releasing ban has been lifted.

"Our Nation Aroused," a Chester-Mutual Series

The Mutual Film Corporation has contracted with C. L. Chester for a new one-reel series of ten pictures entitled "Our Nation Aroused." These were made by Mr. Chester from scenarios prepared by the Committee on Public Information and give ten specific illustrations of the activities of the United States Government in developing the war machine on this side of the water.

"Our Nation Aroused" is said to be a series full worthy to follow the "Outing Chester" picture recently released by Mutual.

Katharine Hilliker, who wrote the titles for the former series, also worked on the present pictures.

The titles of the separate releases serve to give an inkling as to their contents. They are: "Schooling Our Fighting Mechanics," "There Shall Be No Cripples," "Colored Americans," "Waging War in Washington," "It's an Engineers' War," "Railless Railroads," "All the Comforts of Home," "Finding and Fixing the Enemy," "Masters for the Merchant Marine" and "The College for Camp Cooks."



In the Center is Pictured a Sensational Scene from "The Iron Test," the Newest Vitagraph Serial Released October 21, Starring Carol Hollaway and Antonio Moreno

Cosmo Hamilton Writes for Madge Kennedy

Cosmo Hamilton, author of a number of the most successful plays of the spoken drama, is responsible for "Primrose," which will be the next Goldwyn-Madge Kennedy production. It is now being produced, under the direction of Clarence G. Badger. "Primrose" is an original creation and was written especially for Miss Kennedy by the author of "The Blindness of Divorce."

Although "Primrose" is modern in every sense, the environment being that of a Long Island duck farm, some of the action transpires in a highly romantic atmosphere. Wonderful gardens, a castle and a terrace are required in the course of the play. These scenes will be photographed in California, where Miss Kennedy will go as soon as the other episodes are completed at the studios in Fort Lee. There are marine scenes also, of an elaborate nature, employing galleons under full sail, which must necessarily be made in California.

Jewel War Pictures Go Well Everywhere

Jewel Productions is in receipt of communications from theatre owners announcing the unusual success of its three war features.

T. M. Dunn, manager of the Gem theatre in Mineral Wells, Texas, declared that "Crashing Through to Berlin," when played at his house resulted in bringing in an extra $20,000 to the Fourth Liberty Loan as well as pleasing all his patrons.

The Winsor McCay pen picture, "The Sinking of the Lusitania," played a return engagement of three days at the Strand theatre, Youngsworth, Ohio. Two of the days were fair and it drew well while on the third, during a downpour of rain, receipts far exceeded expectations.

"The Geezer of Berlin" was well received at the Schade theatre, Sandusky, Ohio.

Warner Tells Big Film Demand

Buyers of "The Kaiser's Finish" Declare That State Rights Pictures with Great Selling Power Are in Demand—Sees Educational Work from Such Productions

ANNOUNCEMENT is made by A. Warner, who is in charge of the sales of "The Kaiser's Finish," the eight-reel special production made by S. L. Warner, that as the result of the visit of nearly a score of buyers to New York during the past week there were a number of additional territories sold and options taken on others.

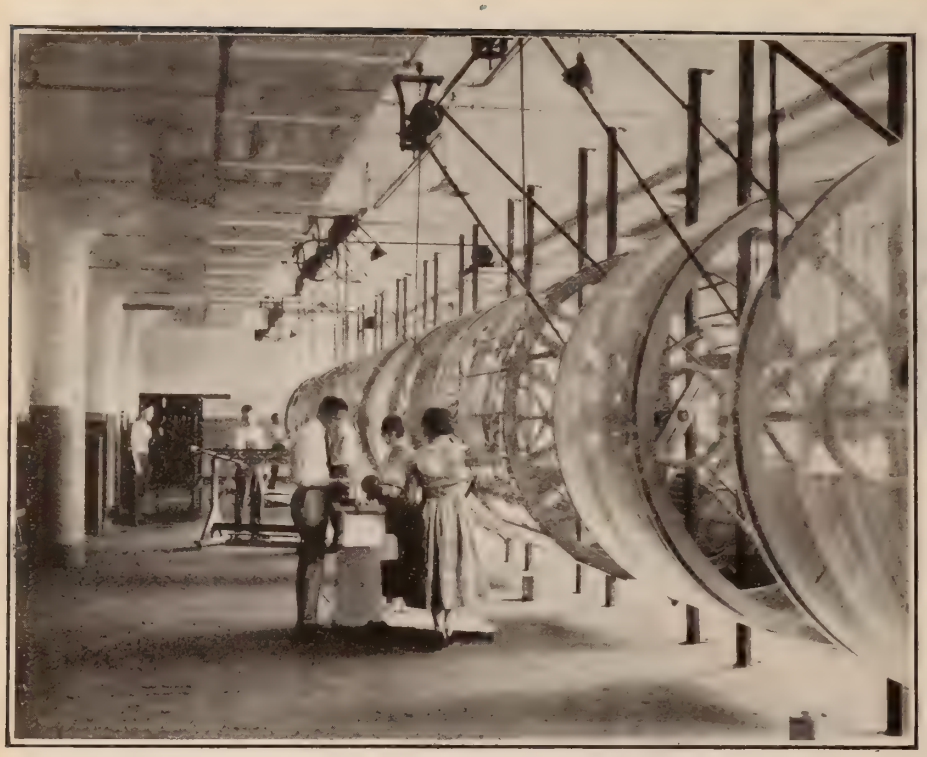
Mr. Warner declares that as the result of the talks that he had with these buyers he is convinced that the era of big special productions is here. He points out that these are doing wonders in educating the smaller exhibitors, particularly those in isolated sections. Buyers of "The Kaiser's Finish" pointed out that these features had resulted in educating many exhibitors to big advertising and in proving to them that spending money on exploitation pays.

He declares that he is convinced from his talk with the buyers that they want war pictures and that these will be in demand as long as the war lasts. Mr. Warner said further:

"In voicing their opinions of the best method of booking 'The Kaiser's Finish' in their territories they indicated that long runs for special features were now taken for granted by exhibitors, where, a season ago, arguments and the hardest kind of sales work was needed to convince them that a booking could be profitable if it was for more than two or three days at the most. Consequently, there has been a change that is really radical in the renting of state rights productions. The old method of a straight rental in the majority of cases has given way to percentage propositions with the individual theatre owners. The independent exchange man benefits, because he more often than not gets a greater return by this method than he used to get on a flat rental basis, and the exhibitor realizes added profits from the longer runs. The exhibitor, too, feels that on a house percentage proposition he can afford to play a picture for a longer time, because when it starts to fall off in receipts he is not facing the responsibility of digging down into his profits for the first days of big returns to pay a high daily rental for the concluding performances of the run."

According to Mr. Warner's statement of the comments of the buyers with whom he has closed territory for "The Kaiser's Finish," these independent exchange operators are in a more prosperous condition today than they ever have been before.

"Another tribute to the special state rights production," he declared, "is the tendency it has had to impress the smaller exhibitors with its size and importance, which has resulted in much greater exhibitor activity in advertising it locally. Buyers told me they could recount innumerable instances where exhibitors in their territories have booked multiple-reel specials and have proceeded to shatter their own precedents of ultra-conservative expenditures in advertising and publicity to help them get back the money they had paid in rental for it. In addition, when the buyers play a picture to an exhibitor on percentage, they naturally insist that the theatre owners shall do a certain amount of local advertising. Some exhibitors objected strenuously to this demand, they told me, but invariably the results have been such that they have been thoroughly converted to the value of proper local promotional work. This is all good educational work that reacts to the advantage of the industry generally. It seems to me that it follows, as a matter of course, that once exhibitors are taught the value of good local advertising and the essentials of successfully retailing pictures to their public all producers and distributors will benefit."



North Section of Drying Room at Rothacker Laboratory Studio, Chicago

"Lion and the Mouse" Started

Alice Joyce in Screen Version of the Klein Play—All Other Vitagraph Stars in Midst of Production

THE Vitagraph production of "The Lion and the Mouse," the play of the late Charles Klein in which Alice Joyce will be starred, is promised to be an especially lavish effort, quite surpassing the usual program offering. The picture is being made on a basis calculated to rank it in the same class with "Within the Law," in which Miss Joyce and Harry Morey appeared. Contrary to the method of procedure with this former production, "The Lion and the Mouse" will be released as a regular Blue Ribbon Feature. In its season announcement the Vitagraph company promised exhibitors that the best would be obtained for these "program" features. The fact that "The Lion and the Mouse" is not raised to the position of a "special" is proof conclusive of this statement.

On the stage "The Lion and the Mouse" has played to large audiences during the last twenty-five years and is even more of a celebrated attraction than "Within the Law." Miss Joyce and her director, Tom Terriss, have been on location for this picture during the last week.

All the other Vitagraph stars are busy producing coming Blue Ribbon features. Earle Williams, who recently returned to the Brooklyn studio after a stay of ten weeks on the coast, is making "A Gentleman of Quality," by Frederick Van Renseller Dey, under the direction of Wilfred North. Agnes Ayre and Florence Deshon appear in his support.

Harry Morey, under the direction of Paul Scardon, is working on a picture bearing the tentative title of "Dan La Roche," which is described as a fitting vehicle to exploit the star's strong personality.

Corinne Griffith is now working under the direction of Kenneth Webb, who scored with a number of O. Henry stories. The picture, which bears the title of "The Adventure Shop," was written by Bud Fisher, the famous cartoonist, creator of Mutt and Jeff. "The Adventure Shop" marks his entrance into the field of photoplay writing.

Gladys Leslie, under the direction of Joseph Gleason, is making "The Beloved Imposter," in which she has a quaint role, similar to those awarded her in "Wild Primrose" and "A Nymph of the Foothills," her recent Blue Ribbon features.

At the Vitagraph studio in Hollywood, California, Bessie Love is reported well advanced on scenes for her second Blue Ribbon feature, entitled "The Enchanted Barn," a picturization of Grace Livingston Lutz's novel.

Beatrice Morgan Seen with Emmy Wehlen

Beatrice Morgan, for years a favorite leading woman in New York stock companies, is to be in the support of Emmy Wehlen in her forthcoming Metro production, "Sylvia on a Spree."

Miss Morgan appeared at Proctor's Harlem Opera House, Proctor's Fifth Avenue theatre and Proctor's 125th Street theatre, New York City, and at Proctor's Albany house, playing long engagements in each. She gained her knowledge of stage technique in the companies of Augustin Daly. More recently she has appeared with Frances Starr in "The Easiest Way."

Rothacker Work Wins Praise

WATTERSON R. ROTHACKER, president of the Rothacker Film Manufacturing Company has received high praise for his work on the developing, printing and toning of two important current releases, "Shoulder Arms," the First National Attraction presenting Charlie Chaplin for the second time on this circuit, and "The Temple of the Dusk," a Mutual release starring Sessue Hayakawa, the Japanese actor.

S. L. Rothapfel, of the Rialto and Rivoli, New York, was so impressed with laboratory work on this latter feature that he wrote to Mr. Rothacker, in part, as follows:

"I happened to see the laboratory work on the film entitled 'The Temple of Dusk,' and I cannot help but tell you that it is probably the most beautiful that I have seen in years. Surely such work will commend itself to anyone desirous of obtaining the very finest and most artistic effects that it is possible to obtain in these days."

With the case of "Shoulder Arms," R. C. Seery of the Central Film Company, representatives of the First National Exhibitors' Circuit in the Chicago territory, commented most favorably on the laboratory work, saying: "His (Chaplin's) work does not at all over-shadow the wonderful photography and mechanical work that has been done on the subject by the Rothacker Film Manufacturing Company.

"I want to compliment you on the painstaking care that has been exercised by you, as I think it is one of your best efforts as well as Chaplin's."

Bushman and Bayne in "An Ancient Enemy"

"An Ancient Enemy" is the title of the original photodrama on which Francis Bushman and Beverly Bayne are starting work for Metro. Mr. Bushman has the role of Giles Carver, a young Southern aristocrat who has been residing in the North without knowledge of his identity or the source of the money that pays for his education. When the "ancient enemy" who hated his father deems the time ripe, Giles is told the secret and an effort is made to leave him a victim of a vengeance planned before his birth. Miss Bayne has the role of a Southern beauty who has come to New York to study. How she is brought into Carver's affair adds to the mystery of the story.

Griffith Touches Abound in "Happy Valley"

"A Romance of Happy Valley," the new Artcraft picture produced by D. W. Griffith and scheduled for November release, is said to abound in those intimate touches that are to be noticed in every picture to which he lays his hand, whether great or small. Its story concerns life in a Southern toll-road town and has nothing of the spectacular about it, as have most of his previous works.

Lillian Gish, Robert Harron, George Fawcett and Bertram Grassby are seen in the parts of first importance.



The Above Three Scenes Are from "Shoulder Arms," Charlie Chaplin's Latest Three-Reel Picture Distributed by First National Exhibitors' Circuit

Gaumont News Pictures Aid Liberty Loan

Gaumont Company has been doing efficient work during the Fourth Liberty Loan by covering the biggest events in a manner calculated to arouse the enthusiasm of audiences where they are shown.

Gaumont News No. 29 shows "French Day" at the Liberty Altar erected in New York City and dedicated to the Loan campaign, and the great start the motion picture industry has made in its big drive to raise the billion dollars it has promised. Interesting pictures show the start of two "tanks" which will tour California to aid in the drive, and the 10,000 Government workers at Mare Island who have subscribed for nearly $1,000,000 worth of bonds.

War pictures furnished by the Government show what our boys are doing in France to drive the Germans back across the Rhine.

Gaumont Graphic No. 29 also does its part to make the Fourth Liberty Loan campaign more than successful. "Japan Day" at the Liberty Altar is featured, Vice-President Marshall is pictured selling bonds to United States Senators, who back up their patriotic speeches with money to defeat the Huns, and a patriotic pageant staged by live-wire marines at Mare Island amusingly portrays the downfall of "Kultur" and shows how the Kaiser feels every time a bond is sold.

There are nine different subjects in this issue of the Graphic.

Kley Studio Manager for F. P. Lasky

Fred Kley has been named studio manager of the Famous Players-Lasky West Coast studios in order to relieve the general manager of the studio, Milton E. Hoffman, of many of the details so that he may have a broader view of all work and may act in advisory capacities. Frank E. Woods has been placed in charge of all phases of cutting and editing productions, as supervisor of productions for the West Coast.

Complete Initial Screencraft

Frank Reicher the Director and Cast Includes Numerous Stage Stars —Plan Twelve a Year

PRODUCTION work was completed last week on the first of the special productions planned by Screencraft Pictures for release through independent exchanges during the coming year.

Though the title will not be announced until next week the production is from a novel by Edith Barnard Delano, the script being prepared by Eve Unsell and the direction entrusted to Frank Reicher, former Lasky producer. Mary Boland and Lucy Cotton, well known on the stage, head the cast.

Miss Boland is seen as an erring wife who subsequently finds that her husband has created for their daughter, an idealized memory of her as a mother, and who later saves the daughter from a false step similar to that which she had taken. Lucy Cotton, who for two seasons won such popularity in the role of "Betty," the ingenue lead of "Turn to the Right," is seen as the daughter.

Supporting Miss Boland and Miss Cotton is Raymond Bloomer, who has been seen in support of Pauline Frederick and other favorites. Harris Gordon, with Famous Players recently; Vincent Coleman, now appearing in the Broadway success, "Seventeen," and Mrs. Stuart Robson, wife of the famous stage celebrity of that name, are other members of the cast.

The picture will be marketed solely on a state rights' basis, as will all of the Screencraft series, the franchises for the entire country having already been sold. The foreign rights to the Screencraft productions have been acquired by the Robertson-Cole Company.

About Leah Baird

By Leah Baird

BEING educated in a convent might dampen the ardor of most people for a dramatic career, but it didn't dampen mine. Despite the fact that the only thing the convent fitted me for was a stenographer's position, I studied acting in a night school. Marshall Stedman was the teacher and Dr. Ziegfeld, father of the present father of the "Follies," was the principal. After the first evening's work they told me to go back to stenography. After a few weeks they cried when they took my money, for they thought I'd never make good. But, still, the old doctor thought that way about Margaret Illington, too.

Mr. Stedman begged my pardon a few years later, for he saw me act—something he thought I never could do. Stock in Toronto, Buffalo, Troy and Yonkers, and then came at last a leading part in William A. Brady's "Carolina," and later another part touring with "A Gentleman From Mississippi." Then it was back to stock again in New York, and while there I received my first picture offer. The other players in the comedy I was to do, entitled "Chumps," were John Bunny, Marshall P. Wilder and Wally Reid!

Then came many other pictures, and finally "The Wolves of Kultur," the patriotic serial. It was while playing in this that I found I really liked the picture work. For this serial is more than entertainment—it is a help to the Government. The American Defense Society tells us that it is doing much good throughout the country—in waking people up to the fact that there are spies within our nation.

I am anxious that this shall be a serial of serials. It is difficult work and entails many dangers. However, it is for two good causes—for the entertainment of the public and for their enlightenment. I hope that it will be received in this spirit.

And for those young girls who want a career before the camera. Look upon us in "Wolves of Kultur" and see whether you would relish going through such hazardous stunts—if you would not, go back to your work.

Doris Kenyon Pictures Go Big

Theodore Dietrich Enthusiastic Over Record Made by First Releases and Predicts Even Better Pictures

THEODORE DIETRICH, president of De Luxe Pictures, Inc., of which company Doris Kenyon is the sole star, has received many gratifying reports on the first pictures produced and already released by the company. "The Street of Seven Stars" and "The Inn of the Blue Moon" have far exceeded expectations in the rentals they have brought in to the De Luxe treasury and Mr. Dietrich is confident that "Wild Honey," the picture just produced, and "Twilight," on which work has just begun, will be even more warmly welcomed by exhibitors.

"It is the aim of De Luxe Pictures," said Mr. Dietrich recently, "to produce only the highest type of stories for Miss Kenyon. Her first two were by well-known authors and the stories on which the pictures were based had already achieved wide popularity through their appearance in magazines and between the covers of the book. I sincerely believe that all pictures based on such works by well-known authors will net more profits in the end than those of any other sort. The exhibitor has the way paved for him as if by an advance man, the public knows the merit of what he has to offer and is eager to come and buy.

"'Wild Honey' and 'Twilight' are also popular stories and were selected for Miss Kenyon because of their peculiar fitness. We are trying to follow along the lines suggested us by many exhibitors. As a result we are putting Miss Kenyon in a series of our-of-door photoplays that give her youthfulness and charm a rich and striking setting. Miss Kenyon demands a youthful role. She is the very personification of all that is young and pretty as her screen work amply proves.

"Miss Kenyon also combines a rare dramatic talent with her youth, beauty and personality. But above all, she is refreshing. There is not another actress on the screen today that can compare with her in this respect.

"I am very satisfied with the distributing arrangements we have come to with the Sherry service," continued Mr. Dietrich. "Mr. Sherry knows the exchange and exhibiting end of the business from A to Z and under his direction our pictures are sure to have the proper exploitation. With the case of the two already released he has brought in more bookings than were expected of him.

"When the influenza epidemic is over, 'Wild Honey' will be put in circulation, and this picture is even better than the two which have gone before. As for 'Twilight,' superlatives are as a rule altogether inappropriate, but the story contained here is one of the finest that has ever been written judging it from the standpoint of its possibilities as a picture."

"Wild Honey" was originally scheduled for release during the month of October, but will probably be held over until more exchange territory opens up.



Madlaine Traverse, New William Fox Star Who Scored in "The Caillaux Case"

Busy Days at F. P. Lasky Studios

Many Companies Are Kept Busy in the East and West Studios

WITH five companies at work in the Lasky coast studios, three stars busily engaged at the Ince plant and a trio of organizations hustling at the New York plant these are far from shut-down days in the Famous Players-Lasky producing department.

Wallace Reid, Lila Lee, Bryant Washburn and Vivian Martin are the players at work in the Lasky Hollywood plant. Ethel Clayton has just completed "Maggie Pepper," which is now in the cutting room. "Puppy Love" is the Lila Lee vehicle, while Bryant Washburn is completing "Venus in the East" from the *Saturday Evening Post* story.

At the Fifty-sixth Street studio Director George Irving is putting the finishing touches to "The Silver King," with William Faversham in the leading role. Marguerite Clark is at work on "The Golden Bird," while Billie Burke is making progress on "Good Gracious, Annabelle."

At the Ince plant Dorothy Dalton is engaged in a story under the direction of Victor Schertzinger. Fred Niblo is getting along with the production of Enid Bennett's coming offering and Charles Ray is busy under the direction of Jerome Storm.

Walter Hiers, a well known actor of character roles and light comedy, has been engaged by Thomas H. Ince for Paramount pictures and will make his first appearance with Dorothy Dalton in a picture to be released about holiday time. Mr. Hiers appeared in "The Mysterious Miss Terry" and also with Jack Pickford in "Seventeen."

Norma Talmadge Staging Latest on the Coast

Work has already started in Los Angeles on the next Norma Talmadge subject, "The Heart of Wetona," the star, director Sidney Franklin, and Thomas Meighan, Gladden James and E. Warren, of the cast having journeyed there from the East to get the correct atmosphere for the production.

Announcement was made last week that Eugene Walters, the well-known playwright, is to write three original screen stories for Miss Talmadge. The first story by the author of "Paid in Full," "The Easiest Way" and "Fine Feathers" will follow "The Heart of Wetona."

Unusual Care in Cutting New Petrova Picture

Delay in releasing the newest of Mme. Petrova pictures made by her own company is explained in a statement issued by the company saying that two months have been spent by film editors and cutters in perfecting the continuity and preparing the titles so that it will be a hundred per cent. production. "The Panther Woman" deals with the fight for the life of a woman unjustly condemned for murder and there are an unusual number of flashes and cut backs used.

Besides issuing to a large number of newspapers the story of the life of the star, the following accessories are announced by the Petrova Company:

Single column cuts for newspaper and magazine use, 8 x 10, black and white photos of the star, special sepia brown photos, size 9½ x 10, exclusive lobby display photos of Madame Petrova, size 15 x 20, and a series of personally autographed photographs of Petrova, together with a personal letter from the star. A most artistic 24 sheet stand done in black and white is at the service of all exhibitors running the fifth Petrova production, together with a special electrical lobby display.

Close Three More Sections on "Kaiser's Finish"

Contracts have been closed for three more territories on "The Kaiser's Finish" completing the distribution for seventy-five per cent of the territory east of the Mississippi.

F. Ferrandini, of Richmond, Va., has closed for Georgia, Florida, Alabama, Virginia, and North and South Carolina. Ohio has been closed with Peter Soltus, of Cleveland, while the First National Exchange of Indianapolis will handle Indiana.

Previous buyers announced included John Kunsky, of Detroit, and Gordon and Mayer, of Boston.



William Farnum Has Another Great Character role in the Fox Production of "The Rainbow Trail"

"Kaiser's Finish" Released When Conditions Settle

No attempt will be made by purchasers of territory on "The Kaiser's Finish" to secure bookings in districts where theatres are closed by the influenza epidemic until the ban is lifted.

The buyers, according to a statement by A. Waener, feel that exhibitors will face a serious problem in re-arranging their schedules and fulfilling contracts made previous to the placing of the ban and any attempt to secure bookings now would be of harm to arranging the long runs that the buyers think the production worth.

Kiddies in Latest Red Cross-General Issue

The latest Red Cross release through the General Film Company is called "The Kiddies of No-Mans Land." It is the fifth single reel release of the series being distributed for the Red Cross Bureau of Pictures through the General exchanges.

"The Kiddies of No-Man's Land" is devoted to the thousands of orphaned French and Belgian children who are being cared for by the American Red Cross.



Hale Hamilton, Who Is to Star in Pictures Through Metro

Fox Production Moves East

Eight Companies Working Around New York City, While Theda Bara Goes to New Orleans for Scenes of Story of "The Wickedest Woman in Paris"

Theda Bara, J. Gordon Edwards, her director, and her full company of William Fox players have gone to New Orleans where they will make a large number of scenes for her next production, the working title of which is "The Light." Only the interior scenes will be made at the Fort Lee studios.

"The Light," which is an original story by Lieut. Luther Reed and Brett Page, has its locale in Paris and New Orleans affords the exact natural settings desired.

The story, in brief, tells of "the wickedest woman in Paris," who wishes to leave her life of pleasure and sin for the nobler work of a Red Cross nurse. On account of her reputation, her plea is refused, so she again plunges into the wild life of a Parisian half-world. She is stopped in her reckless career by meeting a lonely and friendless poilu who has been blinded in battle. Spiriting him away from Paris to her home in the country, the woman nurses the soldier back to health. On the eve of her great happiness, a spectre of the past confronts her and nearly shatters the house of love she has built. The ending of "The Light" is said to be unexpected and extremely dramatic.

Counting Miss Bara's there are eight of the Fox companies now working around New York and only three of the Fox stars, Tom Mix, Gladys Brockwell and Madeline Traverse, are in California. The Sunshine Comedies are, of course, still being made at the coast studios.

So great has been the increase in the production of Fox pictures in the East that six studios in New York and New Jersey are in use. Five of the studios are in New Jersey and one, the Victor, is at Tenth avenue and FortyThird street, Manhattan.

By the extension of its studio facilities, it is estimated that the Fox Film Corporation now is occupying more space in the East than any other producing company. It is figured that the combined floor and ground space of the various Eastern studios being used by William Fox companies aggregate twenty-five acres. This, added to the fifteen acres of the William Fox lot at Hollywood, Calif., gives a production space of about forty acres.

William Farnum, under the direction of Frank Lloyd, has just begun work on a new play at Cliffside. The picture has the working title of "For Freedom," and it is said to show Mr. Farnum in the role of a convict who achieves regeneration through the war.

Evelyn Nesbit has entered the second week of the second picture she is making for William Fox. The picture, "I Want to Forget," is being directed by James Kirkwood.

George Walsh, under the direction of Edward Dillon, is on his second week on a new play written by George Scarborough.

Jane and Katherine Lee are nearing the completion of "Tell It to the Marines," a fantastic comedy being directed by Arvid E. Gillstrom. Peggy Hyland is working on "Caught in the Act," written by Fred Jackson and directed by Harry Millarde.

Virginia Pearson, under the direction of Charles J. Brabin, is filming Justus Miles Forman's novel, "Buchanan's Wife." Richard Stanton is cutting the film of "Why I Would Not Marry," the colossal 1918 morality play.

In the West Gladys Brockwell is producing a picture which has a working title of "Quicksands," Tom Mix is making another Charles Alden Seltzer picture, and Madlaine Traverse, the new Fox Excel star, has begun on a new picture, which has not yet been titled.

Metro Turning to Comedies

Majority of Its Stars to Be Seen in Lighter Offerings During the War —Bert Lytell Working on His First Production of This Sort—Mae Allison on Laughter Force

CONVINCED that the people of the country want relief from the mental burdens of war Metro announces that hereafter and until peace comes the majority of its stars will be provided with comedies. Two such plays are in production and others are being prepared by the scenario staff. Cheerfulness and action will be the keynote of these offerings.

The first of these, "The Spender," Bert Lytell's newest starring vehicle, is now being photographed at Metro's West Coast studios in Hollywood. According to the schedule of Charles Swickard, Lytell's director, the picture will be completed within a few weeks.

Frederick Orin Bartlett is the author of "The Spender," which appeared in the *Saturday Evening Post*. Mary Anderson plays opposite Lytell in the leading reminine role. Rosemary Theby has a "vamp" part. Others in the carefully chosen cast are Thomas Jeffers, William V. Mong and Clarence Burton.

Lytell's next, to follow "The Spender," will also be a comedy. It is titled "Faith," and is a whimsical study of the gentler side of life. "Faith" is from a short story by Richard Washburn Child and was adapted for the screen by George D. Baker, Metro's Western manager of productions, and A. G. Kenyon of the scenario staff.

In line with this policy May Allison's next picture will be a comedy, entitled "Thirty Days." It got away to a flying start ten days ago at Metro's West Coast studios in Hollywood.

Every Line a Bit of News About Coming Pictures

Eugene Walter has agreed to write the scenario and Flo Ziegfeld to direct the chorus in the photoplay reproduction of "The Belle of New York," which will be the third of the Marion Davies star pictures to be released by Select. Julius Steger has just announced the arrangements.

King Baggot is to play the title role in the picture version of "The Man Who Stayed at Home," which is to be produced by Metro. June Mathis has made the adaptation from the famous stage play. Claire Whitney has been engaged to play the leading ingenue role. Lilie Leslie, Alexandre Herbert, Frank Fisher Bennett, Robert Whittier, Ricca Allen and Robert Paton Gibbs are others in the cast.

Robert Ellis becomes Mae Allison's leading man in the production of "Thirty Days," which has just been started at the Metro west coast studios. Ellis started his theatrical career under the management of George D. Baker, and now he is making his screen debut under the same man, who is now western manager of productions for Metro.

William Russell claims the distinction of using the greatest herd of cattle ever employed in a picture, in his coming American Film production of "Where the West Begins." It is promised that not less than 2,800 will be used in this picture which will be made in a hitherto unphotographed portion of the West.

Cecil B. De Mille, director general of Famous Players-Lasky is at Fort Sill, Oklahoma, where he was suddenly called in connection with special propaganda work. Before leaving Los Angeles Mr. De Mille declined to reveal the purpose of his trip.

"Until We Meet Again," which is announced as Universal's biggest effort since "The Kaiser," is nearing completion on the west coast. It is in ten reels and is described as the most expensive production ever made by Universal. Dorothy Phillips is the star and she is said to have unusual opportunities.

"The Wrong Side of Paradise" is the title of the Bluebird in which Juanita Hansen will be starred. She has the role of a white girl who believes herself the daughter of a native beach comber in the South Seas and who discovers the truth only after she has fallen in love with a U. S. secret service operative who has visited the island.

A thrilling horse race is promised as one of the spectacular features of "Southern Pride," the latest Mae Marsh picture which has just been finished at the Goldwyn studios in Fort Lee. The event was photographed at the height of the racing season at Saratoga in August. Through arrangements made by Goldwyn officials with the Jockey Club this was taken just before the first regular race on one of the biggest days, so that genuine followers of the "system" are portrayed by themselves.



The Mischievous Margarita Fisher, American Film Star, in "Fair Enough"



"Wolves of Kultur" is the Western Photoplay Serial Starring Leah Baird, which is Being Distributed Through Pathe

Milton Sills appears as leading man with Geraldine Farrar in the second of her Goldwyn pictures, "The Hell Cat." Another member of the cast equally well known is Thomas Santschi, who has been one of the dominant figures of the screen for twelve years. William W. Black, Evelyn Axzell, Frank Montgomery, Henry Lee, William Gibbons and Rochard Turner also contribute their talents.

Greatly increased demand for Gloria Joy pictures, which are produced by Oakdale, is reported by General Film, the distributors. She is to be heavily featured in later productions as the result of the admiration of the fans which is reported to the various exchanges by exhibitors.

General Film has scheduled for early distribution the fourth of the Rainbow Comedies which are being made at Wilkesbarre, Pa., by the United States Motion Picture Corporation. Lillian Vera and Eddie Boulden are featured in these pictures. Already released are "Nearly a Slacker," "My Lady's Slipper" and "Some Judge," while the fourth is titled "How She Hated Men."

"France's Dusky Warriors" is announced as the eighth of the "Far Flung Battle Line" series being released by Pathe. It will show vividly the work that the fighting men of Algiers and Tunis are doing in behalf of the Allies.

"The Iron Chair" is the title of the second episode of the Pathe patriotic serial, "Wolves of Kultur," starring Leah Baird. There are some stirring adventures in which she and the hero, Charles Hutchinson, participate and at the end she is locked in a vault by Sheldon Lewis, the detective.

Mary MacLaren is to have a most unusual cast in her latest Universal Special Attraction, "The Vanity Pool." Franklyn Farnum, formerly a Bluebird star and Thomas Holding, the noted English actor, share the chief masculine roles. Marin Said, former Kalem star, Anna Q. Nilsson, who has been featured by Metro, and Virginia Chester, one of Biograph's leaders, all have important roles.

Six hundred newspapers will print the complete story of the life of Mme. Petrova, coincident with the release of her fifth picture, "The Panther Woman," according to announcement made by Petrova Pictures. The story will be fully illustrated with pictures of the star. "The Panther Woman" is a picturized version of Gertrude Atherton's novel, "Patience Sparhawk and Her Times."

Clara Kimball Young is reported as having made good progress on the first of her Second Select Series. Jack Holt is her leading man in this, "The Road Through the Dark" and other members of the company include Henry Woodward, Eleanor Fair, Bobby Connelly, John Steppling, Lillian Leighton, Elmo Lincoln, E. M. Kimball and Eugenie Besserer. It deals with the life of a French girl, her association with a Prussian officer and America's entrance into the war.

"Caught in the Act" has been selected by Fox as the title for the picture which Peggy Hyland has under way. It is a picturization of a magazine story by Fred Jackson and is described as full of delightful comedy for which Miss Hyland has particular talent.

According to announcement from Fox, "18 to 45," the big picture of the draft, will contain more facts about the new draft than columns of printed matter as the result of the visit of Anthony Paul Kelly, who wrote the scenario, to Washington, where he obtained the facts from Provost Marshal Crowder's office.

"Branding Broadway," the next William S. Hart picture, is described as a comedy-drama and offers the star for the first time in anything but straight dramatic plays. Much of the action is laid in New York, the scenes being taken during the star's recent visit. Seena Owen emerged from her retirement to become his leading woman for this picture and Arthur Shirley has an important role.



Ormi Hawley, Leading Woman With Enrico Caruso in His Latest Picture for Artcraft

In and Out of West Coast Studios

By J. C. Jessen

About Metro Players

Bert Lytell this week finished "The Spender," and prepared to begin immediate work on his new picture called "Faith." It is a story by Richard Washburn Child published in one of the well known magazines. It was scenarioized by George D. Baker and A. G. Kenyon. Charles Swickard will in all probability direct the picture.

Because of unfavorable weather this week May Allison has been delayed in finishing her latest picture, "Thirty Days." George D. Baker wrote the continuity.

May Allison will next week begin work on a new production entitled "Peggy Does Her Darnedest." It will be a light comedy taken from a story written by Royal Browne. The script was prepared by George D. Baker and Tom J. Geraghty.

Word was received at the Metro studios this week that the War Industries Board now has under advisement the matter of granting permission for the construction of new studios for Metro players. It is believed by studios officials that this permission will be granted.

Universal Newsettes

Sixteen Universal directors are simultaneously engaged in making pictures at Universal City this week, while four others are either preparing new pictures or are cutting finished productions preliminary to release. The sixteen are as follows: Colin Campbell, directing Juanita Hansen in "The Wrong Side of Paradise"; Roy Clements producing "Mixed Nuts," with Molly Malone; Jack Dillon directing "Miss Dorris, Safe Cracker," with Priscilla Deane; Jack Ford directing Harry Carey's "Riders of Vengeance," Douglas Gerrard with "Sealed Orders," starring Fritzi Brunette; Harry Harvey directing Helen Gibson in a two-reel western; Rupert Julian producing "Dearie," with Mary MacLaren; J. P. McGowan directing "The Lure of the Circus," Eddie Polo's serial; Paul Powell in making "The Beautiful Mongrel," starring Carmel Myers; Rollin Sturgeon directing "Destiny," with Dorothy Phillips; Elsie Jane Wilson directing "Home, James," with Ruth Clifford; Ben Wilson filming a comedy series with Neva Gerber.

Dorothy Phillips will enact a double role in her latest filmplay, "Destiny." She is supported in this picture by William Stowell and Harry Hilliard.

Ralph Graves, the juvenile lead in "Sporting Life," has finished playing opposite Mae Murray in "The Scarlet Strain" and "What Am I Bid?" He will play opposite Mildred Harris in her next Lois Weber production, "The Snob."

"Mixed Nuts," a one-reel comedy, starring Molly Malone, was finished this week at the Universal studios. It was filmed under the direction of Roy Clements.

Harry Carey and his troop of cowboys and Indians returned this week from Bear Valley, where exterior scenes in "Riders of Vengeance" were shot under the direction of Jack Ford. Seena Owen, former Griffith star, is playing the feminine lead in this picture.

Having finished "Breathes There a Man," Monroe Salisbury this week took a brief vacation. The production was filmed under the direction of William Wolbert, and was from the story written by George Hull. Betty Compton is Salisbury's leading woman. It is a story of a navy officer who renounced his country and then later saved it in an hour of need. Members of the supporting cast are Beatrice Dominguez, Andrew Robson, Robert Emonds, Fred Wilson and Fred Kelsey.

Paramount-Artcraft

Bryant Washburn, who has been in the East for several weeks on a new production for the Paramount program, returned to Los Angeles Tuesday. He was accompanied by Donald Crisp, his director. He has been filming the screen version of "Venus in the East," a story from the *Saturday Evening Post* by Wallace Irwin. Margery Wilson is his leading lady. The picture is not yet finished, and the final scenes will be filmed in Los Angeles.

Ethel Clayton is now spending a vacation between pictures. The nature of her next production has not been announced.

"The Squaw Man," in its modern version by Cecil B. DeMille, has been edited and otherwise prepared for the exhibitors, and it will be released within a short time, according to announcement this week from the Famous Players-Lasky studios.

Vivian Martin's new picture, which has been titled "You Never Saw Such a Girl," will be finished this week. It was directed by Robert Vignola. Harrison Ford is playing the male lead. The story was taken from a book by George Weston and the script was prepared by Marion Fairfax.

Dorothy Gish will this week finish "Hope Chest," her newest screen vehicle. It is being produced under the direction of Elmer Clifton. Her next picture has not been selected.

Lila Lee, the new Paramount star, will this week finish her latest picture called "Puppy Love." One of the principal characters in the odd offering is played by Charles Murray, formerly seen in Sennett comedies of the slap-stick variety.

Vitagraph News Bits

William Duncan has just returned from Fremont Pass, where he made a number of automobile scenes for episodes of the "May of Might" serial. One dangerous incident resulted in the car backing down a steep incline and crashing into a cliff. This was not a part of the program, but the scenario was changed to include this thrilling bit of work.

Every member of the Rock-Montgomery Big V. Comedy company was put out of business last week as the result of stupid blindness, caused by overwork under the lights in completing some rush scenes.

Bessie Love is hard at work on her second Blue Ribbon feature, "The Enchanted Barn," which is taken from the novel by Grace Livingston Hill Lutz. During the filming she sustained a peculiar injury. While riding a bancak horse she was leaning over on his neck, when the animal suddenly flung his head back, giving Miss Love a beautiful black eye.

After completing his picture, "Humbugs and Husbands," Larry Semon disappeared from the Vitagraph lot without warning. But when he returned the most thrilling news that he had was that he had gone into solitude to figure out the laughs in his next production.

Fox Studio Doings

Jane and Katherine Lee, the Fox kiddies, are expected to arrive in Los Angeles Saturday afternoon. They left New York on Tuesday, October 9. They are accompanied on their western trip by Director Arvid Gillstrom. It is their first journey to the Far West, and the players at the Fox studios are planning to give the youngsters a royal welcome. Their first picture to be produced in the West has not been announced.

Madlaine Traverse began work this week on her first picture since arriving on the West Coast. Its temporary title is "The Priceless Love," and is being produced under the direction of Frank Beal. Harry Gersted is the photographer. Thomas Holding has been cast as the male lead. Others of the supporting cast are Edwin Cecil and Fritzie Ridgeway. The story was provided by Marshall Bruce Bennington and the continuity was written by Dennison Clift and Adrian Johnson. It is a story of an opera singer wedded to a theatrical man who becomes tired of his wife. In later years she becomes a brilliant star, while in the meantime the husband has become involved in other love affairs. The story is worked out in such manner that the neglected wife comes through triumphantly.

The Fox studio officers announced that the expected exodus of Fox stars to the western studios will begin within the next few weeks. Evelyn Nesbit will come West at an early date, and it is announced that Virginia Pearson will soon join the Los Angeles film colony. Peggy Hyland will start westward as soon as she finishes her present picture.

William Farnum will make one more production in the East, and then he will return to the Fox Western studios.

Announcement is also made that Theda Bara will film one picture while in the East under the direction of J. Gordon Edwards. Whether she will return to Los Angeles or go to Florida has not been decided. Some of the scenes of the subject she is now planning to produce will be filmed in New Orleans, it is understood.

In a letter to friends at the Los Angeles Fox studio Miss Bara says that she prefers Southern California to Florida, and that is interpreted as meaning that she will return to Los Angeles to spend the coming winter.

Gladys Brockwell's new picture "Quicksands" will be finished next week. The subject of her next film effort has not been announced.

"The Coming of the Law," in which Tom Mix is the star, will be finished next week. This is a story where the Fox western star enters a western village and takes charge of the town through the medium of a fist fight instead of the usual gun route.

Henry Lehrman is celebrating this week by placing four companies at work on four separate comedy subjects.

Live Triangle Items

With the unofficial announcement this week that Goldwyn has released the Triangle studios and will on November 1 begin producing with eight companies, comes the announcement also that at least three Triangle units will continue working, and that the Triangle productions will be made at the studio formerly called Inceville.

Triangle companies will be headed by Taylor Holmes, Olive Thomas and Alma Rubens.

The Gloria Swanson company is still working under the direction of William Dowlans, but it could not be learned whether this company will continue producing at the studios.

It is also understood that Lawrence Windom will continue to direct Taylor Holmes, and that Frank Borzage will still handle the megaphone for Olive Thomas.

There are twelve other people at the Triangle studios who are under contract, it is understood, and it was announced this week that some arrangements would likely be made to play at least a part of these people in the companies that continue to work at the studios.

No announcement was made as to the future of Alma Rubens, who has been ill for some time, or of Harry Mesteyer and Gloria Swanson. H. E. Aitken, who has been in charge of productions for Triangle, is in New York.

Daniel Carson Goodman, author and scenario writer, this week retired from Triangle to finish work on his latest novel, "The Sleeper," a war romance, which it is understood is to be published in the near future. Nina Wilcox Putnam, writer in the *Saturday Evening Post,* who recently arrived at the Triangle studios, is to succeed Mr. Goodman as editorial director for the Triangle forces at that plant. Mr. Goodman has taken a home in Hollywood and he will remain in Los Angeles this winter. In addition to his scenario work he is the author of three novels, "Travail," "Unclothed" and the "Hagar Revelly." He wrote a number of subjects for Nance O'Neill.

Taylor Holmes will this week complete "The Great Idea," the Government propaganda film, written by Daniel Carson Goodman. Holmes takes the role of a young American who brings the Kaiser to his knees with the Fourth Liberty Loan issue. While filming this subject Holmes was compelled to hold up his picture, "Safety First."

A Belgian village has been erected at the Triangle Culver City studios for scenes in Olive Thomas' picture, "Blood Will Tell." Included in the cast with Miss Thomas in this picture are Joe King, her leading man; Harvey Clarke, Edwin Brady and Lillian West.

Work has started on Gloria Swanson's next Triangle vehicle, "Those Unborn." William Dowland will direct the story. It was written by W. Christy Gabanne. J. Barney Sherry and Eugene Burr will have important parts in the play.

Here and There

The Goldwyn forces will begin producing at the $1,000,000 Triangle studios at Culver City on November 1, it was unofficially announced here Tuesday. Eight companies will come to the Pacific coast, and they will be preceded by Abraham Lehr, special representative of Goldwyn.

Tom Moore and his company transferred their work this week from the Metro studios to the Triangle plant, it was announced. Among the stars that will head the remaining companies will be Mabel Normand, Mae Marsh, Geraldine Farrar, Madge Kennedy, Pauline Frederick and Willard Mack.

Abraham Lehr, who was in Los Angeles last Friday when the first rumor became current that Goldwyn had leased the Triangle studios, left Tuesday for New York without giving out any definite statements in the matter.

Pauline Frederick, Mae Marsh and Willard Mack are expected to arrive in Los Angeles this week.

J. G. Hawks, former scenario writer for Thomas H. Ince, has been engaged by the Goldwyn forces, it was unofficially announced here this week. It is generally understood that Mr. Hawks will take charge of the Goldwyn scenario department as soon as the Goldwyn producing forces reach the West Coast.

Gloria Joy, the juvenile star of the Mission Film Company, a company organized recently, will soon be seen at work at the Brunton studios. Space has been rented at the studios by the Mission Film Company on a scale large enough to indicate that the little star is to be given an unusual opportunity in her initial vehicle. Two subjects have been completed by this company.

Madame Yorska has begun work at the Brunton studios on "The Infernal Net," written by Madame Sarah Bernhardt. The continuity was written by Verne Hardin Porter.

Hollywood Hookum

OCT. 26, 1918 NEWS MORE NEWS

Roy Aitken's in town.

Mary's in San Francisco.

Another shower this week.

Welcome to our city, Norma and Joe.

It's to be hoped you bought a Bond.

Bill Russell is reported to have the Spanish "flu."

Al Christie comes forward with a comedy, "Why Get a Divorce?"

Jay Balesco is again the male ingenue for Christie Comedies.

Sydney Franklin is back amongst us, as Dick Willis would say.

Doug. Fairbanks gave a rodeo and sold $106,000 worth of Bonds.

Elmer Clifton was seen directing a scene the other day without puttees.

Eddie Lyons and Lee Moran made a serious comedy this week—the cameraman is still sick.

D. W. Griffith is said to be up in the air for his next picture. Yes, he did it in an airplane.

Nell Shipman has moved in from the beach, thus giving the fish a chance to exercise in the morning.

G. E. Jenks—the rest of his name is George Elwood—is relaxing after twenty continuities for Triangle.

Al Forrest came out of his hiding place at Santa Barbara this week, and gave Los Angeles' bright lights the once over.

Bert Lytell has stepped right out on the platform and made a name for himself as an orator, which statement really should not be in HOOKUM.

Bill Hart's expected home, and many of the fair ones will heave a sigh of relief when they know he is safely away from that glittering Broadway.

Bill Keefe is becoming so popular that all the people point to him, and say "there he is" when Keefe walks down the street with D. W. Griffith.

Julian Eltinge is back from Riverside Mountains, where he discovered a river just like the Rhine, and so he may be spoken of as the first one to cross that stream.

Mary M. Minter is Liberty Loaning all over Southern California, and therefore early returns indicate an "over-the-top" success. Mary is said to be a regular speechmaker.

Bill Parsons has deserted the screen stage for a week to do fairs in the nearby towns, where he will shoot some scenes for a Billie Rhodes De Luxe. Of course Bill cares nothing for the fairs.

Olive Thomas is reported to have a new fad. After becoming accustomed to speeding automobiles, she has now taken to ox-cart rides, which is somewhat slowing up her sweet young life.

Carl Laemmle was told by one of his stars that she was getting tired of being disappointed by playing almost married roles, and so the big chief of U City fixed it all up for her to get married the next night.

The big contest in which cause and effect of the wheels turning backward phenomena recently announced in HOOKUM is set for early appearance. Anyone having suspicions that they know the cause of this illusion is invited to participate in the festivities.

Ralph Robinson has a mind for figgers. He has doped it out that it took George Baker thirty minutes or thirty days to write "Thirty Days" for May Allison, and he further said it will take May thirty days to make it, and just for that, it is said that Robinson may get thirty days—anyway he's deserving.

All the stars of Screendom are said to be coming out here from New York, and announcement to that effect has been received from Samuel Goldfish.

Welcome to our Madge Kennedy, Pauline Frederick, Mabel Normand, Mae Marsh, Willard Mack, of Goldwyn; and also Mr. Fox we thank you for your contribution of William Farnum, Virginia Pearson, Evelyn Nesbit, Peggy Hyland, Jane and Kate Lee.

Features---Current and Coming

PENDING THE RE-ARRANGING OF RELEASE SCHEDULES BY THE MANUFACTURERS, ALL PRODUCTIONS PREVIOUSLY ANNOUNCED FOR RELEASE DURING AND AFTER THE FOUR WEEK SHUT-DOWN ARE LISTED BELOW WITHOUT DATES.

Bluebird Photoplays

Oct. 7. The Lure of Luxury (Ruth Clifford) 5
Oct. 14. Together (Violet Merserau) 5
Hugon, the Mighty (Monroe Salisbury) 5
All Night (Carmel Myers) 5

Famous Players-Lasky Corp.

Oct. 6. Border Wireless (William S. Hart).
Oct. 6. Man from Funeral Range (Wallace Reid) .....
Oct. 6. Battling Jane (Dorothy Gish) .....
Oct. 13. When Do We Eat? (Enid Bennett).
Oct. 13. Private Peat (Special) .....
Oct. 13. Such a Little Pirate (Lila Lee) .....
My Cousin (Enrico Caruso) .....
The Make-Believe Wife (Billie Burke) .....
Gypsy Trail (Bryant Washburn) ...
Women's Weapons (Ethel Clayton).
A Daughter of the Old South (P. Frederick) .....
Mirandy Smiles (Vivian Martin) ....

SUCCESS SERIES (Reissues)

Oct. 6. Man from Mexico (John Barrymore)
Oct. 13. Seventeen (Jack Pickford) .....
Snobs (Moore) .....
The Cheat (Special) .....

First National Exhibitors' Circuit, Inc.

Ambassador Gerard's "My Four Years in Germany."
"Tarzan of the Apes" (Elmo Lincoln and Enid Markey).
"Italy's Flaming Front" (Italian Official War Pictures)
"Pershing's Crusaders."

Fox Film Corporation

TIMELY PICTURES

Sept. 1. The Prussian Cur.....
Sept. 1. Queen of the Sea (Annette Keller-
Sept. 8. Why America Will Win.....
Why I Would Not Marry.....
18 to 45.....

FOX STANDARD PICTURES

Sept. 1. Riders of the Purple Sage (William Farnum) .....
Sept. 15. The Caillaux Case.....
Sept. 29. When a Woman Sins (Theda Bara)
Oct. 13. The Woman Who Gave (Evelyn Nesbit) .....
The Rainbow Trail (William Farnum) .....
The She Devil (Theda Bara).....
I Want to Forget (Evelyn Nesbit).

PRODUCTIONS EXTRAORDINARY

Theda Bara in "Cleopatra."
William Farnum in "Les Miserables."
Annette Kellerman in "A Daughter of the Gods."

VICTORY PICTURES

Sept. 8. Mr. Logan, U. S. A. (Tom Mix)..
Sept. 22. Kultur (Gladys Brockwell).....
Oct. 6. On the Jump (Geo. Walsh).....
Treat 'Em Rough (Tom Mix).....
The Strange Woman (Gladys Brockwell) .....
I'll Say So (George Walsh).....
Fame and Fortune (Tom Mix).....
The Sneak (Gladys Brockwell).....

EXCEL PICTURES

Sept. 1. Bonnie Annie Laurie (Peggy Hyland) .....
Sept. 15. Queen of Hearts (Virginia Pearson)
Sept. 29. Swat the Spy (Jane and Katherine Lee) .....
Oct. 13. Peggy Hyland in "Marriages Are Made" .....
Tell It to the Marines (Jane and Katherine Lee) .....
Virginia Pearson in "Buchanan's Wife" .....
Caught in the Act (Peggy Hyland).

General Film Company

AUTHORS' PHOTOPLAYS

Her Moment (Anna Luther).....7 D

HANOVER FILM COMPANY

Camille (Helen Hesperia).....6 D
The Marvelous Maciste.....6 D
Monster of Fate .....

DUPLEX FILMS, INC.

Shame (Zena Keefe).....7 D

COSMOFOTOFILM

Hypocrites (Elizabeth Risdon) .....6 D

EXPORT AND IMPORT FILM CO. (Inc.)

Why—The Bolsheviki.....5 D

OAKDALE PRODUCTIONS

The Locked Heart (Gloria Joy).....5 D
No Children Wanted (Gloria Joy).....5 D
Miss Mischief-Maker (Gloria Joy).....5 D
The Midnight Burglar (Gloria Joy).....5 D
Little Miss Grown-Up (Gloria Joy).....5 D
Wanted, a Brother (Gloria Joy).....5 D

Goldwyn Pictures Corp.

GOLDWYN STAR SERIES

Sept. 2. Turn of the Wheel (Farrar).....5 D
Sept. 9. Peck's Bad Girl (Normand).....5 C
Sept. 16. Just for To-Night (Moore).....5 D
Sept. 23. The Kingdom of Youth (Madge Kennedy) .....5 C D
Sept. 30. Laughing Bill Hyde.....6 D
Oct. 7. Hidden Fires (Mae Marsh).....5 D
Thirty a Week (Tom Moore)....5 C D
A Perfect 36 (Mabel Normand)....5 C
A Perfect Lady (Madge Kennedy).5 C D
The Hell Cat (Geraldine Farrar)...

GOLDWYN SPECIALS

For the Freedom of the East (Betzwood)...7 D
Rex Beach's Heart of the Sunset.....7 D
Blue Blood .....6 D
Honor's Cross .....7 D
Social Ambition 7
The Manx-Man 7
For the Freedom of the World..... 7

W. W. Hodkinson Corporation

(Paralta Plays)

Sept. 2. The White Lie (Bessie Barriscale).. —
(Plaza Plays)
Sept. 9. Angel Child (Kathleen Clifford)... —
Oct. 7. Whatever the Cost (King..... —
The Law That Divides (Clifford)... —
Mistaken Identity (Anita King).... —
(J. D. Hampton)
Sept. 16. Prisoners of the Pines (Kerrigan) —
Three X Gordon (Kerrigan)..... —
The Drifters (J. Warren Kerrigan). —
(Lillian Walker)
Sept. 23. Embarrassment of Riches (Walker) —
(Bessie Barriscale)
Oct. 14. The Heart of Rachael (Barriscale).. —
Two-Gun Betty (Bessie Barriscale). —
(Louise Glaum)
Oct. 14. Goddess of Lost Lake (Glaum)..... —
(Douglass Natural Color)
Cupid Angling (Ruth Roland)..... —

FRANK POWELL-SUNSET

The Forfeit (Howe Peters-Jane Miller) ..... —

W. CHRISTY CABANNE

The American Spirit (E. K. Lincoln) ..... —

Jewel Productions, Inc.

The Price of a Good Time.
The Grand Passion.
The Doctor and the Woman.
The Kaiser, the Beast of Berlin.
A Soul for Sale.
For Husbands Only.

Perfection Pictures

(GEORGE KLEINE SYSTEM)

Sept. — Conquered Hearts..... —
Sept. — Behind the Lines in Italy..... —
Aug. 26. Triple Trouble" (Chaplin)..... —

Metro Pictures Corporation

Sept. 16. Kildare of Storm (Emily Stevens), Metro 5
Sept. 23. The Return of Mary (May Allison), Metro 5
Sept. 30. Unexpected Places (Bert Lytell), Metro 5
Oct 7. Select Strings (Olive Tell)..... 5

(SCREEN CLASSICS, INC., SPECIALS)

My Own United States (Arnold Daly), Frohman 8
The Million Dollar Dollies (Dolly Sisters), Emerald 5
Toys of Fate (Nazimova), Screen Classics, Inc. 7
To Hell With the Kaiser (Lawrence Grant, Olive Tell), Screen Classics, Inc.....

Mutual Film Corporation

Sept. 15. Love's Law (Gail Kane)..... 5
Sept. 29. Treason (Edna Goodrich)..... 5
The Temple of Dusk (Sessue Hayakawa) 5
Oct. 27. Lafayette, We Come (E. K. Lincoln-Affiliated 6

Pathe Exchange, Inc.

Sept. 8. Her Man (Elaine Hammerstein), Advanced M. P. Corp..... 5
Sept. 15. The Eyes of Julia Deep (Mary Miles Minter), American.....
Sept. 23. A Japanese Nightingale (Fannie Ward-Astra) 5
Sept. 29. Honey Isn't Everything (Margarita Fisher), American.....
Oct. 6. The Border Raiders (Larkin-Diando) 5
Oct. 6. Hobbs in a Hurry (William Russell), American.....
Oct. 13. Rosemary Climbs the Heights (Mary Miles Minter), American.....
The Bells (Frank Keenan), Anderson-Brunton Corporation .....5 D
Milady o' the Beanstalk (Baby Marie Osborne-Diando) .....5 C D

Select Pictures

Sept. 16. The Better Half (Alice Brady).... 5
Sept. 23. The Forbidden City (Norma Talmadge) .....
Oct. 6. Her Great Chance (Alice Brady)... 5
Oct. 13. Mrs. Leffingwell's Boots (Constance Talmadge) 5
The Road Through the Dark (Clara Kimball Young) 5

SPECIAL RELEASES

Over There (Chas. Richman, Anna Q. Nilsson) 6
The Lone Wolf (Bert Lytell, Hazel Dawn).. 5
The Barrier (Rex Beach Production)..... 7
The Wild Girl (Eva Tanguay)..... 5
The Public Be Damned (Charles Richman, Mary Fuller) 6

William L. Sherry Service

Aug. 11. Out of the Night..... 6
Aug. 18. Inn of the Blue Moon..... 6
Marriage 5

Triangle Distributing Corporation

(Subject to change without notice)

Oct. 6. Tony America (Francis McDonald).. 5
Oct. 13. The Pretender (Wm. Desmond).... 5
Reckoning Day (Bella Bennett).... 5
Love's Pay Day (Rosemary Theby). 5
Deuce Duncan (William Desmond). 5
The Silent Rider (Roy Stewart).... 5
The Ragamuffin (Pauline Stark).... 5
Crown Jewels (Claire Anderson).... 5

Universal Productions

Sept. 23. The Talk of the Town (Dorothy Phillips) 6
Oct. 7. Three Mounted Men (Harry Carey). 6
Kiss or Kill (Dean and Rawlinson). 5

Vitagraph V-L-S-E

Oct. 7. The Mating (Gladys Leslie)..... 5
Oct. 14. The King of Diamonds (Harry Morey) 5
Everybody's Girl (Alice Joyce)..... 5
Miss Ambition (Corinne Griffith)... 5

World Pictures

Sept. 2. The Power and the Glory (June Elvidge) 5
Sept. 9. The Road to France (Blackwell-Greeley) 5
Sept. 16. 'Tother Dear Charmer (Louise Huff) 5
Sept. 23. To Him That Hath (Montagu Love) 5
Sept. 30. A Soul Without Windows (Ethel Clayton) 5
Oct. 7. The Appearance of Evil (June Elvide and Frank Mayo) 5
Oct. 14. The Road to France (Carlyle Blackwell and Evelyn Greeley)..... 7

Releases in the Independent Field

For Manufacturers' Addresses, Names and Addresses of Buyers handling films in any territory, or any other additional information write—State Rights Department, Motion Picture News

Arrow Film Corporation

The Deemster.
Eyes of the World.
Ramona.
Persuasive Peggy.
Today.
The Mad Lover.
The Woman's Law.
Right Off the Bat.
The Struggle Everlasting.
The Accidental Honeymoon.
Million Dollar Mystery (Revised Edition).
The Finger of Justice.

Atlantic Distributing Corporation

Nine-tenths of the Law (Mitchell Lewis)..6 reels
The Devil's Playground (Vera Michelen).7 reels

Bear State Film Company

The Vigilantes.

Big Productions Film Corp.

VICTORIA FEATURE FILMS
The Sunset Princess (Marjorie Daws).

Christie Film Company

One-Reel Comedy Issued Weekly

Sept. 2. Some Cave Man.
Sept. 9. Are Second Marriages Happy.
Sept. 16. Married By Proxy.
Sept. 23. Look Who's Here.
Sept. 30. Oh Bobby! How Could You?
Oct. 7. Why Get a Divorce?
Oct. 14. Three Hours Late.
Why Husbands Flirt.
Two's Company.

Commonwealth Pictures Corp.

Charlotte, in The Frozen Warning.
Spanuth's Original Vod-a-Vil Movies (Released every two weeks)

Coronet Film Corporation

LIVING STUDIES IN NATURAL HISTORY
Animal World, No. 1 Issue.
Animal World, No. 2 Issue.
Birdland Studies.
Horticultural Phenomena.

Cosmofotofilm Company

Incomparable Mistress Bellairs.....4 reels
Liberty Hall .....4 reels
The Black Spot.....4 reels
Victoria Cross .....4 reels
His Vindication .....5 reels
I Believe .....7 reels
The Hypocrites .....6 reels

Crest Pictures

Lust of the Ages.....6 reels
The Grain of Dust.....6 reels

Doll Van Film Corp. (Chicago)

(In Illinois, Indiana and Southern Wisconsin)
The Mad Lover.
Public Defender.
Carmen o the Klondike.
The Grain o Dust.
Hearts of the World.
The Crucible of Life.
Nine-tenths of the Law.
The Belgian.
The Zeppelin's Last Raid.
Those Who Pay.
Just a Woman.

Doo Lee Film Co., Inc., N. Y. State

The Woman Who Dared.....7 acts
The Libertine.....6 acts
Babbling Tongues.....7 acts
Married in Name Only.....6 acts
Her Bargain.....6 acts
A Man's Law.....5 acts
Human Clay.....5 acts
One Law for Both.....8 acts
Sins of Ambition.....7 acts
A Slacker's Heart.....7 acts
Cleopatra .....5 acts
The Lonesome Trail.....5 acts
Mothers of Liberty.....6 acts

JESTER SUPER COMEDIES

The Recruit.....2 acts
His Golden Romance.....2 acts
All Fur Her.....2 acts
The Wrong Flat... .....2 acts
It's a Great Life.....2 acts

Released one a month.

June — Fabulous Fortune Fumblers.....2 acts
July — Fred's Fictitious Foundling.....2 acts
Aug. — Freda's Fighting Father.....2 acts
Sept. — Fatty's Fast Fliver.....2 acts
Oct. — Freda's Frivilous Finance.....2 acts

GAUMONT
Gaumont "News" released every Tuesday.
Gaumount "Graphic" released every Friday.

M. S. Epstin

Raymond L. Ditmars' "The Depths of the Sea," in a series of four parts.

Export and Import Film Co.

Birth of Democracy.
Why the Bolsheviki?

Foursquare Pictures

The Sin Woman (Irene Fenwick, Clifford Bruce, Reine Davies).
The Bar Sinister (Edgar Lewis's production).
Her Fighting Chance (Jane Grey).
Madame Sherry (Gertrude McCoy).
The Silent Witness (Gertrude McCoy).
The Great White Trail (Doris Kenyon).
One Hour (Zena Keefe and Alan Hale).
A Trip Through China.
The Fringe of Society (Milton Sills, Ruth Roland).
The Cast-Off (Bessie Barriscale).
The Submarine Eye.
Whither Thou Goest.
Should She Obey?
Men.

Fort Pitt Corporation

The Italian Battlefront.

Frohman Amusement Corp.

The Witching Hour (C. Aubrey Smith Jack Sherrill, Helen Arnold, Marie Shotwell and Robert Conness).....6 reels
Conquest of Canaan.....5 reels
God's Man .....9 reels
My Own United States (through Metro).

Gaumont Co.

The Hand of Vengeance.....

General Enterprises, Inc.

Mother (Elizabeth Risdon, McClure).....6 parts
The Warrior (Maciste) (McClure).....7 parts
The Liar (Jane Gail, Stanley Walpole)..6 parts

Jesse J. Goldburg

SCRANTON PHOTOPLAY VORP.
May 6. Cheerful Liars.
May 13. Fate and Fortune:
May 20. Parson Pepp.
May 27. The Ring and the Ringer.

RIALTO FILM CORPORATION
Apr. 15. My Husband's Friend.

D. W. Griffith

Hearts of the World.

Hiller & Wilk, Inc.

(Pictures handled in the Open Market)
"Raffles, the Amateur Cracksman."
"The Battle of Gettysburg."
"The Wrath of the Gods."
Sept. — "Sporting Life."

HART, FAIRBANKS, KEENAN AND TALMADGE RE-ISSUES
William S. Hart
The Patriot.
Captive God.
The Dawnmaker.
The Return of Draw Egan.
The Devil's Double.
Truthful Tulliver.
The Gunfighter.
The Square Deal Man.
The Desert Man.
Wolfe Lowry.

Douglas Fairbanks
The Good Bad Man.
Reggie Mixes In.
Flirting with Fate.
The Half Breed.
Manhattan Madness.
American Aristocracy.
The Matrimaniac.
The Americano.

Frank Keenan
The Thoroughbred.
Jim Grimsby's Boy.
The Sins Ye Do.
Bride of Hate.
The Drab.

Norma Talmadge
Children in the House.
Going Straight.
The Devil's Needle.
The Social Secretary.
Fifty Fifty.

Ivan Feature Productions

One Law for Both (Rita Jolivet, Vincent Serrano, Leah Baird, Pedro De Cordoba, James Morrison).....7 reels
Babbling Tongues (Grace Valentine, James Morrison, Arthur Donaldson).....7 reels
Married in Name Only (Grètchen Hartman, MBilton Sills, Marie Shotwell).....6 reels
Sins of Ambition (Barbara Castleton, Wilfred Lucas, Leah Baird, James Morrison).....7 reels
Human Clay (Mollie King).....5 reels
Life or Honor (Leah Baird, James Morrison, Violet Palmer, Edward Mackey) .....6500 ft.

Jester Comedies

May — All "Fur" Her (Twede Dan)..2 parts
June — The Wrong Flat (Twede Dan)..2 parts
July — It's a Great Life (Twede Dan)..2 parts
Aug. — Oh What a Day (Twede Dan)..2 parts
Oct. — Ain't It So? (Twede Dan).....2 parts

Renowned Pictures Corporation

The Public Defender.....6 reels
Naked Hands .....5 reels
Mother Love and the Law.....7 reels
In Treason's Grasp.....5 reels
Should She Obey?.....7 reels

Frank J. Seng

Parentage .....7 reels

U. S. Exhibitors' Booking Corp.

Just a Woman (Charlotte Walker).
The Crucible of Life (Grace D'Armond).
Men (Charlotte Walker, Anna Lehr, Robert Cain, etc).
Those Who Pay (Bessie Barriscale),
The Belgian (Walker Whiteside, Valentine Grant).
The Zeppelin's Last Raid.

Ernest Shipman

W. H. CLIFFORD PHOTOPLAY COMPANY, INC.—Featuring Shorty Hamilton.
June — The Snail .....5 reels
July — The Ranger.....5 reels
Aug. — Pen Vultures .....5 reels
Sept. — The Prisoner of War.....5 reels
FRANCIS FORD PRODUCING COMPANY—
May — Berlin Via America..... 6
July — The Isle of Intrigue..... 6
AL. AND FRANK JENNINGS PRODUCTIONS.
First release—Lady of the Dugout.....6 reels
The Coast Guard Patrol—Seven Parts.
A Nugget in the Rough—Five Parts.
Trooper 44—Five Parts.
The Tiger of the Sea (Seven Parts—Drama—By Nell Shipman).
Bill Tinger's Poems—A series of one-reel comedy dramas issued semi-monthly.

(Continued on page 2686)

Short Subjects Current and Coming

Josh Binney Comedies
(FEATURING FUNNY FATTY FILBERT)
May — Fabulous Fortune Fumblers.....2 reels
June — Fred's Fictitious Foundling.....2 reels
July — Freda's Fighting Father.....2 reels
Aug. — Fatty's Fast Flivver.....2 reels
Sept. — Fatty's Frivolous Fiancee.....2 reels

Burlingham Travel Pictures
Released by Sherry Service
Facing Death on the Blumlisalp.
Unknown Switzerland (The Lotschenthal).
The Pilatus Railway.
Allied War Heroes Arrive in Switzerland.

Educational Film Corp. of Amer.
Aug. 5. The Southern Tourist (Bruce Scenic) ..... 1 reel
Aug. 5. His Dark Past (International-Hooligan) .....Half reel
Aug. 12. Mexico's Floating Gardens (Wright) ..... 1 reel
Aug. 12. Tramp, Tramp, Tramp! (International-Happy Hooligan) .....Half reel
Aug. 19. Quest of the Big 'Un (Chas. Maigne) ..... 1 reel
Aug. 19. Judge Rummy's Off Day (International-Silk Hat Harry).....Half reel
Aug. 26. A Mexican Venice (Wright).. 1 reel
Aug. 26. International Cartoon Comedy. Half reel
Sept. 2. Cigars for Kings and Millionaires (Harold Horton)..... 1 reel
Sept. 2. International Carton Comedy. Half reel

Famous Players-Lasky Corp.
Oct. 13. Tell That to the Marines (Flagg)....2 C
PARAMOUNT BRAY PICTOGRAPHS
Oct. 6. A German Trick That Failed.
Oct. 13. Why Movies Move.
Building the Eagle Boat.
Development of Big Gun Construction.
PARAMOUNT BURTON HOLMES TRAVELOGUES
Oct. 6. Sight of Suva.
Oct. 13. Methodized Cannibals.
Fiji Does Its Bit.
Fire Walkers of Bega.
PARAMOUNT ARBUCKLE COMEDIES
The Sheriff.
PARAMOUNT MACK SENNETT COMEDIES
Oct. 6. Beware of Boarders.
Whose Little Wife Are You?
PARAMOUNT FEATURE—"THE SON OF DEMOCRACY"
Apr. 1. Down the River.
Apr. 8. The Slave Auction.
Apr. 15. Under the Stars.

Ford Educational Weekly
GREIVER DISTRIBUTING CORP. AND STATE RIGHTS
One Reel Each
111. Ausable Chasm.
112. Lake Champlain.
113. Kilauer Volcano.
114. Training Mechanics for Our National Army.
115. Work or Fight.
116. Niagara Falls.
117. Mile in the Sky.
118. America Swim!
119. The Milky Way.
120. The Red Cross Cares for the Wounded.
121. On Foot with Our Army and Navy.

Fox Sunshine Comedies
July 28. A Tight Squeeze.....2 C
Aug. 25. The Diver's Last Kiss.....
Sept. 22. Roaring Lions on the Midnight Express. .....

Fox Film Corporation
MUTT AND JEFF ANIMATED CARTOONS
Sept. 1. The Accident Attorney.....
Sept. 8. At the Front.....
Sept. 15. To the Rescue.....
Sept. 22. The Kaiser's New Dentist.....
Sept. 29. Bulling the Bolshevik.....
Oct. 6. Our Four Days in Germany.....
Oct. 13. The Side Show.....

General Film Company
BROADWAY STAR FEATURES
(O HENRY STORIES)
The Marquis and Miss Sally (Patricia Palmer, William Lester).....2 D
Springtime a la Carte (Agnes Ayres, Edward Earle) .....2 D
A Bird of Bagdad (Agnes Ayres, Edward Earle) .....2 D
Transients in Arcadia (Agnes Ayres, Edward Earle) .....2 D
Tobin's Palm (Agnes Ayres, Edward Earle).2 C
A Ramble in Aphasia (Edward Earle, Agnes Ayres) .....2 C
(WOLFVILLE TALES)
Faro Nell, Lookout (Patricia Palmer, Bob Burns) .....2 D
Dismissal of Silver Phil (Patricia Palmer, Bob Burns) .....2 D
The Coming of Faro Nell (Patricia Palmer, Bob Burns) .....2 D
Winning of the Mocking Bird (Carol Halloway, Robert Burns) .....2 D
The Jest of Talky Jones (Carol Holloway, William Lester) .....2 D
The Widow Dangerous (Hattie Buskirk, Patricia Palmer, Robert Burns).....2 D
The Wooing of Riley (Kate Price, Otto Lederer) .....2 D
The Heir of the Broken O (R. N. Bradbury, Patricia Palmer) .....2 D
The Rose of Wolfville (Patricia Palmer, C. E. NHatton) .....2 D
BLUE RIDGE DRAMAS
(Ned Finley)
The Return of O'Garry.....2 D
Mountain Law.....2 D
The Raiders of Sunset Gap.....2 D
O'Garry Rides Alone.....2 D
The Man from Nowhere.....2 D
ESSANAY
GEORGE ADE FABLES
ESSANAY COMEDIES (1 reel)
Our Little Nell.....1 C
Check Your Hat, Sir.....1 C
Wild Algy of Piccadilly.....1 C
All Stuck Up.....1 C
The Lie That Failed.....1 C
The Jazbo Sheriff.....1 C
SNAKEVILLE COMEDIES
(One reel each)
Sophie's Legacy.
Sophie Gets Stung.
Slippery Slim, Diplomat.
Slippery Slim and the Claim Agent.
Slippery Slim's Stratagem.
A Hot Time in Snakeville.
A Snakeville Epidemic.
Snakeville's New Sheriff.
Sophie's Birthday Party.
ESSANAY SCENICS
How Canada and the Farmer Co-operate in Grain Raising .....1 Sc.
Agricultural Opportunities in Western Canada .....1 Sc.
Water Powers of Eastern Canada.....1 Sc.
A Romance of Rails and Power.....1 Sc.
Grand Canyon of Arizona and Canyon de Chelley .....1 Sc.
CHAPLIN COMEDIES
By the Sea.....1 C
In the Park.....1 C
Work .....2 C
A Woman .....2 C
The Tramp .....2 C
His New Job.....2 C
A Night Out. .....2 C
JAXON FILM CORP.
"A DAUGHTER OF UNCLE SAM"
SERIAL (Jane Vance, Wm. Sorelle) 12 Episodes .....1 D
JAXON COMEDIES
What Occurred on the Beach.....1 C
An All-Fools' Day Affair.....1 C
Beating Him to It.....1 C
Forced Into Matrimony.....1 C
JUDGE BROWN STORIES
Love of Bob .....2 C-D
Dog vs. Dog.....2 C-D
A Boy Built City.....2 C-D
The Three Fives.....2 C-D
Kid Politics .....2 C-D
A Boy Built City.....2 C-D
The Case of Bennie.....2 C-D
RANCHO SERIES
In the Shadow of the Rockies.....2 D
Where the Sun Sets Red.....2 D
CLOVER COMEDIES
From Caterpillar to Butterfly.....1 C
A Widow's Camouflage.....1 C
Love's Lucky Day.....1 C
EBONY COMEDIES
Busted Romance.....1 C
Spooks .....1 C
The Bully .....1 C
The Janitor .....
Mercy, the Mummy Mumbled.....1 C
A Reckless Rover.....1 C
Are Working Girls Safe?.....1 C
The Comeback of Barnacle Bill.....1 C
Some Baby .....1 C
Good Luck in Old Clothes.....1 C
When You Hit, Hit Hard.....1 C
A Black-and-Tan Mix-up.....1 C
Fixing the Fakir.....1 C
When You're Scared, Run.....1 C
INTERSTATE FILM COMPANY
The Last Raid of Zeppelin L-21 (War Event) .....2000 ft.
PROGRESSIVE FILM
On a Fox Farm (Educational) .....1 reel
CRYSTAL FILM CO.
Romeo and Juliet.....2 C
CRYSTAL COMEDIES
(Pearl White, Estelle Deland, Don Barclay, William Browning)
What She Did to Her Husband, Almost Lucky .....1 C
What's in the Trunk?.....1 C
Reuben's Romance .....1 C
The Lady Detective, His Wedding Day....1 C
Troubled Waters .....1 C
Her Necklace, His Hoodoo Day.....1 C
HIGRADE FILM ENTERPRISES, INC.
Billie in Society (Ray Hughes).....2 C
Buneo Billy (Billy West).....2 C
Billy in Harness (Billy West).....2 C
Bombs and Bull (Billy West).....2 C
OFFICIAL WAR PICTURES
(Committee on Information)
Our Bridge of Ships.....2 Sc.
SCRANTONIA PHOTOPLAY CORP.
Parson Pepp .....1 C
Fang's Fate and Fortune.....1 C
AMERICAN RED CROSS
The Historic Fourth of July in Paris.....1 Sc.
Soothing the Heart of Italy.....1 Patr.
Of No Use to Germany.....1 Patr.
RAINBOW COMEDIES
Nearly a Slacker (Lillian Vera-Eddie Bouldon) .....1 C
My Lady's Slipper (Lillian Vera-Eddie Bouldon) .....1 C
Some Judge (Lillian Vera-Eddie Bouldon)..1 C

Goldwyn Distributing Corp.
CAPITOL COMEDIES
(Featuring "Smiling Bill" Parsons)
July 15. Dad's Knockout .....2 reels
July 29. Bill Settles Down.....2 reels
Aug. 12. Billy's Fortune .....2 reels
Aug. 26. Bill's Opportunity.....2 reels
Sept. 9. Up a Tree.....2 reels
Sept. 22. Bill's Sweetie .....2 reels
Oct. 7. Camping Out .....2 reels
A Pair of Pink Pajamas.....2 reels
The Jelly Fish.....2 reels
You Know What I Mean.....2 reels

King Bee Comedies
June 1. Bright and Early .....2 reels
June 15. Straight and Narrow .....2 reels

George Kleine System
MONTGOMERY FLAGG'S COMEDIES
"GIRLS YOU KNOW"
May 8. The Starter .....Edison
May 22. The Spoiled Girl .....
June 5. The Lonesome Girl .....
ESSANAY
June 7. Broncho Billy's Grit.
June 14. Broncho Billy's True Love.
June 21. Broncho Billy and the Western Girls.
June 28. Broncho Billy Wins Out.
July 5. Broncho Billy Trapped.
July 12. Broncho Billy Rewarded.
Sept. 1. Broncho Billy and the Claim Jumper.
Sept. 8. Broncho Billy and the Sheriff's Office.
Sept. 15. Broncho Billy, Outlaw.
Sept. 22. The Accusation of Broncho Billy.
Sept. 29. Broncho Billy's Double Escape.
LINCOLN-PARKER WORLD TRAVELOGUE
Mar. 1. Peru, The Land of Incas, No. 1.
Mar. 8. Peru, The Land of Incas, No. 2.
Mar. 15. Peru, The Land of Incas, No. 3.
Mar. 22. Peru, The Land of Incas, No. 4.
Apr. 29. Peru and Scenes Around Lake Titicaca, Bolivia.

Metro Pictures Corporation
METRO-DREW COMEDIES
Mar. 18. Special Today.....1 C
Mar. 25. When a Man's Married.....1 C
Apr. 1. Gas Logic.....1 C
Apr. 8. A Youthful Affair.....1 C

Mutual Film Corporation
STRAND (BILLIE RHODES)
All Kinds of a Girl.....1 C

Sept. 23. A Maid and a Man.....1 C
STRAND (ELINOR FIELD)
Aug. 6. What Will Father Say?.....1 C
Aug. 13. The High Cost of Weddings.....1 C
Aug. 20. Winnie's Wild Wedding.....1 C
Aug. 27. Her Friend, the Enemy.....1 C
Sept. 10. Cupid in Quarantine.....1 C
Oct. 1. Keep Smiling .....1 C
Oct. 13. The Tale of a Hat.....1 C
Just Home Maid.....1 C
OUTING-CHESTER PICTURES
To be issued one a week
Aug. 4. A Coorial on the Orinoco.....
Aug. 11. A Dam Catastrophe.....
Aug. 18. Statia With a Past.....
Aug. 25. Pines Up and Palms Down.....
Sept. 1. Finfeather Picanninies .....
Sept. 18. Saba, the Astonishing.....
Sept. 29. The Unblazoned Trail.....
Oct. 6. A Tropic Melting Pot.....
OUTDOOR PICTURES
Oct. 13. Black Feet and Flat Heads.....
SCREEN TELEGRAM
Issued Sunday and Wednesday of Each Week

Pathe Exchange, Inc.

Pathe News released each Wednesday and Saturday
Official War Review released every Monday
Sept. 29. Getaway (Chadwick-Astra), 2d...
Oct. 6. Triumph of Transportation (Leggett Gruen) .....1 Ed.
Winning the War, No. 1.....1 Top.
ROLIN COMEDIES
One Reel a Week
Sept. 29. Swing Your Partners (Lloyd)...
Oct. 6. No Place Like Jail (Larel).....
Oct. 13. Why Pick on Me? (Lloyd).....
An Enemy of Soap (Toto).....
Nothing But Trouble (Lloyd).....
Just Rambling Along (Laurel).....
Post Travel Series
Sept. 29. St. Kitts, The Mother Colony.....
Oct. 6. Antigas, British West Indies.....
Oct. 13. Barbados, British West Indies.....
On Caribbean Lapped Shores.....
Sumatra .....
THE FAR FLUNG BATTLE LINE
Sept. 29. British Picture.....
Oct. 6. French Colonial Troops.....
Oct. 13. Far Flying Battle Line.....
France's Dusky Warriors.....
Britain's Naval Air Power.....
Polish Troops in France.....
BRITAIN'S BULWARKS
(Official Government Pictures—One reel each)
July 7. No. 9, King George and Queen Mary Witness the Black Arts of War...
July 14. No. 10, With the Policemen of the Allies on the North Sea.....
July 21. No. 11, The Canadians on the Western Front .....
July 28. No. 12, The Canadians at Vimy Ridge .....
"THE HOUSE OF HATE" (ASTRA)
(Serial) Two reels each
(Pearl White, Antonio Moreno, Paul Clerget, John Webb Dillion, Peggy Shaner)
June 2. Thirteenth Episode, Enemy Tliens.
June 9. Fourteenth Episode.
June 16. Fifteenth Episode, The False Signal.
June 23. Sixteenth Episode, The Vial of Death.
June 30. Seventeenth Episode, The Death Switch.
July 7. Eighteenth Episode, At the Pistol's Point.
July 14. Nineteenth Episode, The Hooded Terror.
July 20. Twentieth Episode, Following Old Glory.
"HANDS UP" (ASTRA)
(Serial) Two and and three reels each
(Featuring Ruth Roland and George Cheseboro).
Aug. 18. First Episode, The Bride of the Sun.
Aug. 25. Second Episode, The Missing Prince.
Sept. 1. Third Episode, The Phantom and the Girl.
Sept. 8. Fourth Episode, The Phantom's Trail.
Sept. 22. Sixth Episode, Flames of Vengeance.
Sept. 29. Seventh Episode, Tossed in the Torrent.
Oct. 6. Eighth Episode, The Fatal Jewels.
Oct. 13. Ninth Episode, A Leap Through Space.
Oct. 20. Tenth Episode, The Sun Message.
Oct. 27. Eleventh Episode, The Stranger from the Sea.
Nov. 3. Twelfth Episode, The Silver Book.
WOLVES OF KULTUR (WESTERN PHOTOPLAYS, INC.)
(Serial, Two Reels Each)
Leah Baird, Sheldon Lewis, Charles Hutchison.
Oct. 13. First Episode, The Torture Trap.
Oct. 20. Second Episode, The Iron Claw.
Oct. 27. Third Episode, Trapping Traitors.
Nov. 3. Fourth Episode, The Ride to Death.

Triangle Distributing Corp.

TRIANGLE COMEDIES
Mar. 3. A Discord in A Flat.....1 C
Mar. 3. His Hidden Shame.....1 C
Mar. 10. Wives and Worries.....1 C
Mar. 10. She Didn't Do It.....1 C
KEYSTONE RELEASES
May 19. Newspaper Clippings (Francis McDonald. Claire Anderson) .....2 C
May 26. Are Wives Unreasonable? (Ed. Brady, Claire Anderson).....2 C
June 2. The Poor Fish (Ed Brady, Claire Anderson) .....2 C
June 9. Flapjacks (Geo. Hernandez, Josie Sedgwick, F. McQuarrie).....2 C
June 16. Isn't it Warm? (Bill Dyer, Harry Depp, Claire McDowell).....2 C
June 23. Cupid and the Cop.....2 C
June 30. Pearls Without Price.....2 C

Universal Film Company

Monday, September 2, 1918
NESTOR—Their Sporting Blood (Pat Rooney) .....1 C
UNIVERSAL SPECIAL—How Charlie Captured the Kaiser.....1 reel
Wednesday, September 4, 1918
L-KO—Her Whirlwind Wedding (Eva Novack) .....2 C
Monday, September 16, 1918
NESTOR—Pat Turns Detective (Pat Rooney) .....1 C
Wednesday, September 18, 1918
L-KO—A Pullman Blunder (Harry Gribbon, Mae Emery, Helen Lynch, Harry Mann).2 C
Monday, September 23
NESTOR—The Slow Express (Victor Potel(.1 C
Wednesday, September 25
L-KO—Hello Trouble (Babe Hardey and Eva Novak) .....2 C
Monday, September 30
NESTOR—Parted from His Bride (Kerrigan) .....1 C
Wednesday, October 2
L-KO—Nuts and Noodles (Eva Novak and Charlis) from the Orient.....2 C
Monday, October 7
NESTOR—His Royal Nibs (Comedy Cast).1 C
Wednesday, October 9
CENTURY—Untamed Ladies (Alice Howell),2 C
Monday, October 14
NESTOR—Perils of the Parlor (De Haven)..1 C
Wednesday
L-KO—Scars and Bars (Helen Lynch and Dick Smith) .....2 C
Monday
NESTOR—The Love Craze (Florence Lawrence) .....2 C
Wednesday
L-KO—Painless Love (Babe Hardy).....2 C
Monday
NESTOR—A Twentieth Century Pirate (J. Warren Kerrigan) .....1 C
Wednesday
L-KO—King of the Kitchen (Harry Gribbon and Eva Nevak).....2 C
WESTERN AND RAILROAD DRAMAS
Aug. 17. Roped and Tied (Hart-Sedgwick).2 D
Aug. 24. The Whirlwind Finish (Marie Walcamp) .....2 D
Aug. 31. Beating the Limited (Neal Hart)..2 D
Sept. 7. The Flame of the West (Cleo Madison) .....2 D
Sept. 14. Danger Ahead (Helen Gibson)....2 D
Sept. 21. The Human Tiger (Eileen Sedgwick) .....2 D
Sept. 23. Under False Pretenses (Helen Gibson) .....1 D
Sept. 30. All for Gold (Eileen Sedgwick)....2 D
Oct. 12. The Fast Mail (Helen Gibson)....2 D
The Husband Hunter (Neal Hart) .2 C
The Dead Shot (Helen Gibson)....2 C
The Silent Sentinel (Helen Gibson) .2 D
UNIVERSAL ANIMATED WEEKLY
Released Every Wednesday
UNIVERSAL SCREEN MAGAZINE
Released Every Monday
UNIVERSAL CURRENT EVENTS
Released Every Saturday
LYONS-MORAN STAR COMEDIES
(One reel each)
Aug. 5. Don't Shoot .....
Aug. 12. Give Her Gas.....
Aug. 19. Damaged Goods .....
Aug. 26. Housecleaning Horrors .....
Sept. 2. The Extra Bridegroom.....
Sept. 16. Nearly a Chaperone.....
Sept. 23. Please Hit Me.....
Sept. 30. Frenzied Film .....
Oct. 7. The Price of a Rotten time.....
Oct. 14. Nailed at the Plate.....
Why Worry? .....
Maid Wanted .....
SERIALS
"THE BULL'S EYE"
Two Reels Each
(Eddie Polo)
May 6. Fourteenth Episode, The Firing Squad.
May 13. Fifteenth Episode, The Stained Face.
May 20. Sixteenth Episode, Running Wild.
May 27. Seventeenth Episode, In Irons.
June 3. Eighteenth and Last Episode, The Runaway.
"THE LION'S CLAWS"
Two Reels Each
(Marie Walcamp)
July 1. Fourteenth Episode (Hell Let Loose)
July 8. Fifteenth Episode, The Bridge of the Beast.
July 15. Sixteenth Episode, The Jungle Pool.
July 22. Seventeenth Episode (The Danger Pit).
July 29. Eighteenth Episode (Triumph).
"THE BRASS BULLET"
(Two Reels Each)
(Juanita Hansen, Jack Mulhall)
Aug. 19. Third Episode (Locked in the Tower).
Aug. 26. Fourth Episode (Smoked Out).
Sept. 2. Fifth Episode (The Mock Bride).
Sept. 9. Sixth Episode (A Dangerous Honeymoon).
Sept. 16. Seventh Episode (The Depth Bomb).
Sept. 23. Eighth Episode (The Magnetic Bug).
Sept. 30. Ninth Episode (The Room of Flame).
Oct. 7. Tenth Episode (A New Peril).
Oct. 14. Eleventh Episode (Evil Waters).
Twelfth Episode (Caught by Wireless).
Thirteenth Episode ($500 Reward).
FIGHTING FOR FREEDOM (ONE REEL EACH WEEK
Oct. 14. Third Episode (Sensational Capture of Bagdad).
Oct. 21. Fourth Episode (Thrilling Feats of the Royal Flying Corps).
Oct. 28. Fifth Episode (Repairing War's Ravages).
BOY SCOUTS TO THE RESCUE
Universal Special
Apr. 15. Aides of a Nation, No. 1.....2 reels
Apr. 22. On the Trail, No. 2.....2 reels
Apr. 29. The Great Mine Disaster, No. 3.2 reels
May 6. The Spies, No. 4.....2 reels
May 13. Treachery at Sea, No. 5.....2 reels

Vitagraph

BIG V COMEDIES
Aug. 5. Dunces and Dangers.
Aug. 12. Shines and Monkey-Shines.
Aug. 19. Dukes and Dollars.
Aug. 26. Flappers and Friskies.
Sept. 2. Mutts and Motors.
Sept. 9. Capers and Crooks.
Sept. 16. Wild Women and Wild Waves.
Sept. 23. Stripes and Stars.
Sept. 30. Hula-Hulas and Hocus-Pocus.
BIG V SPECIAL COMEDIES
Sept. 23. Huns and Hyphens (Semon).....2 C
Sept. 30. Roofs and Riots.....
Oct. 7. Bears and Bad Men.....
THE WOMAN IN THE WEB (Serial)
(Hedda Nova, J. Frank Glendon)
July 1. The Hidden Menace (Thirteenth Episode).
July 8. The Crash of Fate (Fourteenth Episode)
July 15. Out of the Web (Fifteenth Episode).
A FIGHT FOR MILLIONS (Serial)
(William Duncan, Edith Johnson, Joe Ryan)
July 15. The Snare (First Episode).
July 22. Flames of Peril (Second Episode).
July 29. The Secret Stockade (Third Episode).
Aug. 5. The Precipice of Horror (Fourth Episode).
Aug. 12. The Path of Thrills (Fifth Episode).
Aug. 19. The Spell of Evil (Sixth Episode).
Aug. 26. The Gorge of Destruction (Seventh Episode).
Sept. 2. In the Clutches (Eighth Episode).
Sept. 9. The Escape (Ninth Episode).
Sept. 16. The Secret Tunnel (Tenth Episode).
Sept. 23. The Noose of Death (Eleventh Episode).
Sept. 30. The Tide of Disaster (Twelfth Episode).
Oct. 7. The Engine of Terror (Thirteenth Episode).
Oct. 14. The Decoy (Fourteenth Episode).
Oct. 21. The Sealed Envelope (Fifteenth Episode).
THE IRON TEST (Serial)
(Antonio Moreno, Carol Holloway)
Oct. 21. The Ring of Fire (First Episode).
Oct. 28. The Van of Disaster (Second Episode).
Nov. 4. The Blade of Hate (Third Episode).
Nov. 11. The Noose (Fourth Episode).
Nov. 18. The Tide of Death (Fifth Episode).
Nov. 25. Fiery Fate (Sixth Episode).
DREW COMEDIES
(Mr. and Mrs. Sidney Drew)
July 15. The Honeymoon Baby .....
July 22. The Cub and the Daisy Chain.....
July 29. Their Agreement .....
Aug. 5. Miss Sticky-Moufie-Kiss .....
Aug. 12. Diplomatic Henry .....
Aug. 19. By Might of His Right.....
Aug. 26. The Professional Patient.....
Sept. 2. Mr. Blink of Bohemia.....
Sept. 9. A Lady in the Library.....
WHARTONS, INC.
The Eagle's Eye (Serial), featuring King Baggott, Marguerite Snow, twenty episodes—two reels each.

Independent Releases

(Continued from page 2684)

CORONA CINEMA COMPANY PRODUCTIONS.
Mother, I Need You.....6 reels
UNITED FILM CORPORATION
Crime of the Hour.....7 reels

W. H. Productions Co.

William S. Hart as Two Gun Man in "The Bargain" .....6 reels
William S. Hart in "The Bandit and the Preacher" .....5 reels
William S. Hart in "The Hell Hound of Alaska" .....5 reels
Also Series of two-reel W. H. Hart productions
Satan's Pawn (Bessie Barriscale).

Romayne Superfilm Company

Me und Gott or "The Awakening of America," 6 reels

Edward Warren Productions, Inc.

Souls Redeemed.
Weavers of Life.

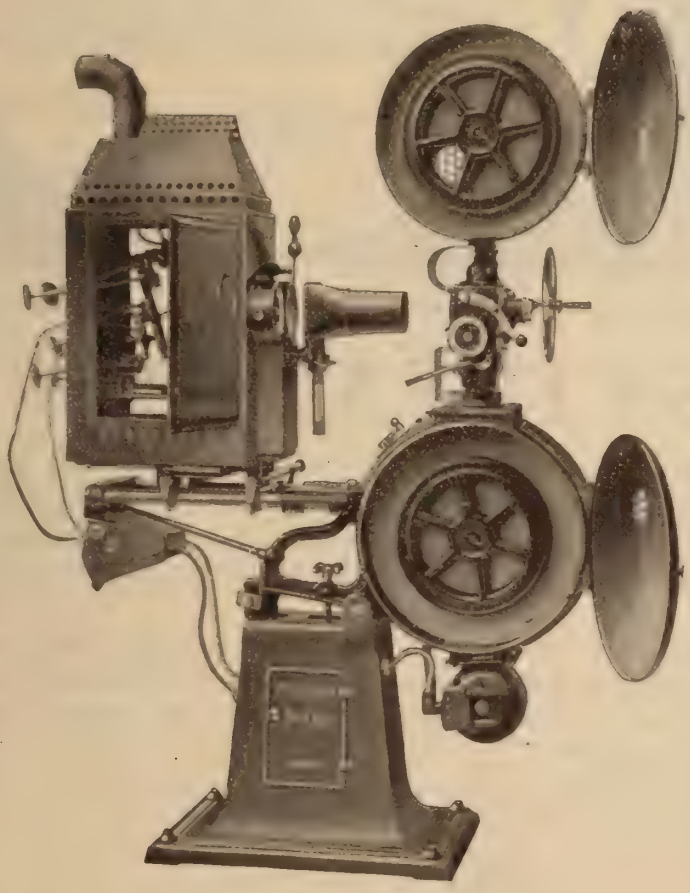
Western Import Co.

Mickey (Mabel Normand).

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NEWS Offers Cash Prizes

For Best Articles on the Practical Phases of Motion Picture Projection

IT is the aim of MOTION PICTURE NEWS to make every one of its various departments of the utmost assistance, value and interest to every reader, and the Projection Department, like all of the other departments, is conducted with this end solely in view.

While the Projection Department has received the unqualified endorsement of thousands of exhibitors, operators and technicians in the industry, it is nevertheless the desire of the NEWS to still further heighten the interest of Projection Department readers by the publication of intimate and practical articles, contributed by the readers, which will show each one what the other is accomplishing, and will promote discussion and the interchange of ideas.

During the last two years many changes have occurred, in the personnel of the Motion Picture Industry, and many former projectionists are now engaged in other fields of endeavor. On the other hand, countless new men have stepped into their places in the projection-rooms of the theatres, and it is the purpose of the present contest to acquaint all the workers now in this field with the thoughts and accomplishments of the others engaged in similar work, through the medium of practical articles, based on personal experience, and prepared by the various projectionists themselves.

Conditions of the Contest

(A) Subject of Articles

MOTION PICTURE NEWS invites all persons engaged in any branch of motion picture projection work to submit articles on any or all of the following subjects:

(1.) The Design, Location and Equipment of the Modern Projection Room.

(2.) The Operation, Maintenance and Efficiency of Portable Current Generating Outfits, including a description of the outfit or outfits considered.

(3.) Wiring Plans and Specifications for a Two-Machine Projection Room Installation, including any other projection apparatus or complementary electrical appliances found desirable.

(4.) Special Devices Used in the Projection Room.

All articles submitted must be in the hands of the Technical Editor on November 30th, 1918, which is the closing date of the competition.

(B) The Prizes

MOTION PICTURE NEWS will pay:

(1.) For the article on each of the above named subjects adjudged best by the Technical Editor, $10.00 in cash.

(2.) For the article on each of the above named subjects adjudged second best by the Technical Editor, $5.00 in cash.

(3.) MOTION PICTURE NEWS assumes the privilege of purchasing any of the other articles submitted on any of the above named subjects, which are not adjudged best or second best on the respective subjects, and for every such article accepted will pay $3.00 in cash.

(4.) In the event of a "tie," *i. e.*, if any two or more articles on any of the above named subjects are adjudged best, or second best, respectively, an amount equal to the full price (*as above mentioned*) will be paid for each of the articles which are adjudged equally good, and this applies alike both to articles adjudged best and second-best.

(5.) The factors considered in judging the respective merits of the articles on each of the subjects mentioned will be the completeness and accuracy with which the respective subjects are treated by the authors of the articles, and in the case of subject No. 4 (Special Devices Used in the Projection Room) on the novelty and originality of the devices described.

General Rules

Governing the Submission of Articles

(*a*) All articles, to be eligible for possible purchase, must be in the hands of MOTION PICTURE NEWS by November 30, 1918, which, as above stated, is the closing date of the contest.

(*b*) Articles must be submitted written on one side of the paper only. They may be either in the form of a letter or of a composition, but should be written legibly in order to assure their proper consideration.

(*c*) All descriptions of apparatus and devices must be accompanied by suitable photographs or drawings (*in black ink*) showing comprehensively the appearance or special features of such apparatus and devices, and all wiring systems and methods must likewise be accompanied by diagrams (*drawn with black ink*), which clearly show their arrangement and principles of operation.

(*d*) Every separate photograph and diagram submitted in conjunction with an article must bear a number or letter, such as: Fig. 1, Fig. 2, or Fig. A, Fig. B, etc., and each photograph or diagram, thus numbered or lettered, must be referred to by its proper number or letter in preparing an article.

(*e*) All articles submitted, and each and every photograph and diagram accompanying them, must be clearly labelled with the name and address of the sender. Articles not purchased by MOTION PICTURE NEWS will be returned to their authors, *upon request*, within thirty days after the closing of the contest.

General Information

Regarding the Contest

It is proposed to publish all of the articles purchased in the Projection Department of MOTION PICTURE NEWS, which assures their being read by a wide circle of projectionists and others interested in motion picture work.

Each author of a purchased and published article will be accredited with the authorship of the same, and no editorial comments will be made, at the time of publication, upon any of the articles published.

The published articles will, however, be open to comment or criticism by any reader, and if necessary such comments or criticisms will be supplemented editorially when published in the Projection Department of MOTION PICTURE NEWS.

It is suggested that if prospective contestants are able to do so they should prepare articles on more than one of the subjects named above; in fact, it is to their interest to submit articles on as many of the given subjects as possible, for by doing this they increase their chances of having one or more of their articles adjudged best or second best, and purchased according to the provisions of the offer. It must be borne in mind in this connection, however, that only one of the subjects forming the basis of the competition may be dealt with at length in any one article. If two or more of the designated subjects are to be treated by a contestant these must be submitted in the form of the corresponding number of separate articles, each complying with all the requirements previously laid down.

How to Submit Articles

Articles prepared in compliance with the foregoing requirements should be addressed to the Technical Editor, MOTION PICTURE NEWS, 729 Seventh avenue, New York City, and should be mailed in time to be received on, or prior to, the closing date of the contest, which is November 30, 1918.

E. K. GILLETT.

Equipment Operating Projection Questions Answered

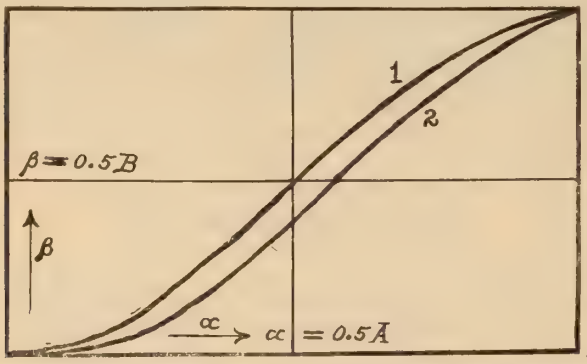
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Chapters on Intermittents—III

The Star-Wheel with Oblique Slots, or So-Called Eccentric Star

ALTHOUGH few among the enormous number of mechanical movements which have been proposed or patented as suitable for the intermittent feeding of the film in motion picture projectors ever reach the stage of practical development and extensive use, we have on the present occasion, to describe an interesting modification of the well-known star-wheel, or Maltese-cross, which has been rendered entirely practical by the Pathéscope Company of America, and which has stood the test of extended practical use in the Premier Pathéscope portable projector.

This movement, termed by some an eccentric-star, resembles somewhat the conventional four-slot star-wheel, but instead of the slots being disposed radially, they are disposed obliquely in the star-wheel now under consideration, each slot thus making an angle with the corresponding radius of the star. The cam is of the usual one-pin variety, but as a ratio of 6:1 is attained by this movement as constructed by the Pathéscope Company, the radius of the cam is greater than the radius of the star, instead of both radii being equal as in the case of the customary four-slot star with angular movement of 90° per shift.



As the star with oblique slots, used as a projection machine intermittent, is doubtless a somewhat new idea to the majority of the readers, it will be advisable before describing the Pathéscope movement in detail, to explain the general characteristics of the star-wheel movement with oblique slots, and we cannot do better in this connection than to quote the brief analysis given by Dr. Carl Forch of the German Patent Office.[1].

Dr. Forch says:

"It is by no means necessary to place the slots of a Maltese-cross radially, for one can also allow them to run obliquely[2], but in such manner that the slots are situated tangential to the course of the cam-pin upon its entrance, while upon its emergence the pin traverses the slot at an angle, which may be about 60°. It thus results that the maximum velocity will not have been already attained at the middle of the period of engagement, but somewhat later. The acceleration will consequently be less in the first part of the period of advancement, and therefore the retardation in the second short interval of the period of movement will be correspondingly greater. As the diagram for a star with six (6) slots shows, the attainment of a somewhat favorable advancement of the film strip may easily be permitted with this arrangement in spite of the fact that the radii of the star-wheel and the path of the cam pin [*distance from the center of cam to center of pin*] are the same. The diagram represents the alteration in the course of the angle β caused by placing the slots obliquely. The curve 1 gives the values of the angle β in their dependence upon α for a movement of the following type of construction:

$A = 45°$ $\quad R_1 = 1{,}4142 = R_2$
$B = 30°$ $\quad S = 1.9315$
$\gamma = 105°$

[Editor's Note: According to Dr. Forch's system of notation: α represents the angle between a straight line drawn from center of star to center of cam, and the cam pin, at any arbitrary position of the pin.

β represents the angle between a straight line drawn from center of star to center of cam, and the star-slot engaged by the cam pin at the arbitrary angle α.

A represents ½ the angle traversed by the pin during its passage through one slot.

B represents ½ the angular distance between two slots.

γ represents the angle which each star-slot forms with the radius of the cam at the position where the cam pin commences to enter a slot.

R_1 represents the radius of the star.

R_2 represents the radius of the path of rotation of the cam-pin.

S is given by $\sqrt{\frac{R_1^2}{R_2^2} - 2\frac{R_1}{R_2}\cos\gamma + 1}$

"The six slots are directed toward the center of the star-wheel [*i. e., radial*]. The curve 2 gives the values of β for the same star with the modification that the slots are inclined about 15°. Thus they again run tangential to the course of the cam-pin when it comes into engagement. While curve 1 runs symmetrical to the two lines $\alpha = 0.5A$ and $\beta = 0.5$ B [*see diagram*], for curve 2 [*star with inclined slots*] the value $\beta = 0.5$ B will first be attained at $\alpha = 0.58$ A. The retardation of the movement of the star-wheel occuring in the second part of the curve is greater than the acceleration occurring in the first part. The velocity and acceleration of the film strip are, accordingly, less during the period of increasing velocity of movement, and greater during the period of decreasing velocity than in the case of curve 1 [*radial slots*]. A decrease in the wear on the film strip will undoubtedly be attained hereby; and it appears not unlikely that useful forms of Maltese-cross movements, as employed up to the present, can be based on this method."

Coming now to the description of the star-wheel with oblique slots used in the Premier Pathéscope, its form and characteristic action, and for comparison that of an ordinary four-slot star also, are exceedingly well shown by the accompanying diagrams, which were especially prepared for this article by the engineers of the Pathéscope Company.

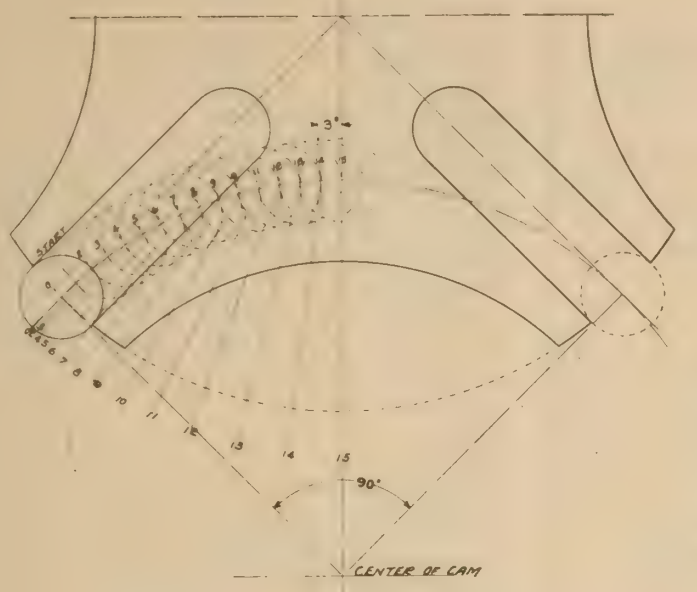
Firstly, it may be well to repeat that the Pathéscope, star-wheel has only four slots, instead of the six slots considered by Dr. Forch in his analysis of this principle. As, however, his remarks apply in substance to the four-slot star likewise, we may now proceed to our description of the latter.

In the uppermost of the two appended drawings is shown the path of the cam-pin in traversing the slot of an ordinary four-slot star-wheel, which, as is well known, is turned one quarter of a revolution by an angular movement of the cam-pin of 90° extent. In the diagram, the location of the cam-pin at each successive 3° interval throughout its passage to the bottom of the star slot is shown, and the velocity of rotation imparted to the star wheel by the pin at each of these successive 3° intervals, is plotted on the accompanying curve, where the ordinates represent velocity of rotation of the star-wheel and the abscissae represent the corresponding time increments or distances to which the pin has entered the slot. As the velocity of rotation of the usual four-slot, or 90°, star-wheel is symmetrical to the half-interval (45°) of each shift, the velocity thus dies down from the maximum (*at 45°*) to zero (*when the pin leaves the slot*) in a manner ex-

(Continued on page 2692)

[1] Der Kinematograph, Leipzig, 1913, pp. 19-20.

[2] French Patent No. 383,200, A. Ch. Grosmangin.



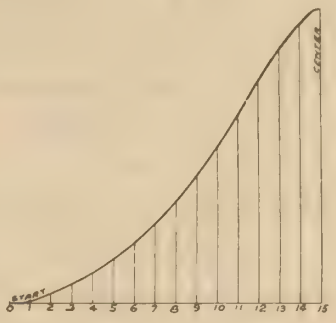
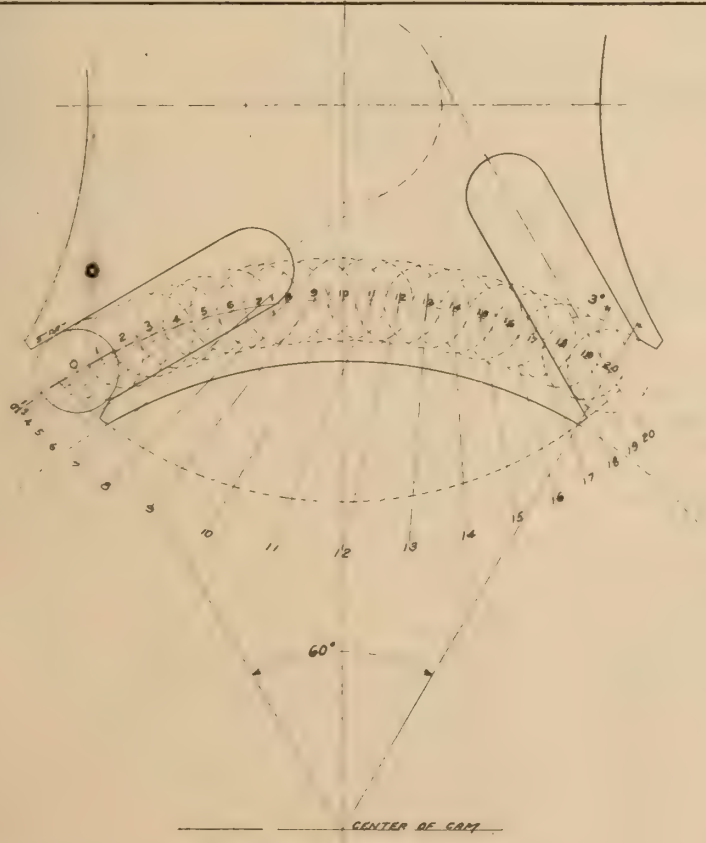


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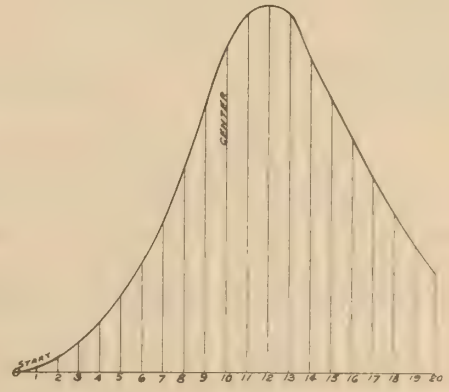


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Scale 10 to 1
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Chicago, U. S. A.

actly inverse to that of its increase when the pin enters the slot; thus the velocity curve is symmetrical to the 45° mark (*represented by 15 divisions of 3° each, in the diagram*), and it is only necessary to plot the initial half of the curve. The characteristic velocity of rotation at successive intervals during one shift for a four-slot star has been considered in detail in an earlier article (Chapters on Intermittents—I, NEWS of April 20, 1918, page 2,432), and is faithfully represented by the curve here reproduced, so we may next consider in detail the subject of the present article—the four-slot star-wheel with obliquely placed slots.

In the lower of the two large diagrams is shown a four-slot star-wheel of the same radius as the one figured above, but the star-wheel in the lower diagram has each of its slots inclined at an angle of 21°-50′ to the direction which would be taken by strictly radial slots. This is the type of so-called eccentric star designed by the Pathéscope Company of America, and now used successfully in the Premier Pathéscope. This Pathéscope movement has, according to the usual terminology, a ratio of 6:1, and to attain this it was of course necessary that the radius of the cam, or pin-wheel, be greater than the radius of the star-wheel. The radius of the Pathéscope cam is, consequently, about 1.19 times that of the star.

It is seen, upon inspection of the lower drawing, that the position of the cam-pin is shown at every 3° interval throughout its entire passage through the star-slot, twenty successive positions of the pin being depicted, since the movement has a 6:1 ratio, which means that an angular rotation of the cam-pin through 60° is required to accomplish one complete shift, or quarter-revolution, of the star-wheel. The obliquely placed slots of the Pathéscope star are seen to be tangential to the path of rotation of the cam-pin upon its entrance, but with this arrangement of the slots the pin cannot make a radial emergence, and to permit the pin to pass out of the slot it is necessary to relieve, or bevel off, one extremity of each slot, as is clearly shown in the diagram.

The velocity curve for the shift interval of the star with oblique slots is shown, plotted in the same manner as that for the star with radial slots above, but in the present case the velocity curve represents the speed of rotation of the star at 3° intervals throughout a complete shift or quarter-revolution. This curve and a brief consideration of the mechanical action of the star-wheel with obliquely placed slots makes it at once apparent that the characteristic action of this movement is very different from that of the star with radial slots, and it is also seen that the velocity curve of the eccentric star is by no means symmetrical to the halfway position (30°) of the path of the cam-pin for one shift.

It will be recalled that as the cam-pin enters the radially placed slot of the customary (90°) star-wheel, the velocity of rotation increases steadily to a maximum (*corresponding to a 45° angular movement of the cam pin*), which is attained when the pin reaches the bottom of the slot, and then decreases to zero in an exactly inverse manner as the pin leaves the slot. With the Pathéscope movement, however, the velocity of rotation of the star-wheel is distributed over the shift interval in quite a different manner. Upon comparing the velocity curves for the two movements it is noted that the velocity of rotation of the star with oblique slots does not increase so rapidly as that of the star with radial slots during the first stages of the cam-pin's entrance into the star-slot, and moreover, the velocity of rotation has not yet reached its maximum when the cam-pin has traversed one-half the angular distance necessary to accomplish a complete shift, but the maximum velocity is attained when the cam-pin has traversed an angular distance of 36°. Following this the speed of rotation of the star commences, of course, to decrease, but not at such a rapid rate as in the case of the star with radial slots, and instead of coming gradually to rest, as does the usual 90° star-wheel, the Pathéscope star, with oblique slots, comes abruptly to rest when the cam-pin leaves the slot at the end of the 60° angular path which it traverses in accomplishing one complete shift.

The reason for the difference in the velocity distribution during the shift intervals of the star with radial slots and the one with oblique slots, respectively, becomes evident upon comparing the arc of rotation of the cam-pin as it traverses the slot in each case. It is seen from the drawings that the pin strikes the side of the radial slot much sooner after its entrance than is the case for the oblique slot, thus the lower initial velocity of the Pathéscope star-wheel is accounted for, as is also the attainment of its maximum velocity at a period somewhat later than the half interval of the shift.

Upon preliminary consideration it might seem that on account

of the sudden and positive manner in which the Pathéscope star-wheel comes to rest at the end of each shift an unsteady screen picture would result, but this is not at all the case in practice, because the pictures projected by a machine equipped with this movement appear steady even when the machine is operated at more than the normal speed, which is readily explained in the following manner. In its travel past the aperture of the projector the film is pressed upon by tension springs and the effect of this tension, or force, applied to the film must naturally be to retard, or impede, its movement at all times. The force applied to the film by the sprocket teeth causes it to move downward, as it is in excess of that applied to the film by the tension springs, but when the intermittent suddenly stops moving, the film becomes entirely subject to the force exerted upon it by the springs, and as no other force is then acting upon the film it is naturally brought to a standstill at once. Only in the case of a very heavily constructed intermittent movement is the final inertia sufficiently great to allow the film to overcome proper gate-tension after the movement has completed a shift, and this possible cause of unsteadiness applies to all types of intermittents used on projectors having the customary aperture plate and tension arrangements.

It is well known that with an intermittent movement of high ratio the revolving shutter blades may be considerably narrower than is required when the 90° star-wheel is used, and the narrower the shutter blades, the more light may be projected to the screen. It is sometimes assumed that if the shutter blades may be considerably reduced in width a great decrease in flicker is thereby also attained, but this is not necessarily the case, because the elimination of flicker depends upon the size and arrangement of the shutter blades and openings, and a shutter may be so devised as to give a large amount of light, on the screen, but, due to its design, it may cause a considerable and incurable flicker.

For a 6:1 intermittent whose velocity of rotation is symmetrical with respect to the time interval required in making a shift, the cut-off blade of the revolving shutter would require to be at least 65° in angular extent (*60° period of movement plus 5° for preliminary covering of the aperture*), but due to the very low velocity of the Pathéscope star-wheel in the initial stage of its movement it has been found possible to remove 20° from the leading edge of the cut-off blade of the revolving shutter without introducing any noticeable travel ghost when the Premier Pathéscope is operated at normal speed (*60 feet per minute*), and, indeed, a troublesome amount of travel ghost is not even apparent when the machine is operated at far below normal speed.

This has permitted the use, on the Premier Pathéscope, of a symmetrically arranged shutter having three openings, each of 75° angular extent, which are separated by three blades, each of 45° angular extent, the result being the elimination of flicker at normal projecting speed and the transmission, by the shutter, of 62.5 per cent of the light received *from the objective*. By accepting the amount of flicker inseparable from the use of an unsymmetrical shutter it is possible to transmit 70 per cent of the light received from the objective.

The Pathéscope intermittent is readily adjustable to take up wear or lost motion, by means of a single eccentric adjustment forming part of the casing in which the movement operates. By loosening the screws which hold the intermittent casing *in situ*, and manipulating the adjustment screw, the cam is brought into proper locking contact with the star, whereupon the adjustment screw is tightened and the casing again secured by its screws to the mechanism frame.

Some mechanics have condemned the star-wheel with oblique slots as not being rugged enough for practical use, because they claim that it is constructionally weak, due to one side of each slot being thinner than the other side. This objection falls to the ground, however, to all practical intents, because a study of worn-out star-wheels having oblique slots shows that the wear and the greatest strain occurs *at the center of the thick side of the slot*, as can be inferred in advance after a study of the mechanical action of the movement. The Pathéscope Company of America are, therefore, to be congratulated on having made this efficient type of intermittent movement a practical success.

Read Details of Operators' Contest
On Page 2689

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Reversing Cine Negatives

Mr. Verner Hicks, Marion, Ill., writes as follows: "Two or three years ago I owned an amateur motion picture camera, and at that time some parties claimed that they had a process for reversing negatives to positives. As far as I know, however, this was not a success. Will you please advise through the News columns if anything has ever turned up in this line? I would like very much to have a camera again, but, as I never have use for the negative, I would like some means of reversing it to a positive. I note in the *Electrical Experimenter* for October in a description of new developments in "Telephotography" that a prism can be used for producing a positive or negative as desired, so why not use this same principle in motion picture making? If this can ever be worked out it will be a big thing to theatres and camera owners in general.

In reply: Several years ago we published some selected formulæ and directions for converting cine negatives into positives by chemical processing. We stated at the time that high-class results, as regards the quality of the positive, were not to be expected, and, as this is confirmed by experimenters with the process, we have ceased to recommend the practice of chemically converting negatives into positives.

Positives produced from cine negatives by chemical reversal seldom, if ever, show satisfactorily clear highlights, and the gradation also suffers in the transition, while the soft working characteristics of the rapid negative emulsion renders the production of a vigorous and snappy positive image out of the question. If, moreover, the amateur, or occasional maker of motion pictures, has such a cheap method of securing the positive placed at his disposal, he will be inclined to do a lot of promiscuous and unconsidered work, which is to be discouraged at all times. Our attitude is that if a scene is worth recording at all, the negative may again prove of use or value at some future time, and this conclusion as well as the unsatisfactory character of the results by chemical reversal appear to us sufficient to eliminate the method from consideration.

Due to a misapplication of the word "telephotography" in the October issue of the *Electrical Experimenter* our correspondent has reached a mistaken conclusion regarding the use of a prism in the production of a negative or a positive. The process described in the above mentioned periodical is really a process of "Photo-Telegraphy," which is very different from "Telephotography," properly so called. Photo-telegraphy is more generally known as the "telegraphic transmission of photographs," which phrase is self-explanatory, while telephotography is photography with a telescopic optical system instead of the usual type of objective.

The prism referred to by the inventor of the system of "photo-telegraphy" described in the *Electrical Experimenter* for October is a polarizer, or Nichol prism. The plane-polarized light passing through this Nichol traverses the core of a solenoid and, after being analyzed by a second Nichol, falls upon a sensitive photographic film mounted on a revolving drum. This procedure, it is apparent, has nothing in common with ordinary photography or cinematography, and the production of a negative or a positive, respectively, in the "photo-telegraphic" system mentioned (*which probably only exists on paper*) is governed, according to its inventor, by the condition of the solenoid, *i. e.*, by whether the solenoid is energized or not. Thus the correspondent will see that no reversing action is attributed to the Nichol prisms mentioned.

In order that the correspondent and other readers may also not be misled into attributing a *photographic* reversing effect to any type of prism whatever, it may be well to point out that the type of prism used by photo-engravers, and termed a "reversing prism," reverses the picture *directionally, but not photographically.* That is, the reversing prism reverses the picture as regards left and right, but does not produce a positive image instead of a negative image.

Recovery of Silver from Exhausted Hypo Solutions

Mr. J. D. Alexander, Spokane, Wash., writes as follows: "We will soon start, under the name of Alexander Film Company, an advertising theatre service throughout the Northwest, using short stock films. These films will vary from 30 to 100 feet and will consist of animated cartoons and posed from life subjects. We would appreciate some information from you as to a source of supply of positives and negatives and would also like to purchase some books on moving picture labarotary and camera work and animated cartoon making. We have available quite a lot of exhausted hypo from the laboratories of local photographers, which we understand contains valuable silver. Could you give us any information as to whether it is commercially practical to extract this and how it is done?

In reply: We are not quite clear as to whether it is photographed negatives and printed positives, or whether it is negative and positive film stock which the correspondent wishes to secure, but if it is raw film stock we would suggest that he correspond with the Cinematograph Film Division, Eastman Kodak Company, Rochester, N. Y., who will advise him how and where to arrange for his supply of film stock.

On the score of books covering laboratory and camera work, we have to advise, as we have already done upon several recent occasions, that there are no good technical treatises on these subjects readily obtainable at present. No work on animated cartoon making has yet been published, and the numerous superficial articles on these processes which appear from time to time in periodicals meant for lay readers cannot be considered an accurate guide to this class of work. Many different makers of cartoon films have developed their own methods of producing such subjects (*some methods have been patented*), and there is naturally great scope for individuality in conception and execution in producing animated cartoons.

It is true that there is considerable silver in an exhausted hypo bath, the amount of silver depending upon the quantity of photographic material which has been put through the bath, and also upon the character of the material thus fixed.

To regain the silver the following process is usually resorted to. A strong solution is made of sodium sulphide, or a cheaper, impure variety known as liver of sulphur, and some of this solution is introduced into the spent hypo solution, which should be collected in a special barrel and taken outdoors for the sulphiding operation. Upon adding the sulphide solution to the old hypo bath, silver sulphide is thrown down in the form of a black sludge, which, of course, contains the silver thus extracted from the hypo solution.

All of the silver sulphide will not be thrown down by the first treatment with the sodium sulphide (or liver of sulphur) solution, and it is advisable to add some of this to the hypo bath two or three times a day for several days, after which it can be considered that all possible silver sulphide has been precipitated.

The black sludge, or precipitate, deposited at the bottom of the barrel is then collected, after pouring off the now valueless hypo solution, and is sent to a smelter, or refiner, who is able to reduce the sludge to its components, thus securing the pure metallic silver. Some refiners buy the silver sulphide sludge (in barrels) from the laboratories, while others might refine it first and then pay the value of the silver recovered minus their charges for refining the same.

The "Depthar," a Short-Focus Cine Taking Objective

UNDER the heading "Cine Camera Objectives," we stated in the NEWS of October 12, page 2432, in reply to a correspondent, that objectives of 2-inch focus were perhaps still obtainable from the Bausch & Lomb Optical Company, and that the C. P. Goerz American Optical Company still had a stock of 2-inch objectives.

There is still another source from which short-focus objectives for cinematography may be procured, as we learn upon receipt of a letter from C. C. Minor, 716 West Madison street, Chicago, Ill.

Mr. Minor is the manufacturer of a short focus taking lens for motion picture photography which is known as the "Depthar." The Depthar objective has the considerable aperture of *f* 2.2, and great depth of field is claimed for the results secured through its use.

Depthar objectives are made in two foci, viz., 1⅝ inches and 2 inches, both sizes having the aperture *f* 2.2. The depth of field is not entirely the consequence of the short focal lengths of the Depthar objectives, for it is claimed that they yield images showing greater depth than is obtained with other taking objectives of similar focal length. This extra depth is attained, according to Mr. Minor, by constructing the Depthar objective upon the telephoto principle, but until the patent on the Depthar construction is published, or until we have seen the construction data, it will be impossible for us to affirm this statement or describe the optical principles upon which the performance of this objective depends.

Mr. Minor states that the Depthar lenses have given great satisfaction to users engaged in both studio and industrial work, and he is willing to advise all purchasers as to the most satisfactory method of mounting the same on any make of camera. He has the advantage of being located in a city where several important varieties of cine camera are manufactured, and if a Depthar objective is purchased by any one simultaneously with the purchase of a Chicago-made camera the objective can be mounted at the factory of the camera manufacturer, which is an advantage that any cameraman will appreciate.

The price of either the 1⅝-inch or the 2-inch Depthar objective is $60, and Mr. Minor has a limited number of both sizes available for immediate shipment. Orders should be sent to his address, as given above.

British Promoting Study of Technical Optics

NO industry has assumed more importance since the advent of the war than the manufacture of optical instruments, and the pressure at which optical factories in all of the belligerent countries have been operating in recent years is sufficient evidence of the necessity for courses of training in all phases of modern optical theory and practice.

The importance of establishing opto-technical institutes, or courses of instruction in "real optics," at the numerous British technical schools, was insisted upon for many years by the late Professor Silvanus P. Thompson, a noted exponent of modern optical theory and practice, but it is only since his death in 1915 that the ends he strove for have been realized by the British Government and educational authorities.

About two years ago a Department of Technical Optics was instituted at the Imperial College of Science and Technology, South Kensington, London, and Professor Frederick J. Cheshire, a scientist and optical authority of standing, was appointed director. Professor Cheshire, a man of great initiative, immediately had the translation of a number of important foreign optical treatises taken in hand, and while these have not appeared as yet, instruction in technical optics has been going on for a considerable time at the optical school of the Imperial College.

The course of lectures for the fall and winter season of 1918-19 is now under way, and the program is announced in our esteemed overseas contemporary, the *British Journal of Photography*, as follows:

The Department of Technical Optics of the Imperial College of Science and Technology, under the direction of Professor F. J. Chesire, has arranged a course of lectures for the session 1918-19. The lectures, with corresponding laboratory work, are specially designed to meet the needs of part-time students engaged in the

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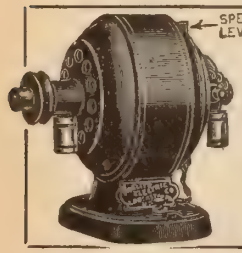
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optical industry, but are available also for students who wish to study applied optics with a view to entering the profession of optical designing and testing. For the present, and pending the establishment of full-time courses of study, the case of each student wishing to enter the department for full-time work will be specially considered by the Director of the Department, who will determine the course of study to be followed. The lecture courses for the coming autumn are as follows: "General Optics," Professor F. J. Cheshire, beginning Friday, October 4; "Optical Designing and Computing," Professor A. E. Conrady, beginning Monday, October 7 (*suitable for beginners*); "Practical Optical Computing," Professor A. E. Conrady, beginning Tuesday, October 1 (*for more advanced students*); "Workship and Testing-Room Methods," Professor A. E. Conrady, beginning Thursday, October 3; "The Construction, Theory and Use of Optical Measuring Instruments," Mr. L. C. Martin, beginning Wednesday, October 2; (*each of these lectures will be followed by a laboratory or computing class*). "Microscopes and Microscopic Vision," Professor A. E. Conrady, beginning Thursday, October 3.

Students of the course of lectures above outlined will indeed be fortunate in acquiring good, sound instruction in optical engineering, as Professors Cheshire and Conrady have the subject at their finger-tips, and are both noted for their ability on the lecture platform. Professor Conrady is also one of the most brilliant optical designers in England, and is specially to be commended for his able demonstrations of the correctness of the Abbe theory of microscopical vision.

The subject of instruction in modern optical theory and practice should receive the same attention in the United States as it has in England, but it is regrettable that up to the present it has not even been considered. There is no doubt whatever that a course in technical optics, based on modern theory and practice, if instituted by any college or technical institute in the States, would receive large numbers of requests for enrollment from students and engineers, many of whom have long been seeking to acquire a knowledge of practical optical engineering.

OPERATORS
Read Important Announcement on Page 2689

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The Motion Picture Orchestra Versus the Symphony

THE large orchestras in the leading motion picture theatres throughout the country have done more in a few short years to instill the desire for good music than the recognized symphony orchestras have accomplished in the past. This may seem like a broad statement, but it is nevertheless a fact, and we will herewith set forth our arguments to prove our point.

The motion picture theatres have a large daily attendance where one, in spite of himself, is virtually forced to listen to good music and excellent rendition by well-conducted orchestras. The symphony concerts on the other hand in the smaller cities are not frequent and when they do occur, they are more or less a social event.

The symphony orchestras have always considered and played but one class of music, that which adheres to the strictest forms and are written in a scholarly manner; these works are pedantic and far beyond the ken of the public at large. Only schooled musicians can really appreciate their wonderous beauty.

In the large cities the symphony orchestra has been for many years a pet fad, like the opera, where one can be seen (and sometimes heard) to advantage or disadvantage, as the case may be. In other words, it is confined to a select few who support it financially. Of course no one is really prohibited from attending these concerts, but the average person, however kindly disposed towards music, finds it very dull and uninteresting.

Educating the masses to a high standard of art is a monumental task. It is impossible by sheer force to compel them to like what they do not understand. Long-haired musical enthusiasts will moan and wail at the indifference shown towards real classical music and deplore the fact that "This and that symphony" is neglected for the popular tune of the day.

However, the public can only be made to appreciate good music by degrees, and this I believe the moving picture orchestras are slowly but surely accomplishing. It is true we don't see symphonies or symphonic poems on their programs, but there is always a good overture which is usually splendidly rendered, and many other really worth-while compositions and excerpts from works of the world's greatest composers performed during the pictures.

It was only a few short years ago that the average theatre orchestra consisted of "fiddle," piano, cornet and drums (the orchestral fig-leaf), and doled out to the ignorant populace a big bunch of noise. Will they stand for that now? Indeed not; they have become accustomed to something infinitely better and demand larger orchestral combinations, which we must admit is a great step forward.

To build a house we must start with the foundation, "or there ain't goin' to be no house." So it is with orchestral music. The public must at first be given music that it understands and enjoys. By this means only can they be educated to better music. The motion picture managers started with the right idea; to offer a good class of music to its patrons, to engage in most cases excellent conductors and competent musicians.

In short one may go to the leading motion picture theatre in any large American city and be amply repaid in good music for the price of admission. Furthermore, the ultimate result of this innovation in the motion picture theatre is to make the public in general conversant with many great musical works of which they were formerly ignorant.

Review of Latest Compositions

1—"One, Two Three, Boys, Over the Top We Go."—This band arrangement for March and One-Step is being played by every military and naval band in this country and in France, and is proclaimed to be the greatest band number of its kind ever printed. Special! Song orchestration, suitable for dancing. (Chas. K. Harris, Columbia Theatre Bldg., N. Y.)

2—"When We Went to Sunday School"—One-Step. This will be a favorite with the orchestra boys. It's simply great. (Remick, 227 W. 46th St., N. Y.)

3—"The Wayside Chapel."—A beautifully characteristic idyl, useful for many quiet neutral scenes of the silent drama. By G. D. Wilson. (Oliver Ditson Co., 178 Tremont St., Boston, Mass.)

4—"Twilight in Alabama"—By Harry Pabst. Depicts an evening on the wharves of Mobile. Good for dock scenes in the South. (Oliver Ditson Co.)

5—"The Whirling Dervishes"—By T. H. Rollinson. A desert episode in a wild style and galop tempo. Good for any wild scene, excitement, etc. (Oliver Ditson Co.)

6—"Tiger Rose Waltzes"—The waltz success of the season—by Ivan Reid and Peter De Rose. Arranged by Wm. Schulz. Your repertoire is not complete without this splendid number. Don't fail to get it. (F. B. Haviland Pub. Co., 128 W. 48th St., N. Y.)

7—"We're All Going Calling on the Kaiser"—The great hiking song, one-step and march by J. A. Brennan. (Feist Edition.)

8—"Waltz Moderne"—By George Rosey. The captivating hesitation waltz of the day. (Belwin, Inc., 701 Seventh Ave., N. Y.)

9—"Sunrise and Incantation," from the "Oriental Pictures Suite," by Gaston Borch, is a complete and perfect composition, written in that wistful Eastern style which veritably seems to tell of the rising sun and the deep reverence which the Oriental displays toward Mohammed, the Prophet. The orchestration is rich in coloring and complete in construction. (Belwin, Inc.)

10—"When I Hear a Syncopated Tune"—From the Ziegfeld Follies of 1918. The fox trot that makes the show a hit—it's by Louis A. Hirsch. Con't say any more, can we? (Carl Fischer Witmark Orch. and Band Dept.)

11—"Good-bye, Mother Machree"—By Ernest R. Ball. Wonderful march ballad arranged as one-step. Introducing "I'm from Ohio," another big hit. (Fischer Witmark Orch. and Band Dept.)

12—"Freedom for All Forever"—The ideal of America in this great war, set to verse and song by B. C. Hilliam. Biggest patriotic number since "Long, Long Trail." (Fisher Witmark Orch. & Band Dept.)

13—"Beautiful Ohio"—This wonderful waltz is a positive sensation. As a song (single or double) it has proved an absolute riot; as a piano solo it is selling thousands of copies daily, and as an orchestral dance waltz, with its wonderful counter melody ("Love's Old, Sweet Song"), it looks like another "Missouri." (Shapiro, Bernstein & Co., 228 W. 47th St., N. Y.)

14—"Everything is Hunky Dory Down in Honky Tonky Town"—Fox-trot. The song hit of the New York Hippodrome. The greatest Jazz rag melody in years. It's the talk of New York. By Harry Tierney. (McCarthy & Fischer, 224 W. 46th St., N. Y.)

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Theme: "May Dreams" (Moderato Serenade) by Gaston Borch

1—"Adieu Waltz"—Friml. (3 minutes 35 seconds), until—T: Jennie, Bessie's little sister.
2—"Dramatic Recitative"—Levy. (2 minutes 15 seconds), until—T: "I want you to watch Bess."
3—Continue pp. (1 minute 5 seconds), until —T: All the world.
4—"Sweet Jasmine—Bendix. (Allegretto.) (5 minutes 5 seconds), until—T: They may force me.
5—"Golden Youth"—Rosey. (Valse Lento.) (1 minute 35 seconds), until—T: The trap is set.
6—Theme (1 minute 25 seconds), until—T: The wedding of May and December.
7—"Dramatic Andante No. 39"—Berge. (3 minutes 45 seconds), until—T: Half an hour later.
8—"Visions"—Buse. (Intermezzo.) (1 minute 45 seconds), until —S: Guests remove the table.
9—"Savannah"—Rosey. (One-Step.) (2 minutes 35 seconds), until—T: Doctor Carrington.

Note: Ad Lib. Tympany Rolls during storm scenes.

10—"Intermezzo"—Huerter. (Moderato.) (2 minutes 55 seconds), until—T: "She's gone, by heck."

Note: Watch for railroad effects.

11—"Turbulence"—Borch. (Allegro Agitato.) (1 minute 45 seconds), until—T: The next morning.
12—Theme (2 minutes 35 seconds), until—S: On farm.
13—"Eccentric Comedy Character"—Roberts. (1 minute 5 seconds), until—T: A month passes.
14—"Valse Moderne"—Rosey. (Valse Lento.) (1 minute 20 seconds), until—T: The country auctions.
15—Repeat: "Eccentric Comedy Character" (45 seconds), until—S: Near automobile.
16—Continue to action (50 seconds), until—S: Automobile arrives.
17—"Love Theme"—Lee. (Melodious.) (2 minutes 45 seconds), until—T: I need money.
18—"Dramatic Tension"—Levy. (1 minute 15 seconds), until—T: That night Grace.
19—Piano improvising to action (20 seconds), until—S: Grace leaves piano.
20—"Valse Divine"—Rosey. (Moderato.) (2 minutes 5 seconds), until—S: Second dance.
21—"A La Mode"—Rosey. (One-Step.) (35 seconds), until—T: The passing months.
22—"Sweet Ponderings"—Langey. (Moderato.) (4 minutes 40 seconds), until—T: Some one has stolen my money.
23—"Tragic Theme"—Vely. (1 minute 25 seconds), until—T: An hour later.
24—Continue pp. (40 seconds), until—T: Like the proverbial.
25—Continue ff. (35 seconds), until—T: Having fought out.
26—"Pathetic Andante"—Vely. (1 minute 25 seconds), until—T: At the end of a week.
27—Continue ff. (1 minute 45 seconds), until—T: With his heart full.
28—Continue pp. (55 seconds), until—T: Three days later.
29—Theme (1 minute 30 seconds), until—END.

"JUST SYLVIA"

(Castleton—World)

Specially Selected and Compiled by M. Winkler.

Theme: "Carmen Sylvia" (Melodious Valse Lento), by Ivanovici

1—Theme (3 minutes and 45 seconds), at Screening.
2—"In the Glade" (Allegretto Scherzando), by Grunewald (3 minutes and 15 seconds), until—T: "In a middle Western town—."
3—"Bees" (Allegretto Novelette), by Jones (2 minutes), until—T: "Just think, dad, when we."
4—"Eccentric Comedy Character," by Roberts (2 minutes and 15 seconds), until—T: "We have no flats or."
5—"Ballet Sentimental" (Valse Con Sentimento), by Zamecnik (3 minutes and 30 seconds), until—T: "The realization of life—."
6—"Tete-a-tete" (Intermezzo Dansant), by de Koven (3 minutes), until—T: "No, I didn't ring."
7—"In Dreamy Dells" (Moderato Fantasy), by Rolfe (2 minutes and 30 seconds), until—T: "It's a heap of money."
8—Theme (2 minutes and 30 seconds), until—T: "At the Country Club."
9—"Capricious Annette" (Moderato Caprice), by Borch (3 minutes and 15 seconds), until—T: "Frank Hayward, collector."
10—"Dancing Leaves" (Mazurka), by Miles (3 minutes and 15 seconds), until—T: "Allow me, is this Mrs. Hicks?"
11—"La Flamme" (Valse Lento), by Evelyn (2 minutes and 30 seconds), until—T: "Are you Mrs. Aster?"
12—Theme (2 minutes and 15 seconds), until—T: "Your Royal Grand-Uncle."
13—"La Balladora" (Allegretto Moderato), by Tobani (3 minutes), until—S: When scene of Sylvia fades.
14—"Vivien" (Allegretto Moderato), by Ramsdell (4 minutes and 15 seconds), until—T: "The following afternoon."
15—"Cupid's Caress," by Roberts (4 minutes and 15 seconds), until—T: "Suspicion."
16—Theme (2 minutes and 45 seconds), until—T: "It was awfully kind of."
17—"May Dreams" (Moderato Romance), by Borch (3 minutes and 30 seconds), until—T: "Breakfast a deux."
18—"Dramatic Tension," by Levy (1 minute and 45 seconds), until—T: "That evening the showdown."
19—Theme (1 minute and 45 seconds), until—T: "I hope that's a doggone."
20—"Dramatic Tension No. 67," by Shepherd (3 minutes), until—T: "The old isn't wearing" (door-bell).
21—"Dramatic Tension No. 9," by Andino (2 minutes and 45 seconds), until—T: "Ees eet not unfortunate?"
22—"Impish Elves" (Winsome Intermezzo), by Borch (2 minutes and 15 seconds), until—T: "There's a foreign looking."
23—Theme (1 minute and 30 seconds), until—T: "No I can't go back," until * * * * END.

"THE MATING"

(Gladys Leslie—Vitagraph)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Kathleen" (Characteristic Valse Lento), by S. M. Berg

1—Theme (2 minutes and 45 seconds), at Screening.
2—"Mimi" (Allegretto Moderato), by Leigh (2 minutes and 30 seconds), until—T: "Dick Ives, author" (rooster crowing).
3—"Young April" (Moderato Novelette), by Cobb (2 minutes and 45 seconds), until—T: "The new arrival."
4—"Jasmine" (Morceau Characteristic), by Kretschmer (3 minutes), until—S: When Dick opens shutters.
5—Theme (1 minute and 15 seconds), until—T: "Say, Mister Man, I don't" (sneeze effects).
6—"Iris" (Moderato Grazioso), by Reynard (3 minutes and 45 seconds), until—T: "Come out, gol-darn ye."
7—Theme (1 minute and 45 seconds), until—T: "Please don't be mad, I."
8—"A Southern Reverie" (Morceau Characteristic), by Bendix (2 minutes and 45 seconds), until—T: "I hope you win it."
9—"The Yankee Girl" (Allegretto Caprice), by Tobani (2 minutes and 30 seconds), until—T: "With nothing in the house—."
10—"The Witching Hour" (Andante Moderato Tranquillo), by Herrick (2 minutes), until—T: "After dinner."
11—"Amaranthus" (Allegretto Moderato), by Gilder (2 minutes), until—T: "Mr. Fane, surely you're not."
12—"Misterioso Dramatico No. 61," by Borch (1 minute), until—T: "In the middle of the night."
13—"Andante Dramatico No. 62," by Borch (1 minute and 45 seconds), until—T: "And when morning comes."
14—Theme (1 minute and 15 seconds), until—T: "It is natural that in her—."
15—"Astarte" (Intermezzo Andantino), by Mildenberg (4 minutes), until—S: When Boone receives telegram.
16—"Pirouette" (Allegretto Moderato), by Finck (3 minutes and 30 seconds), until—S: When Nancy goes shopping (train effects).
17—"Dramatic Tension No. 9," by Andino (1 minute and 45 seconds), until—T: "He's a big robber."
18—"Vivo Finale" (Symphonette Suite), by Berge (1 minute and 45 seconds), until—S: When Billy calls constable.
19—"Love's Return" (Scherzando Novelette), by Ellis (1 minute and 15 seconds), until—T: "The hearing."
20—"Fleur de Lis-Dilles" (Characteristic Moderato) (2 minutes), until—T: "So another day finds Dick."
21—"Agitato No. 49," by Shepherd (2 minutes and 15 seconds), until—S: When boat enters water (water effects).
22—"Hurry No. 53," by Minot (1 minute and 15 seconds), until—T: "Hurry, the Doctor" (horses' hoofs).
23—"Andante Doloroso" (Pathetic), by Borch (1 minute and 15 seconds), until—S: When Dick is picked up.
24—"Dramatic Tension No. 64," by Borch (2 minutes), until—T: "Where is he, where is."
25—Theme (1 minute), until—T: "And so a little girl."
26—"Fairies Greeting" (Moderato Con Moto Caprice), by Heed (2 minutes), until—T: "Of course it was down."
27—Theme (2 minutes), until—T: "Nancy, I know you did it," until * * * * END.

"THE FORBIDDEN CITY"

(Norma Talmadge—Select)

Specially Selected and Compiled by M. Winkler.

Theme: "Love Song Orientale" (Characteristic), Carl Kiefert

1—"Chinese Serenade" (Moderato), by Puerner (1 minute and 25 seconds), until—T: "Wong Li, deposed Mandarin."
2—Continue to action (50 seconds), until—T: "San San, the motherless flower."
3—"Chinese Allegretto," by Winkler (1 minute and 15 seconds), until—T: "John Worden, assistant secretary."
4—Theme (1 minute and 25 seconds), until—T: "Wong Li has been given."
5—"Hong Kong Gong" (Chinese Characteristic) (4 minutes and 45 seconds), until—T: "Ching Lee, mandarin."
6—"In a Pagoda" (Characteristic), by Bratton (3 minutes and 15 seconds), until—T: "Oh, Buddah, please send!"
7—Theme (2 minutes and 25 seconds), until—T: "Your only hope is——"
8—Continue to action (2 minutes and 30 seconds), until—T: "A maid of the East."
9—"Valse Moderne (Valse Lento), by Rosey (1 minute and 45 seconds), until—T: "The sacred hours."
10—Continue pp (45 seconds), until—T: "For a little while."
11—Theme (4 minutes and 5 seconds), until—T: "Bood-by, San San, she wait."
12—Continue pp (20 seconds), until—T: "While he goes."
13—Repeat "Chinese Serenade," by Puerner (2 minutes and 35 seconds), until—T: "At Shang Hai."
14—"Reverie" (3/4 Andantino), by Bartlet (1 minute and 50 seconds), until—T: "Wong Li, he leave by night."
15—"Pathetic Andante," by Vely (1 minute and 25 sesconds), until—T: "At last Worden yields."
16—Continue ff (45 seconds), until—T: "The forbidden city."
17—"Chinese Wedding Procession" (Characteristic), by Hosmer (2 minutes and 25 seconds), until—T: "Rise my smiling sunshine."
18—"Tragic Theme," by Vely (2 minutes and 55 seconds), until—T: "Your beauty softens me."
19—Theme (3 minutes and 20 seconds), until—T: "My tiny toy we go happy."
20—"Andante Dolorosa, No. 70," by Borch (1 minute and 25 seconds), until—T: "The moving finger writes."
21—"Dramatic Recitative," by Levy (3 minutes and 40 seconds), until—T: "Yuan Lee, of the Emperor's guard."
22—"Berceuse" (4/4 Andante), by Iljinsky (2 minutes and 30 seconds), until—T: "Whilst the palace sleeps."
23—"Sinister Theme," by Vely (2 minutes and 55 seconds), until—T: "The American Embassy."

Note: ff during fight.

24—"Sleeping Rose" (Melodious Valse Lente), by Borch (1 minute and 15 seconds), until—T: "Manilla."
25—"Serenade D'Amour" (Moderato), by Blon (4 minutes and 30 seconds), until—T: "Spring came."
26—"May Dreams" (Moderato Romance), by Borch (1 minute and 35 seconds), until—T: "There is a barrier between us."
27—Theme (1 minute and 5 seconds), until—T: "At the official residence."
28—"Dramatic Narrative," by Pement (3 minutes and 15 seconds), until—T: "I mean that you two cannot."
29—"Lamentoso, No. 46," by Borch (1 minute and 20 seconds), until—T: "It could never be."
30—"Heartwounds" (Dramatic), by Grieg (3 minutes and 35 seconds), until—T: "On the borderland."
31—"Andante Appassionato, No. 57," by Castillo (3 minutes and 40 seconds), until—S: San San enters room."
32—Theme (3 minutes), until—S: Lieutenant rushes into room.
33—Continue pp (35 seconds), until—T: "And out of the world."
34—"Visions, No. 42" (Intermezzo Characteristic), by Buse (1 minute and 50 seconds), until * * * * * THE END.

"HER GREAT CHANCE"

(Alice Brady—Select)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Love Theme" (Melodious Andante Moderato), by Abbott Lee

1—"Longing" (Moderato), by Armand (2 minutes and 50 seconds), until—T: "By contrast, the lot."
2—"Humorous Drinking Theme," by Levy (1 minute and 40 seconds), until—S: Telephoning.
3—Continue pp (35 seconds), until—S: Interior of department store.
4—"Al Fresco" (Moderato), by Etienne (1 minute and 15 seconds), until—T: "Thank you, father."
5—Continue to action (2 minutes and 10 seconds), until—T: "Hello, Kitty Malony."
6—"Babillage" (Allegretto), by Castillo (1 minute and 10 seconds), until—T: "At the end of the work."
7—Continue pp (45 seconds), until—T: "The stag hotel."
8—"Capricious Annette" (Moderato Caprice), by Borch (4 minutes and 25 seconds), until—T: "Where the shady river."
9—"Valse Divine" (Melodious Valse Lente), by Rosey (2 minutes and 55 seconds), until—T: "A quiet little evening."
10—"Hunkatin" (Half Tone One-Step), by Levy (1 minute and 30 seconds), until—T: "Go to it, Kiddo."
11—Continue pp (1 minute and 5 seconds), until—T: "Come away, Loo."
Note: ff during dancing scenes only.
12—Theme (5 minutes and 5 seconds), until—T: "Friends, my life is a wreck."
13—"Slidus Trombonus" (Comic Characteristic), by Lake (3 minutes and 50 seconds), until—T: "It was mid-afternoon."
14—"Ecstasy" (Melody Allegro), by Zamecnik (2 minutes and 55 seconds), until—T: "Mr. Brooks is calling."
15—"Serenade" (Andante Moderato), by Czerwonky (2 minutes and 40 seconds), until—T: "Charlie, that swim fest."
16—Theme (1 minute and 40 seconds), until—T: "Flamm Avenue where?"
17—"Dramatic Recitative," by Levy (3 minutes and 15 seconds), until—S: In bedroom.
18—Continue pp (1 minute and 35 seconds), until—T: "A quiet spot for two."
19—"Dolorosa" (Poeme D'Amour), by Tobani (4 minutes and 5 seconds), until—T: "Thought I was roving."
20—Theme (1 minute and 25 seconds), until—T: "The Golden words."
21—Tacet (35 seconds), until—S: After wedding ceremony.
22—"Golden Youth" (Valse Lente), by Rosey (1 minute and 10 seconds), until—S: Close-up of newspaper clipping.
23—"Sorrow Theme" (Andante Pathetic), by Roberts (1 minute and 50 seconds), until—T: "I cannot make amends."
24—"Dramatic Tension, No. 64," by Borch (1 minute and 50 seconds), until—T: "What have I done to you?"
25—Theme (1 minute and 5 seconds), until—T: "And then he realized."
26—"Impish Elves" (Winsome Intermezzo), by Borch (1 minute and 35 seconds), until * * * * * THE END.

"POWER"

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Bleeding Heart" (Dramatic), by Levy

1—"Golden Youth" (Valse Lento), by Rosey (4 minutes and 55 seconds), until—T: Nancy has seen it.
2—Piano Solo improvise to action (1 minute and 10 seconds), until—S: Girl stops playing piano.
3—Theme (2 minutes and 30 seconds), until—S: On farm.
4—"Visions" (Characteristic Intermezzo), by Buse (50 seconds), until—T: Hartigan's gambling place.
5—"Babillage" (Allegretto), by Castillo (3 minutes and 10 seconds), until—T: This is an election dodge.
6—Dramatic Recitative, by Levy (1 minute and 40 seconds), until—T: Boosting Shaunessi.
7—"Allegro Agitato," by Kiefert (3 minutes and 15 seconds), until—T: The final returns.
8—"Aces High" (American March), by Roberts (1 minute and 45 seconds), until—T: Major Chaunessy plans.
9—"Impish Elves' (Winsome Intermezzo), by Borch (2 minutes and 10 seconds), until—T: But Dick has an idea.
10—Piano Solo improvise to action (50 seconds), until—T: Hartigan learns of.
11—"Appassionato," by Borch (2 minutes and 15 seconds), until—T: Chaunessy gives Dick a chance.
12—"Valse Moderne," by Rosey (1 minute and 35 seconds), until—S: Girl at piano.
13—Piano Solo improvising to action (50 seconds), until—T: Chaunessy's plan for Dick.
14—"L'Adieu" (Dramatic), by Favarger (2 minutes and 15 seconds), until—T: I love you, Nancy.
15—Love Theme (2 minutes and 55 seconds), until—T: Baiting the trap.
16—"Romance" (Moderato), by Rubens (1 minute and 40 seconds), until—T: The night of the dance.
17—"Savannah" (One-Step), by Rosey (2 minutes and 45 seconds), until—T: During the evening.
18—"Andante Dramatico," by Borch (2 minutes and 15 seconds), until—T: Hoping to turn Dick.
19—Continue pp. (35 seconds), until—T: Shaunessy gives orders.
20—"Sinister Theme," by Vely (1 minute and 30 seconds), until—T: Hartigan learns of the proposed.
21—Continue to action (55 seconds), until—T: A surprise for Shaunessy.
22—Continue pp. (50 seconds), until—T: Friday afternoon.
23—Theme (1 minute), until—T: The dinner that evening.
24—"A La Mode" (One-Step), by Rosey (2 minutes and 45 seconds), until—T: Far from the maddenin' crowd.
25—Theme (25 seconds), until—S: Flashback to gambling room.
26—"Six Minute Hurry" (for general use), by Levy, to action pp. or ff. (5 minutes and 15 seconds), until—T: Two months later.
27—"Capricious Annette" (Moderato Caprice), by Borch (2 minutes and 10 seconds), until—T: Shaunessy thinks it was.
28—Continue pp. (1 minute and 25 seconds), until—T: Where the wicked.
29—Theme (1 minute and 40 seconds), until—T: This is the life.
30—Continue ff. (20 seconds), until—END.

"UNEXPECTED PLACES"

(Bert Lytell—Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 feet).

Theme: "Comedy Allegro" (Characteristic Allegro Giocoso), by S. M. Berg

1—"Trade Review March" (Maestoso), by Berg (2 minutes and 30 seconds), until—At screening.
2—Theme (2 minutes), until—T: "In America two reporters."
3—"Agitato, No. 69" (Allegro Agitato), by Minot (1 minute), until—T: "At one of New York's big—" (telephone-bell; shot).
4—"Dramatic Tension No. 67," by Shepherd (2 minutes and 30 seconds), until—S: When scene fades to newspaper office.
5—Theme (1 minute and 30 seconds), until—T: "Here's a peach of a yarn."
6—"Slimy Viper" (Mysterious Tone Picture), by Borch (2 minutes and 30 seconds), until—S: Varden in restaurant.
7—"Valse Moderne" (Valse Moderato), by Rosey (2 minutes), until—T: "Dear English relative" (letter).
8—"Vivo Finale" (Symphonette Suite), by Berge (2 minutes and 30 seconds), until—S: "When Varden arises."
9—Theme (2 minutes), until—T: "One half American, one—."
10—"Agitato No. 49," by Shepherd (1 minute and 45 seconds), until S: When Dick enters room.
11—"Rondo" (Excerpts Beethoven Sonata Pathetique), by Berge (1 minute and 30 seconds), until—T: "Great story but I'll."
12—"Babillage" (Allegretto Intermezzo), by Castillo (4 minutes), until—T: "At Pencrest the home—" (automobile effects).
13—"Savannah" (Popular One-Step), by Rosey (3 minutes and 15 seconds), until—S: When butler enters bed-room (telephone-bell).
14—"Graciousness No. 53," by Smith (3 minutes and 45 seconds), until—T: "Your papers are safe."
15—"Furioso No. 60," by Shepherd (1 minute and 30 seconds), until—T: "There's a chance those."
16—Theme (45 seconds), until—T: "It's nothing I've cut."
17—"Capricious Annette" (Moderato Caprice), by Borch (1 minute and 15 seconds), until—T: "No Lochinvar but with—."
18—Theme (3 minutes and 15 seconds), until—S: When Dick and Ruth enter garden.
19—"Dramatic Agitato No. 43," by Borch (3 minutes and 30 seconds), until—T: "You're wife has just."
20—"Sinister Theme," by Vely (3 minutes), until—S: When spies whistle."
21—"Perpetual Motion" (Allegro Agitato), by Borch (3 minutes and 30 seconds), until—T: "Get the girl" (automobile effects).
22—"Turbulence" (Allegro Agitato), by Borch (2 minutes and 30 seconds), until—S: When spy phones (telephone-bell).
23—"Hurry No. 33," by Minot (2 minutes and 30 seconds), until—S: When Dick is seized.
24—"Hurry No. 26," by Minot (2 minutes and 45 seconds), until T: "Wait for me down the" (shots).
25—"Hurry" (Half Reel Hurry), by Levy (2 minutes and 45 seconds), until—T: "Lord Varden" (shots).
26—Theme (1 minute), until—T: "I want her to marry," until * * * * END.

"THE RETURN OF MARY"

(May Allison-Metro)

Specially Selected and Compiled by M. Winkler.

The timing is based on a speed limit of 14 minutes per reel (1,000 ft.)

Theme: "Serenata" (Characteristic Moderato Serenade), by Crespi

1—In Summer Fields—Brahms (Lento Con Espressione) (3 minutes, 15 seconds), until—T: At Screening.
2—Faithfulness—Brahms (Molto Lento) (4 minutes), until—T: "Father, I had forgotten."
3—The Vain Suit—Brahms (Con Anima ed Amore) (3 minutes, 30 seconds), until—T: A man crushed by sorrow.
4—Andante Pathetique No. 23—Borch (2 minutes, 30 seconds), until S: When Denby talks to stranger.
5—Cavatine—Bohm (Moderato Assai) (3 minutes), until—T: "But why were you silent?"
5—Sinister Theme—Vely (2 minutes, 45 seconds), until—T: "She thinks she's my own."
7—Sweet Ponderings—Langey (Andante Melodie) (3 minutes, 45 seconds), until—T: "You musn't call me daddy."
8—Babillage—Castillo (Allegretto Intermezzo) (3 minutes), until—T: Five happy years finishing.

MUSIC CUE SHEETS

Special Releases

¶ Prepared under the personal supervision of our Music Editor can be secured through our Service Department by sending ten cents for each cue sheet to cover the cost of postage and typeing. Remember it takes time to get these cue sheets to you—don't wait till the last minute to write us.

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By the World Forgot
The Beloved Traitor
The Belgian
Carmen of the Klondike
Cecilia of the Pink Roses
Clutch of Circumstances
The Changing Woman
The Claw
The Danger Mark
The Death Dance
DeLuxe Annie
Diplomatic Mission, A
The Co-Respondent
The Conqueror
The Call of Her People
The Crucible of Life
The Danger Game
A Daughter of the Gods
The Devil Stone
The Fair Pretender
The Face in the Dark
Flower of the Dusk
Forbidden Path
For the Freedom of the East
For the Freedom of the World
The Flame of Yukon
Girl of Today, The
The Grain of Dust
The Great White Trail
The Garden of Allah
The Heart of the Sunset
Her Final Reckoning
The House of Glass
The House of Mirth
Her Only Way
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How Could you Jean?
The Heart of a Lion
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Inside the Lines
Joan of Plattsburg
Joan the Woman
Just a Woman
Jack and the Beanstalk
Kildare of Storm
Laughing Bill Hyde
Les Miserables
The Lost Chord
Marriage Trap, The
Money Mad
My Own United States
Madame Du Barry
The Marionettes
The Million Dollar Dollies
Nine Tenths of the Law
The Narrow Trail
Ordeal of Rosetta
Over There
On Trial
One Law for Both
Pals First
Peck's Bad Girl
Power
Price of a Good Time
Revelation
The Reason Why
The Road to France
Rough and Ready
Rose of the World
The Rose of Blood
Redemption
Return of Mary, The
Soul Without Windows, A
The Safety Curtain
The Savage Woman
The Service Star
Social Ambition
The Splendid Sinner
A Successful Adventure
True Blue
Trail to Yesterday
Shirley Kaye
The Spy
The Studio Girl
The Silent Man
The Slacker
Thais
Those Who Pay
A Tale of Two Cities
The Tiger Woman
To-day
To Hell With the Kaiser
To Him That Hath
T'Other Dear Charmer
The Turn of the Wheel
The Venus Model
Woman and the Law
Wolves of the Trail
Woman and Wife
When a Man Sees Red
When Men Betray
The Whirlpool
Within the Law

¶ Cue Sheets for the following regular program releases can usually be obtained from the companies releasing the pictures. If these cannot be had we will be glad to cooperate in seeing that they are supplied to you.

Artcraft
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Four Square
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Metro
Mutual
Paramount
Pathe
Select
Universal
U. S. Exhibitors
Vitagraph
W. H. Productions

The list of special releases is brought up to date every week. Watch the changes.

9—Heloise—Langey (Andantino Intermezzo) (1 minute, 45 seconds), until—T: "My boy, this is all rot."
10—Serenata—Crespi (Characteristic Moderato Serenade) (Theme) (1 minute), until—T: Sweet girl graduates.
11—Kathleen—Berg (Valse Lento) (2 minutes, 30 seconds), until T: The commencement ball.
12—A La Mode—Rosey (Popular One-Step) (1 minute), until T: When guests start dancing.
13—Valse Moderne—Rosey (Valse Moderato) (1 minute, 45 seconds), until—T: "Permit me to present our."
14—Hunkatin—Levy (Half Tone—One-Step) (2 minutes, 15 seconds), until—T: "Don't be selfish, boy."
15—Scherzetto—Berge (Symphonette Suite) (2 minutes), until—T: The happiness of her new home.
16—Theme (2 minutes, 15 seconds), until—T: "Oh, isn't there I notice."
17—Novellette—D'Ambrosio (Moderato Con Espressione) (2 minutes, 45 seconds), until—T: The clemency of the Governor.
18—Dramatic Tensionj—Levy (3 minutes, 45 seconds), until—T: "A game of bridge" (Telephone-bell) (china-crash).
19—Theme (2 minutes, 15 seconds), until T: "Jack I must see him."
20—Fifth Nocturne—Leybach (Allegretto Moderato) (4 minutes, 30 seconds), until S: When Mary leaves.
21—Dramatic Narrative—Pement (2 minutes), until—S: At the breakfast table.
22—Andante Dramatico No. 23—Borch (3 minutes, 30 seconds), until—S: When Graham returns.
23—Dramatic Agitato No. 38—Minot (4 minutes), until—T: "You don't know the wrong."
24—Dramatic Finale No. 63—Smith (3 minutes), until—T: "Bring Your Mother."
25—Theme (3 minutes), until—T: "I knew I couldn't love," until END.

AT YOUR SERVICE!

¶ The Music Department of Motion Picture News is anxious to serve musicians and exhibitors in any way possible.

¶ ***What can we do for you?***



Sidney Garrett, president of J. Frank Brockliss, Inc.

Theatres Worth While



Architects' drawing of Theatre De Luxe, Detroit

Handsome New Theatre for Detroit

DETROIT will have another handsome theatre and one of the most convenient in the world with the opening of the De Luxe in November. It will be under the management of A. J. Moeller, one of the best known motion picture men in the Northwest.

The De Luxe is located on Kercheval avenue at Parkview. It will be a model of comfort and ventilation because it is amply supplied with exits on two streets and a court. The seating capacity will be about 1,800, with 1,200 seats on the main floor, 100 box chairs and 500 on the mezzanine floor.

The vestibule is carried out in ornamental terra cotta. Lobby and foyer conform to the general plan, carrying out the decorative lines of the entire design in ornamental plaster and marble. All floors are of silent, non-slipping tile.

The auditorium is of hippodrome design, the tiers of seats sloping in one unbroken sweep from first row to last, each seat affording an unobstructed view of the stage. The seats are reached both from the mezzanine and from the ground floor level by passageways through the floor.

Parking space for hundreds of motor cars is available, the theatre abutting three newly-paved streets—Kercheval, Vincennes and Parkview avenues. There is a box office at the Vincennes street entrance where automobile parties may secure tickets without walking around to the main entrance.

The facade follows the design of the Adam period, interior decoration being carried out to conform. The Adam period of architecture is peculiarly adapted to this type of building. Construction is fireproof, with steel frame and reinforced concrete floors and roof. The exterior is faced with cream terra cotta and brick, trimmed with colored terra cotta in recessed panels of sufficient color to bring into prominence the finely worked detail. Mahogany-finished doors and box office, marble trimmed, add to the rich appearance. The marquise projects well over the sidewalk, covering the entire entrance, and is ornamented with concealed lights recessed in glass panels. The night illumination is made especially attractive by the use of concealed lights in the marquise, flooding the building. This creates an effect that is pleasing to the eye and yet displays prominently the beauty of design. Ample space for poster advertising is provided by stationary frames of mahogany set in flush panels. Ornate plaster, decorations and harmonious hangings, including a beautiful stage curtain, are embodied in the general plan.

Majestic Gardens an Artistic Triumph

GRAND RAPIDS, MICH., has one of the finest houses in the country in the Majestic Gardens, which is just two years old. It is under the able management of Sid Lawrence, one of the livest wires of the industry, and owned by the Consolidated Theatres Company.

The interior is one of the most artistic that could be imagined and the idea of the garden is carried out in all of the decorations. Roses and flowers of all sorts in season are employed for decorative purposes. There is a change in the stage settings every two weeks.

The Majestic Gardens seats 2,000. Projection is supplied by two Powers 6-A machines, with a throw of 115 feet. Orchestra and a duplex organ supply the music, and this is one of the features of the house.

There is an attractive lobby, 40 x 18 feet, and here the displays are in keeping with the rest of the house. Six frames are used, four holding 8 x 10 photos and two 11 x 14s. Two six-sheets are used in front of the house in panelled frames and fourteen one-sheets, with rotogravures when they are obtainable.

Majestic Gardens runs its pictures for an entire week, giving four shows of an average of eight reels a day. All special features are used. Ten and fifteen cents are the admission prices.

Photographs of the Majestic Gardens appeared in the October 19 issue of the NEWS.

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"Vive La France" (Paramount), Dorothy Dalton	Oct. 5	2257
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Everything the Showman Needs on Every Picture Released

The Complete Plan Book

Advance Reviews

[In addition to Advance Reviews—covering pictures shown too early to be included in The Complete Plan Book—readers will also find under this heading each week the reviews of short features and serial episodes.]

"The Romance of Tarzan"

(First National—Directed by Wilfred Lucas)

THOSE exhibitors who played to a profit with "Tarzan of the Apes" certainly ought to book this feature which continues the story. Tarzan is taken from the jungle, set down in San Francisco society, is compromised with a woman by his jealous rival, returns to the jungle when the girl of his heart doubts him, and is later joined by her when she learns his true worth.

"The Romance of Tarzan" has loads of action, good thrills and a plentiful supply of comedy. This latter is furnished by Tarzan's efforts to get along in polite society. When he is in a hurry to exit from a crowded ball room he leaps over tables and chairs, tramples on ladies' trains and causes general confusion. When he desires to avenge an insult he immediately sets on his man even though he be surrounded by a number of polite folk in evening clothes. Tarzan has the jungle idea of right and justice down to a fine degree. It is a joy to watch him put it into practice.

While the action of this feature is somewhat jumpy, this fault can be overlooked because it is not in evidence often. For the majority of the way "The Romance of Tarzan" discloses a fascinating story of the jungle-man and the civilized woman and the originality of the idea is still attractive even though the other feature has gone before. Just because you may not have played the previous subject don't stay away from "The Romance of Tarzan." It is quite complete in itself, and, if, anything, is superior to its predecessor.

Elmo Lincoln's tremendous physique fits him remarkably well for the lead part. Enid Markey is pleasing as the heroine and Cleo Madison is a fascinating adventuress. Others who appear are Thomas Jefferson, Colin Kenny, Nigel de Brullier, Phil Dunham, Monte Blue, Clyde Benson and John Cook.

Wilfred Lucas has made a most satisfactory job of the directing. The jungle stuff is admirable, while the comedy and thrills of the American part of the picture deserve the highest commendation in the staging.—*Peter Milne.*

"The Lady of the Dugout," with Al and Frank Jennings

(The Al Jennings Outlaw Stories. To be sold to State Right Buyers by Ernest Shipman)

YOU will grit your teeth and strain the muscles of your body, in an effort to suppress your emotions, while looking at this picture, but you will not succeed. Your efforts will prove impotent, in spite of the fact that to be caught with a tear in your eye may shock your dignity.

I have yet to see a picture that possesses the power to affect the finer human emotions as this one does. And the funny part of it is that it has not been announced with bands or trumpets, nor advertised as being a wonderful masterpiece with millions of dollars having been expended in the production. Neither have we been told that fifteen authors have been sent up among the clouds to get an inspiration. It is simply a page from the life of the once outlawed Jenning brothers, but entirely different from what our conception of it naturally is. It presents the human side of their lives and is full of heart appeal.

How could it be otherwise? The two brothers, during one of their wandering expeditions, enter a dugout in a prairie, with the idea of begging for something to eat. There they find a woman and a little child who had nothing to eat for two days because the drunken husband spent the money. One of them then rides his horse twenty-four miles to the nearest neighbor for food, not for themselves, as hungry as they are, but for the woman and the child. The brother returns with what little grub he could obtain. The other brother whispers to him that every bite they get reduces the woman's provisions by so much. They get along with coffee alone for supper and the same for breakfast. After leaving next day they send a wagonload of provisions. Are acts like these not always heart appealing?

These are only a few of the situations. The same spirit of kindness animates their actions throughout the picture, thereby maintaining sympathy.

This production is the best answer to those who, in an attempt to write original stories, overlook the simple but wonderful material that lies within their grasp and resort to loathsome subjects.

It is an attraction absolutely fit to show in the best of theatres. It will give universal satisfaction.—*P. S. Harrison.*

"Mother I Need You," with Enid Markey

(Lloyd Carleton Prod. Offered to State Right Buyers by Ernest Shipman)

NO adjectives, however strong, could adequately describe the vileness of this subject.

There was a time when subjects of this nature would manage to find their way into some theatres, but the producers of this one are apparently ignorant of the fact that that time has gone forever. Features of this type caused enough trouble while the craze lasted, proving the source of censorial activities.

Had there been even a trace of human appeal in this picture, I wouldn't hesitate to say so, but there is absolutely none. The first part of it almost bewilders you. Its chief function is to introduce characters who do nothing else but move around. Just about the time you hope there might be an end, some more are introduced. Not until about the end of the third reel does the real action begin. Then:

The heroine, a young and inexperienced girl, is invited out by

(*Continued on page 2717*)

"THE KAISER'S FINISH"—WARNERS

An Intelligently Produced "Kaiser Subject," with a New Twist

THIS picture presents the Kaiser as a villain, but from a new angle. The story is chiefly fiction, but it has been constructed intelligently and carries an air of convincingness, therefore it will entertain.

The villain (the Kaiser, of course) is introduced in the pre-war period as purposely seeking illegitimate relations with peasant women. The children born are sent to different parts of the world and there raised. When grown to the right age, they are told who their father is. They are thus depended upon to form a reliable foundation on which to build the German spy machinery.

Such one is the hero of the story, who is transplanted in the United States. But he proves to be a true American. He begs permission of the U. S. Secret Service Department to uncover the machinery of the German Spy system and thus serve humanity.

The Germans, who are ignorant of the hero's loyalty to this country, send him to Germany. There he succeeds in killing the Crown Prince and blowing up the Kaiser and himself, with a high explosive. He thus dies true to the principles of democracy.

Several actual war scenes have been inserted in the story which will undoubtedly arouse patriotic enthusiasm.

It seems that every picture produced with the Kaiser as the central figure has invariably proved a good box office attraction. This one will, no doubt, do its share.

To be released on a state right basis.—Length, 6½ reels.—*P. S. Harrison.*

THE CAST

Robert Busch	Earl Schenck
Crown Prince	Earl Schenck
Emily Busch	Claire Whitney
Richard Busch	Percy Standing
The Kaiser	Louis Dean
Butler	Vic De Linsky

AD TALK

Patrons of the ———— theatre will have the opportunity of seeing one of the most amazing pieces of animated fiction in "The Kaiser's Finish," when it is shown here on ———— of ———— week, that has been produced since the European war started. This story is based on the Kaiser's practice of contracting illegitimate relations with peasant women of Germany, subsequently sending the offspring to distant parts of the world that they may be ready to serve the German Government when the much looked forward to "Day" arrives.

It is with one of these unrecognized sons of the Kaiser that "The Kaiser's Finish" centers around. He is Robert Busch who believes himself an American of plain German descent. At the outbreak of the war Dr. Strumpf, his guardian, acquaints him with the real identity of his parents, believing that the knoweldge that the Kaiser is his father will serve to make him eager to fight for Germany. But Robert has had the principles of American democracy instilled in him since childhood, and as a result the whole revelation is disgusting to him. However, he feigns loyalty to the Kaiser in order to serve the government he loves most—that of the United States of America.

How he makes his way to the headquarters of the German army, kills the Crown Prince, whom he closely resembles, and makes his way into the Kaiser's presence, forms a series of events of a thrilling nature. Here before the vicious war lord Robert pours forth his scorn for German militarism, and his fast faith in the principles of democracy. After a scathing speech he kills the Kaiser, and then to save himself from falling into the hands of the Prussians, he blows up the palace, war lords, himself and all with a high-power bomb that the Kaiser was examining.

THE STORY

Years before the present war the Kaiser, on one of his visits to an army camp, sees a pretty peasant woman in her cottage, and, entering, ravages her. Her husband, returning, is infuriated, and strikes the Emperor to the ground. He is immediately shot. The wife bears a baby boy, Robert, who is sent to America in charge of Dr. Strumpf. When he grows to manhood he believes himself the son of Richard Busch, a wealthy German-American. When the war breaks out Emily Busch, the girl whom he believes his sister, urges him to enlist. Robert consults Dr. Strumpf, and learns his true parentage. He conceals his wrath from the physician, and agrees to join the German propagandists in the United States.

However, Robert is in constant touch with the American Secret Service. In this way he traps various members of the German spy ring. At length Robert is entrusted with an important message to the Kaiser. The day before his departure for Europe the entire ring of spies is taken into custody. Busch, Robert's foster-father, is among those. In disgrace he commits suicide.

Robert makes his way to German army headquarters after many a thrilling adventure, where he meets the German Crown Prince. He notices the remarkable resemblance between him and his half-brothr, and when the opportunity presents itself kills him. Using a fake moustache Robert easily passes himself off as the Crown Prince until he comes before the Kaiser. The Emperor immediately notices the difference but Robert, his chance come, roundly denounces the Kaiser, and then kills him. When the Kaiser's followers attempt to take him into custody, he seizes a bomb, and dashes it to the floor, killing all the war lords of Germany as well as himself.

CATCH LINES

How an offspring of the Kaiser, unrecognized in America, brought death and destruction to the man who thought to rule the world.

Robert Busch, an American, was amazed to learn that the Kaiser was his father. His guardian believed that this knowledge would make him loyal to Germany; but, quite the contrary, it made him yet more loyal to the United States. See the startling and dramatic events of this great photoplay.

Enacted by practically the same cast that appeared in the Gerard picture, "My Four Years in Germany."

Thus spoke Robert Busch to the Kaiser: "I am your son, but I am also a son of America. Kaiserism with its stench of murder, maiming, destruction, devastation, suffering and lowest criminality is a thing loathed and despised."

The Crown Prince and the Kaiser meet death at the hands of their American relative.

Laying bear one of the most criminal and horrible weapons employed by the Kaiser in his effort to control the world.

SUGGESTIONS

This feature besides presenting an unusual Kaiser story, the various prominent points of which you may find it good to play up, if your audience likes the sensational, offers a fine opportunity for the unusual in advertising. The publicity department has furnished some striking ad cuts, one of which is reproduced on this page, but if you prefer to get up your own display a number of ideas suggest themselves for the novel advertisement.

In the wording of the advertisements treat the subject in lighter vein; that is follow out the general scheme of the title. "The boys are finishing the Kaiser's army over there, the Kaiser meets a like inglorious finish in ————," and similar lines could be used across the top of an advertisement. Lines such as this certainly serve to attract attention better than the cut-and-dried advertisement. They are light, and at the same time never suggest that the picture is a comedy.

Lobby displays in the way of special drawings can easily be arranged by an artist with imagination. Or you might go through your local papers and pick out a few of the particularly good cartoons representing the Kaiser in one of his disturbed frames of mind. These have been appearing in the paper frequently of late, and a collection of them in a lobby frame, centered around your announcement of the picture should attract interest.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 12 issue, Pages 2134, 2135, 2136 and 2137; October 5 issue, Pages 2292 and 2293.

ADVERTISING AIDS

PAPER:—There are two one-sheets; two three-sheets; one six and one twenty-four on this production.

CUTS:—Publicity cuts to the number of twenty-six are procurable in one, two and three-column sizes.

The advertising series consists of eight cuts in electro or matrix form. There are all one-column width and of various depth. They consist of small thumb-nail illustrations (as

(Continued on page 2713)



Type of One-Column Ad Furnished on This Production

"WOLVES OF KULTUR"—WESTERN PHOTOPLAYS-PATHE

Sensationalism Both Physical and Mental

THE first two episodes of this serial were reviewed on page 2443 in the October 12 issue of Motion Picture News. They promise a serial full of sensational situations. Remarkable feats of daring by Charles Hutchinson would indicate that he will attain a high position as a serial hero before half the episodes have gone by.

The story, which concerns the efforts of German spies to secure plans of a wireless torpedo, has been produced with a special eye for sensational effect and while the producer's efforts in this direction have sometimes resulted in rather obvious mechanical action, it moves at such a fast pace that the serial lover will be well rewarded.—Two reels an episode.—*Peter Milne.*

THE CAST

Leah Baird.....Alice Grayson
Charles Hutchison.....Bob Moore
Sheldon Lewis.....Roger Barclay
Betty Howe.....Helen Moore
Mary Hull.....Marie Zaremba
Edmund Dalby.....Mario Zaremba
Austin Webb.....Henry Hartman
William Cavanaugh.Commander Brown, U. S. N.
Written and directed by Joseph A. Golden.

THE STORY

(*First Episode*)

Alice Grayson's uncle works to perfect a wireless torpedo, which he plans to give to the United States. German spies succeed in injecting a poisonous gas underneath the laboratory door which overcomes the inventor. They enter and steal the model torpedo and the plans. When Alice arrives her uncle is breathing his last. She swears vengeance, and starts on a search for the papers. She falls into the gang's power, but is rescued by Barclay, an amateur detective. Later she again is trapped by the spies. This time Bob Moore comes to her rescue. He has saved his sister from Zaremba, one of the Germans. Zaremba has been shot and his wife has attempted to fasten the blame on Bob. The two unite forces. They make the leader of the gang captive and imprison him in Alice's country home.

AD TALK

(*For First Episode*)

The management of the ———— theatre will inaugurate a new serial on ———— of ——— week when the first episode of "Wolves of Kultur" is exposed to public view. As the title implies this serial has to do with the Hun. The central figures are a young American girl, her great admirer, Bob Moore, and the gang of spies. These spies have only taken the places of the ever-present tribe of crooks in the serials of the past. Suffice it to say that they are able to create just as much villainy as their predecessors, while the efforts of hero and heroine to overcome them promise to be the most thrilling ever seen if the events in the first episode are to be taken as a criterion.

The opening episode of the serial is entitled "The Torture Trap," and besides introducing the characters plunges into the midst of some fast and exciting action, making an unusually auspicious beginning for even a serial from the house of Pathe. Leah Baird makes a charming heroine in "Wolves of Kultur." Charles Hutchinson promises to become exceedingly prominent as a dare-devil of the films before the serial has run very long. Another present is Sheldon Lewis, villain of many serials. His introduction here is as an amateur detective of a slightly mysterious character.

"Wolves of Kultur" was written and directed by Joseph A. Golden, one of the oldest directors, in point of service, that the motion picture studio has known.

AD TALK

(*For Succeeding Episodes*)

Another episode of the great patriotic serial, "Wolves of Kultur," will hold its place on the screen of the ———— theatre, ——— week, along with ————. This has proven to be one of the most thrilling "continued-in-our-next" photoplays that the ———— theatre has ever presented. Leah Baird grows increasingly popular as the heroine, while the feats of daring performed by Charles Hutchinson are some of the most sensational ever revealed on the celluloid. The title of the coming episode is ————, and in it, hero and heroine are again pitted against the band of German spies who seek the plans of a wireless torpedo. The events unfold themselves rapidly, and devotees of fast and exciting action will find it to their heart's content in this and all other episodes of "Wolves of Kultur."

THE STORY

(*Second Episode*)

Alice and Bob are interrupted in their pursuit of the spies by the interference of Barclay, the amateur detective, who apparently believes that they are working against the Government. However, they finally managed to elude him. They make captive, Hartman, leader of the spies and secure him fast in an iron chair, placing food only a short way from him, but safety out of his reach. He is asked to promise to return the plans of the wireless torpedo to his captive, or else remain there. It is at this dramatic moment that the second episode ends.

CATCH LINES

German spies bent on securing wireless torpedo plans from United States.

"Wolves of Kultur" crammed with thrills—each episode more exciting than the previous one.

Leah Baird and Charles Hutchinson prove a wonderful serial team—the former has beauty; the latter daring while facing the most difficult stunts.

Sheldon Lewis, the king of serial villains, is also prominent in the cast.

If you miss the ———— episode of "Wolves of Kultur," you will be missing the thrills of a lifetime.

"Wolves of Kultur" plainly pans pseudo-patriots promoting pan-Germanism.

Each episode of "Wolves of Kultur" reveals still further the character of the common enemy of the world.

A fine melodramatic serial that will bring the applause and hisses that you used to hurl at the actors in the long ago.

Alice Grayson vowed never to rest until her uncle's plans for a wireless torpedo had been recovered from "The Wolves of Kultur." And she is not resting in the ———— episode shown at the ———— theatre on ————.

ADVERTISING AIDS

PAPER:—On each episode of the serial there is supplied a one, a three and a six-sheet, all indicating the sensational character of the serial plainly. For the entire serial there is a striking 24-sheet. A banner in five colors is also supplied for the entire serial.

LOBBY DISPLAY:—Eight photographs and a title card are supplied for each episode. There is a sepia photograph (22 x 28) of each episode, and one of Leah Baird in the same size. There is also a set of six black and white photos of Leah Baird, a portrait of Sheldon Lewis and a stunt picture with Charles Hutchinson.

NEWSPAPER CUTS:—These include three one-column of Miss Baird; one two-column of Miss Baird; one one-column of Sheldon Lewis; one one-column of Charles Hutchinson; one one-half-column of Miss Baird. All these, with the exception of half-column are duplicated in mat form. Two-column scene cuts are also provided on the first three episodes.

NEWSPAPER AD CUTS:—There are three one-column cuts mortised for type; three two-column made on same style and one three-column (same style). There is also a one-column teaser-slug provided for dressing ads.

SLIDES:—Slides for the entire serial include color star slide; color stunt slide and color teaser slide.

SUGGESTIONS

This serial has the patriotic angle to boost from an initial advertisements should be played up from this side. You can promise big things in the way of thrills, as some of the stunts performed by Charles Hutchison are corkers. In catering to a sensational loving clientele liberal use should be made of the paper, for this plays up the thrills and melodramatic situations to a great degree. The stills on each separate episode and the scene cuts ready at Pathe exchanges also accentuate the sensational side of the production.

The press book provided by Pathe on the entire serial contains complete synopsis of each episode, news stories and a variety of suggestions for special exploitation. If the exhibitor plans to get the most from his serial and to keep plugging it from start to finish this book should be procured.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 12 issue, Pages 2307 and 2308; September 28 issue, Pages 1963 and 1964; September 14 issue, Pages 1635 and 1636.



Above is a Reproduction of the Three-Sheet on the First Episode. It Contains a Sensational Scene Actually Taken from the Production. Three Sizes of Paper Are Furnished on Each Episode of the Serial, and All is Modeled on the Same Interest-Catching Style as This

"EVERYBODY'S GIRL"—VITAGRAPH

A Corking Good Picture Says Harrison of This

PICTURES like this one accomplish many little tricks. First of all, they remove from you the dread of facing your audience; secondly, they raise the level of the motion picture; thirdly, they give good satisfaction, and lastly, they make new show goers.

"Everybody's Girl" ranks among the best Vitagraph output of the year. It contains more human element than five other program productions put together. It is the most successful five-reel offering based on an O. Henry story.

The heroine assumes a human role. She arouses a lot of sympathy. For instance, when the tough looking character enters her room and pleads with her to conceal the weapon, an evidence of his guilt in a shooting affair, in which his adversary is slightly wounded, she sympathizes with him and accedes to his request. The stranger is grateful to her for this act, and from that time on he regards her as a sister and watches over her as a real brother. When she is estranged from the man she met and learned to love, he removes the cause of the misunderstanding. The above are all heart appealing situations.

Several of the scenes have been taken in Coney Island. They show some of its attractions, such as Luna Park's Virginia Reel, Honeymoon Express, Witching Waves and others, as well as of Steeplechase Park's Ferris Wheel, the Horses and a few others.

The picture contains also several substantial comedy touches. It is clean and will surely have universal appeal.—Released Oct. 21.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Florence.....ALICE JOYCE
Blinker.....Walter McGrail
Ella.....May Hopkins
Bill.....Percy Standing
Oldport.....W. T. Carleton

From O. Henry's "Brick Dust Row."
Directed by Tom Terris.

CATCH LINES

Alice Joyce in one of O. Henry's classics, "Brick Dust Row," presented under the title of "Everybody's Girl."

The romance of a millionaire apartment owner and one of his poor tenants.

Florence rented rooms from a millionaire apartment owner—and later she became his tenant for life.

Florence knew that Blinker was "different" and Blinker knew that Florence was "different." But love covers greater distances than those created by social position.

Woe betide the man who ever approached Florence in anything but a gentlemanly manner—there was a gunman who vowed to guard her life with his.

The millionaire didn't realize that all girls want the company of men. When he found that out he reformed in various other ways besides.

AD TALK

The management of the ———— theatre takes great pleasure in announcing as its attraction for ———— of ———— week, the Vitagraph feature, "'Everybody's Girl," starring Alice Joyce, a real favorite. "Everybody's Girl" is based on one of O. Henry's short stories entitled "Brick Dust Row." This is one of the most charming of all that author's delightful stories of New York, giving as it does, a slice of life in the poorer quarter of the city and portraying faithfully characters that one might encounter any day on a journey there.

It tells of the romance of a girl of the tenements and their millionaire owner. Truly, not a startling basis on which to build a story at first glance, but as treated by the king of short story writers it makes an entertainment of the most attractive sort. Tom Terris, the director, caught the spirit of the author in practically every passage of the picture, with the result that the story lives again—a human document on the screen, as well as between the covers of a book.

Alice Joyce is supported by such well-known players as Walter McGrail, Percy Standing, May Hopkins and W. T. Carleton. All our patrons are urged to be present at the ———— theatre sometime during the run of this feature, for we consider it one of the treats of the season.

SUGGESTIONS

One of the most human of all of O. Henry's stories was utilized on which to base this picture, "Brick Dust Row," by name. Like others of his works it breathes reality, human nature, falsity, all traces of it, is removed. Try to get this atmosphere into your advertising and into your house during the showing of "Everybody's Girl." Forget the sensational methods—address your appeal to those of intelligence.

An advertisement might be compiled with a cut of a photograph of a set of O. Henry across the top of the ad. Have a space left in the row of books and show the volume belonging there lying at the bottom. Have its original title printed across it, "Brick Dust Row." In the space in the middle put your advertisement of star and picture and then use the line "adapted from" or "taken from" just above the picture of the volume below.

For lobby display try here also to inject the real atmosphere. O. Henry most always wrote of New York. If you can suggest the city in your lobby by the use of pictures try to do so.

THE STORY

Florence, who trims hats for a living, shares an apartment with Ella, her friend. The apartment in which they live is located in Brick Dust Row, a block owned by a millionaire. Said millionaire sublets the front parlors of his apartments to other tenants and as a result Florence and Ella are obliged to entertain their men friends and spend the evenings in the park. In this way they see a good bit of the life of the city that would not otherwise unfold to them.

Bill, one of Florence's friends of shady reputation, gets in a shooting scrape and seeks refuge in her room. He convinces her that he is innocent, so when the police arrive she says that he is her brother and that he has been there the entire evening. Because of this Bill owes her great gratitude and makes a solemn vow to himself to always watch over her. At the same time Bill discovers himself falling in love with Ella.

On a Coney Island boat Florence meets Blinker, a gentleman in good clothes, whom she likes

(Continued on page 2707)



ALICE JOYCE
in Vitagraph Blue Ribbon Feature
"Everybody's Girl"
Scene Cut Ready at Vitagraph Exchanges

"LIGHT OF WESTERN STARS"—UNITED

Works Up Well with Rugged Outdoor Atmosphere

THIS picture was treated extensively in advance review section, of issue October 19, on page 2607. As this attraction is based on a popular book, by a well known author, it should help you tremendously in your advertising campaign.

It should also give good satisfaction as it has been produced well, barring the somewhat bad continuity in the first two or three reels, caused by the eager but commendable desire to include as much of the original story as possible. However, as the last part of it is dramatic and the action of the plot as well as that of the characters swift, it will more than cover up all deficiencies.

The views of rough country forming the background in most of the scenes are very fascinating. They add to the entertaining values. The picture is clean.—Length, 6 reels.—*P. S. Harrison.*

THE CAST

Gene Stewart.....Dustin Farnum
Majesty Hammond.....Winifred Kingston
Sheriff Hawes.....Burt Apling
Padre Marcos.....Joseph Swickard
Bonita.....Virginia Eames
Danny Marns.....Charles Rogers
Florence Kingsley.....Jeanne Maddock
Bill Stillwell.....Frank Clark
Al Hammond, Majesty's Brother..Eddie Hearne
Nels.....Ogden Crane
Monty Price.....Lou Poff
Nick Steele.....George Cummings
Gomez.....Sam Appel
Don Carlos.....George Fields

Author: Zane Grey.
Scenario by Roy Clements.
Director: Charles Swickard.
Photographed by Homer Scott.

CATCH LINES

A thrilling romance of the Southwest—written as only Zane Grey could write it and picturized with faithful adherence to the book.

Dustin Farnum, a prince among western actors, gives a characterization that is a veritable delight.

Gene Stewart made the boast that he would marry the first girl that came to town—the first girl was pretty and Gene didn't hesitate—but, in truth, Gene had taken more than he bargained for.

Dustin Farnum in a Zane Grey story is a combination that knows no superiors and very few equals.

Zane Grey never writes along the beaten path. "Light of Western Stars" is a romantic drama; thrilling and unusual to the last scene.

AD TALK

"The Light of Western Stars," a special feature starring Dustin Farnum, America's most romantic of all western actors will be seen at the ——— theatre on ——— of ——— week for a run of ——— days. "The Light of Western Stars" is an adaptation of Zane Grey's great novel of the same name. Many of Mr. Grey's works have found their way to the screen, more recently, "Riders of the Purple Sage" and "The Rainbow Trail." It is, perhaps, a coincidence that in these two pictures there appeared William Farnum, the present star's brother.

But to come back to this picture itself. Mr. Grey is known for his originality and the bold, free style in which he paints the glorious west of which he is so very fond. One is always sure of some startling and dramatic situation in his books and these generally are striking indeed when brought to another life through the medium of the camera. Take the initial situation in "The Light of Western Stars." Gene Stewart, a lovable, but human cowboy of the Southwestern plains wagers with his enemy, the sheriff, that he will marry the first girl that comes into town. Gene, being only human, has looked upon the wine while it was read—hence the wager. And the first girl to come to town happens to be the sister of Gene's foreman at the ranch. The marriage is consumated—by force, and then there begins a startling series of adventures for both parties that only culminate when husband and wife are in each other's arms.

Mr. Farnum is the boyish, loving, romantic Gene Stewart from first to last and Winnifred Kingston, who has been this star's leading woman, in practically all of his pictures, appears opposite him here.

THE STORY

Gene Stewart, an irrepressible cowboy employed on Al Hammond's ranch on the southwestern border, makes a drunken wager with Sheriff Hawes, his enemy, who never misses a chance to taunt him, that he will marry the first girl that comes into the town. When one of the infrequent trains pull in, Gene espies a pretty girl alighting on the station platform, and, seizing Padre Marcos, he marches up to the girl, and bids the good man go ahead with the service at the point of a gun. But during the hurried ceremony Gene is horrified to learn that the girl is Majesty Hammond—sister of Al Hammond. It does not take the town long to learn of the escapade, and word soon reaches Hammond that Gene has insulted his sister. The offender, however, confronts Hammond himself, willing to take his medicine. But this show of courage in him arouses Majesty's admiration, and she shields him against the righteous wrath of her brother.

Gene's enemies, unable to hurt him in this way, then accuse him of murdering a Mexican. In revenge he crosses the border, and mixes in various battles in Mexico. Don Carlos, whose ranch adjoins Hammond's, and who bears a particular grudge against Gene abducts Majesty. Gene returns in time to save her from the advances of Carlos. But Majesty has learned from the conspirators that Gene has an affair with Bonita—a girl who, in reality, he has befriended. With this Gene leaves for Mexico again. It is later that Majesty learns from the Padre that she is really the wife of Gene and from his lips, too, she learns that her suspicions regarding his relations with Bonita are unfounded.

Then word comes that Gene has been sentenced to death by the Mexicans acting in behalf of Carlos. Majesty and others ride to save him—and arrive at the very minute he is facing the firing squad.

SUGGESTIONS

As on the recent Zane Grey pictures with William Farnum, the author and your star, Dustin Farnum, are your strong selling points. Mr. Grey is a popular author and the fact that other of his stories have only recently been made into pictures has given you quite a bit of advance publicity. Feature, then, both Dustin Farnum and Mr. Grey. The title too is exceedingly attractive and with these three selling points you are possessed of a tri-cornered combination that appears to be hard to beat.

ADVERTISING AIDS

PAPER:—There are two styles of one-sheets, two styles of three-sheets and one six-sheet furnished on this production. The stock twenty-four-sheet containing pictures of the three United stars, including Dustin Farnum, is also procurable on this production.

CUTS AND MATS:—There are one, two and three-column cuts on star and production and one, two and three-column poses of star for dressing advertisements.

LOBBY DISPLAY:—Stills are furnished in 11 x 14 and 22 x 28 sizes.

8 x 10 stills are also furnished for newspaper publicity. Other accessories on this production include slides, press sheet, window card and music cue sheet.

MANUFACTURERS' ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS October 12 issue, page 2304; September 7 issue, page 1475; August 24 issue, page 1175; August 17 issue, page 1023.

"EVERYBODY'S GIRL"

(Continued from page 2706)

because he doesn't flirt. When they part she is pleased to promise to meet him again. But always when Florence and Blinker are together Bill watches over the girl who saved him from the "bulls." One night when they are returning from Coney Island, Blinker, desiring to know something more about Florence, asks her several questions. And he discovers, to his horror, that the girl he loves has been forced to meet her gentleman friends in the park. A fire is discovered on the boat and Florence leaps into the water. Blinker endeavors to save her but the two are rescued by Bill.

Afterwards, Blinker does not come to see Florence again so Bill goes to him and explains about the apartments, the front parlors and the park and convinces him that Florence was helpless. And as Blinker owns the apartments he decides that he was in error all the while.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet.

LOBBY DISPLAY:—This includes various sizes of photographs, both scene and star. Title card is also furnished for this display.

CUTS:—The usual pen sketch of star is furnished in one and two-column sizes. There is a one-column scene cut and a two-column scene cut as well as one and two-column portraits of star.

SLIDE AND MUSIC CUE SHEET.



Cuts of Farnum Also Furnished in Two and Three-Column Sizes

"MARRIAGES ARE MADE"—FOX

Good Thrill in Spy Meller of Average Value

THIS is only an average program offering. It is of the light type, its entertaining values being derived mostly from the fast action of the characters and the fairly good construction of the plot, dealing with a love affair as well as German dynamiters. There are hardly any situations in it that possess the element of human appeal.

The most thrilling event in this picture is the hero's rescue of the heroine while she is being carried away by the villain in a motorboat. The latter suspends himself by the feet underneath the arch of the bridge and picks the heroine off the fast running boat, which then runs against a mine and is blown to atoms.

It is a clean attraction and, where this star is popular, will offer fairly good satisfaction.—Released Oct. 13.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Susan Baird.....PEGGY HYLAND
James Morton.....Edwin Stanley
Peter Morton.....George Clarke
Ethelbert Granger.....Al Lee
Cyrus Baird.....Dan Mason
Doris Kemp.....Ellen Cassidy
Max Rupholdt.....William H. Boyd
Sheriff.....Ed. Begley
Deputy Sheriff.....George Halpin
Story by E. Lloyd Sheldon.
Direction of Carl Harbaugh.

THE STORY

Cyrus Baird, a retired financier, desires that his attractive daughter Susan (Peggy Hyland) shall marry Ethelbert Granger, wealthy, influential, but effeminate. James Morton, the nephew of Cyrus Baird's bitter enemy, saves Susan's life in a drowning accident, and it becomes a case of love at first sight for both. Granger invites the Bairds to cruise in the houseboat of Max Rupholdt, a secret German spy. Concealed in the hold of the boat is a mine-laying apparatus with which Rupholdt plans to destroy an American ship about to be launched at a neighboring yard.

Through a series of comical situations James Morton becomes suspected of being the spy, while Susan's father takes her aboard Rupholdt's boat to get her away from her lover. At grave personal risk, Morton swims to the boat and discovers the mines. After a furious fight with Rupholdt and his gang, Morton gets away, and follows the houseboat in an auto. The German spy releases the mines, forces Susan into a speed boat, and drives down the river at thirty-five miles an hour.

Morton reaches a bridge over the river just ahead of the fleeing German. Climbing beneath the bridge platform, he stretches down and lifts his sweetheart out of danger, while clinging by his knees to the structure. The escaping spy turns around to laugh in derision, but in that instant the speed boat strikes one of his own mines, and the cowardly Hun is blown to bits. A most effective and happy surprise brings this story to its conclusion.

AD TALK

The melodramatic spy picture has become rather common. Producers seem to turn to this type of photoplay when nothing else presents itself. With the case of "Marriages Are Made," the Fox Company has taken a step forward and introduced comedy that borders on burlesque into this conventional spy plot. As a result, this picture, which is to be shown at the ——— theatre on ——— of ——— week, takes a different tack on the audience's sympathies and sets it into roars of laughter at the blunders of the spies rather than attempting to work the spectators into an intensity over their presence.

Peggy Hyland, the pretty young Fox star, is seen in the title role. She appears as the daughter of a retired financier who aims to marry her off to an effeminate millionaire. It is to Peggy's fortune, though at first to her father's misfortune that she falls in love with the son of her father's business enemy.

The scene shifts to aboard the yacht of a German spy who, among other things, endeavors to abduct the pretty Peggy. Her sweetheart, however, manages to rescue her and to cause the spy to encounter one of his own mines with his speed boat, so blowing himself to atoms. The series of scenes in which Peggy's father is accused of being the German spy are comical to the extreme and under the skillful direction of Carl Harbaugh the full limit of comedy is derived from them.

The story was written by E. Lloyd Sheldon, a prominent author of photoplays.

CATCH LINES

The German spy treated humorously—the only way he deserves to be treated from his record in this country.

So many pictures have taken the German spy seriously that we feel sure you will be glad to see him in his true light—the humorous light—in which he is shown in the Fox feature, "Marriages Are Made."

"Marriages Are Made"—starts with a roar of comedy and ends with a rapid-fire succession of thrills.

Peggy Hyland's latest and best feature for the Fox Company.

Directed by Carl Harbaugh, one of the most imaginative and clever men in his art.

Ever see an object come in contact with a floating mine? Step around to the ——— theatre and see "Marriages Are Made." The best part about it is that the object contains the German spy. We defy you to find the pieces after the excitement is over.

SUGGESTIONS

Probably your patrons are getting tired of the procession of pictures written around the German spy, and while "Marriages Are Made" is based on the same idea, it treats of the subject in something of a burlesque way. Therefore, in your advertisements and lobby displays, why not lay stress on the comedy angle? A line something on this order might be suitable: "Many pictures treat with the German spy seriously. We don't believe he deserves serious consideration. He is usually a blundering fool. Come and see him blunder a bit in the Fox picture, 'Marriages Are Made,' starring Peggy Hyland."

You will probably find that this way of procedure will attract you greater patronage than if you featured the thrills of the production. While there are a great number of these, particularly in the latter part of the subject, it is worth the chance to play up the other angle. The thrills are so good that they will take care of themselves after you get the people in and this method seems the better way to attract them.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet.
LOBBY DISPLAY:—Ten 8 x 10 photographs in black and white, ten 11 x 14 photographs in black and white, three 22 x 28 in colors.
SCENE CUTS:—One and two-column scene cuts are furnished on this production, all suggesting the lighter side of the story.
ADVERTISING CUTS:—Cuts in one and two-column sizes are provided at Fox exchanges for this production. The press sheet also includes a number of type-display advertisements offered as suggestions to the exhibitor who makes up his own ads.
SLIDE AND MUSIC CUE SHEET.

It's All in One Spot Now—in The Complete Plan Book.

ALL IN ONE SPOT!

No More Does the Exhibitor Have to Spend Weary Hours Looking Up the Information He Needs on a Coming Attraction.

No More Does He Spend Fifteen Minutes Looking For the Review, Another Fifteen Seeking the Ad-Talk, and More Time to Find What Advertising Accessories Are Supplied.

It's All in One Spot Now—in The Complete Plan Book.



Fox Exchanges Have on Hand a Number of Attractive One and Two-Column Scene Cuts on This Production, as Well as a Wide Variety of Advertising Cuts and Suggested Display Advertisements

"ROSEMARY CLIMBS THE HEIGHTS"—AMERICAN

Will Give Splendid Satisfaction the Verdict on This

AS was stated in advance review, in issue of October 19, on page 2607, "Rosemary Climbs the Heights" is a good picture. It will give splendid satisfaction to all Minter fans as well as other picture goers. It is about the most dramatic story every furnished this star.

The plot is well constructed and maintains the interest. It also contains some situations with heart interest.

The picture has been taken in a wooded canyon, its beautiful scenery forming the background in most of the scenes. As everybody likes natural scenery, it should add to the entertaining values.

The picture is clean.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Rosemary van Voort.....Mary Miles Minter
Ricardo Fitzmaurice.....Alan Forest
Wanda Held.....Margaret Shelby
Mme. Thamar Fedoreska.....Charlotte Mineau
Godfrey van Voort.....George Periolat
Hilda van Voort.....Nanine Wright
Jacob Lowenstein.....Jack Farrell
Andrieff.....Carl Stockdale
Cornelius Simpson.....Lewis King
Mrs. Preston-Carr.....Rosita Marstini
Story by Bernard McConville.
Scenario by Dan F. Whitcomb.
Directed by Lloyd Ingraham.

SUGGESTIONS

This may be billed as a story of Bohemian life in New York, or you might accentuate the murder mystery side of it, as this forms the body of the picture. The exhibitor knows best which particular angle will appeal to his patrons. Miss Minter deserves to be featured. All publicity that she has ever had has been free from contracts, salary and kindred ailments of other big stars. She has a good hold on the public because of her youth, sweetness and sincerity.

If you use cut-outs, one of Miss Minter gaining the top of a steep hill and the open country, with the turbulent city below, might be suitable. This is suggested by the title of the picture and is indicative of its character.

ADVERTISING AIDS

PAPER:—One one-sheet, one three-sheet, one six-sheet. One-sheet contains attractive pose of Mary Miles Minter. Other paper is generally well gotten up and gives good idea of character of production.

LOBBY DISPLAY:—Eight 11 x 14 photos and the title card, one 22 x 28 of scene, one 22 x 28 of star.

HELPS FOR DISPLAY ADVERTISING INCLUDE:—One three-column, one two-column and one single-column layouts.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Mary Miles Minter, the dainty American favorite will be the star at the ——— theatre beginning ——— of ——— week for a period of ——— days. Miss Minter's latest picture is entitled "Rosemary Climbs the Heights" and is a pretty love story combined with an engrossing murder mystery. It was written for her by Bernard McConville, one of the foremost screen writers of the day. Mr. McConville served a valuable apprenticeship with the old Fine Arts Company under the direction of D. W. Griffith and while with that company wrote a number of successful photoplays. Recently his work has been appearing under a number of brands and "Rosemary Climbs the Heights" is one of the most skillful stories he has yet constructed.

Miss Minter appears to attractive advantage as Rosemary, the girl who goes to the city and is embarked on a successful career as an artist when she becomes the innocent victim of misguided justice. There is a murder in the same apartment house as that in which Rosemary resides and through a series of coincidences that make her appear guilty beyond a doubt, she is arrested and brought to trial. It is only at the last moment that the confession of a witness of the murder frees Rosemary. She returns to the pursuit of her career and the man she loves, a musician.

The supporting cast is of the usual high order always noticeable in pictures bearing the American brand. Alan Forrest, Margaret Shelby, the star's sister, Charlotte Mineau, George Periolat and Carl Stockdale are among the prominent screen players who assume roles of importance. Lloyd Ingraham, a capable and versatile director, was in charge of the production which bears finish and polish in every department.

THE STORY

Rosemary van Voort, daughter of an old resident of lower New York state, has a talent for wood carving. One day she encounters a party of artists from the city on an outing in the forests near her home. Ricardo Fitzmaurice is the first to realize that her work shows talent and the members of the party suggest that she come to New York to pursue her art. As her father is growing feeble, Rosemary agrees. In the city her work soon attracts attention and she begins to earn money. Ricardo, loving her, works with fervor on his opera that he too may be a success and worthy of her love.

Ricardo is loved by Mme. Fedoreska, a Russian. When she realizes that Ricardo has no love for her she is furious. This she discovers at a masque ball when Ricardo monopolizes all of Rosemary's dances. When the Russian woman returns to her apartment she receives a shock. Her husband, whom she had been instrumental in sending to Siberia, is there with their son. There is a heated argument, resulting in a tragedy. Mme. Fedoreska lies dead. Her husband and son are no where to be found.

Rosemary, who occupies a room in the same house, is accused of the crime because her pistol is found beside the dead body. Things look black, indeed, at the trial, for there is no bit of evidence on which she can build her plea of innocence. She relates the hurried visit of a Russian boy to her on the night of the murder; blubbering and crying, and then his disappearance. When the case seems hopeless the boy enters a police station and tells of the manner in which his father shot Mme. Fedoreska and how she stabbed him. The man had died later.

Thus is Rosemary freed. Prosperity and a happy future loom before her and Ricardo, the man she loves.

CATCH LINES

Mary Miles Minter in her latest and most beautiful American photoplay.

A story of Bohemian life in New York City.

An innocent girl accused of a foul murder—every bit of evidence points against her—her acquital by the merest turn of chance.

Written by Bernard McConville who fits stars with pictures as a tailor does his customers with clothes.

An innocent artist becomes entangled in a Russian family squabble that ends in tragedy.

Bearing the usual polish that is a happy conventionality with the case of every American production.

A story of life in the artists' quarters of New York City—one of the most attractive sections of the metropolis.

Plan Book Help
Takes All the Worry Off
Your Own Shoulders

Bank On It



Scene from "Rosemary Climbs the Heights"

"PRIVATE PEAT"—ARTCRAFT

Faithful Treatment of a Famous Book Should Put This Over.

IN exploiting this picture you will be compelled to lay stress on the patriotic nature of the theme more than on the production's quality. Another good point that is natural for you to bring out will be the fact that the production has been based on the well known war book and that Private Peat himself, the author of the book and a very young fellow, takes the leading part. In doing so you will probably give much better satisfaction, as the impression your patrons will get will be that they are seeing things as they actually happened.

The plot has been constructed in the form of a narrative. In plain words, the hero tells, in the first person, how things occurred.

Almost half of the picture, at the beginning, has been wasted in tiresome details, the kind one sees in News Weeklies. For instance, there are scenes of his first application for enlistment and rejection, as not coming up to the requirements; his second and successful application; views of his training at camp in the different stages. Not until the end of the fourth reel does any real action begin. Then we see some interesting and somewhat thrilling trench fighting at night which is spectacular.

The story also deals with the brutality of the Germans in Belgium. Scenes of the shooting of civilians, a fact proven authentically, are shown together with news of the manner in which civilians were used in screening the German troops to prevent their being fired at.—Released Oct. 13 (Special).—*P. S. Harrison.*

THE CAST

Private Peat.....Harold R. Peat
Mary, later Mrs. Peat.....Miriam Fouche
Old Bill, the Blacksmith.....William T. Sorelle
From the book, "Private Peat," by Harold R. Peat. Published by Bobbs-Merrill Company.
Scenario by Charles Whittaker.
Directed by Edward Jose.

SUGGESTIONS

Harold Peat's book, "Private Peat," published by the Bobbs-Merrill Company, has a record as one of the best sellers produced by the war. As a consequence the prominent display of the name in all advertising will do more good than any number of ballyhoos or wild lobby displays. You might, however, be able to secure some trench trophies for your lobby during the run of the feature. These always attract attention wherever displayed.

The picture offers the usual book store stunt, but we are inclined to believe that the book dealer will be rather independent if you come to him on the "Private Peat" proposition. You might, however, arrange to sell copies of the book in your lobby, while the display of books previously referred to in these pages is not an idea to be overlooked. Simply obtain two or three copies, and open them to various exciting passages in the story. These in your glass enclosed frames will attract interest.

AD TALK

Harold R. Peat, the Canadian citizen who was one of the first to become a soldier in the cause of civilization will be the featured attraction at the ———— theatre on ———— of ———— week, when the film version of his book bearing the title of "Private Peat," will be shown for the first time in this city. "Private Peat" is a Paramount-Artcraft special attraction, and its contents give ample proof of the cause for which it was raised to such a position of importance on this program of excellent pictures. No more inspiring story of the war has been turned out on the films than this which contains not one line of fiction, but true and glorious facts.

For the benefit of American audiences, Private Peat in the picture becomes a soldier in the ranks of the American army, but otherwise the events of his book are set down exactly as written. It is engrossing, indeed, to follow the incidents which led to his enlistment. At the outbreak of the war he seeks to enlist several times, but the doctors refuse him—because his chest expansion is too small. But Peat is not to be refused on such grounds. And at length, desperate, he invents two brothers killed in France and a mother and sister destitute somewhere on invaded territory. He is good at telling stories for the recruiting officers forget his small chest and over he goes.

Peat's experiences at the front are told in detail on the screen. They are experiences that a million other soldiers have gone through, and each one's career at the front if told on the films would probably make just as interesting seeing as Private Peat's. But it is not given for them all to set down their experiences. So see Peat's. Your own boy's letter will appear twice as interesting if you take this peep into trench life.

THE STORY

Peat, a young man who is alone in the world, works in the store of Abner Cobb in a small American village. At the outbreak of the war he attempts to enlist, but is successively turned down with each trial, because of insufficient chest expansion. He communicates this information to his sweetheart, Mary, the village school teacher, and the two are despondent about it. That night Peat reads in the newspaper of the devastation of Belgium and Northern France, and when he retires for the night he cannot put the thought from his mind. He dreams of his own village under German invasion, of atrocities common on European soil enacted again in his free land, and in the morning he awakes with a start.

And Peat with this dream still running through his mind makes a last trial at the recruiting office. He invents two brothers killed in France, and a mother and sister homeless somewhere on invaded soil. And, as a result, he is accepted, insufficient chest expansion and all.

Then comes the training, the trip across, the short period back of the lines, the order to move to the front, and, at last, the supreme moment, "Over the top." The charge is successful, and the force of which Peat is a member, take a village formerly held by the Germans. But ammunition runs low, and volunteers are asked to return to the munition dump for more. Peat is one of the volunteers, and returning from the perilous mission is shot through the lungs. The dressing station to which he is conveyed after two days' lying in the open is bombed by Germans notwithstanding the Red Cross flag, but Peat escapes injury this time.

At the base hospital he recovers quickly, but is discharged, honorably from the army. Mary greets him, and before he returns to the United States he makes her his wife.

ADVERTISING AIDS

PAPER:—Two one-sheets; two three-sheets; one six, one rotrogravure one-sheet and one 24-sheet stand. This paper is some of the best issued by Paramount-Artcraft. The title is prominently displayed on all the paper, and the scenes selected indicate the grim humor of war more than the tragic side. The first one-sheet is a portrait of Peat, the second shows him in a "closeup" at mess. There is an excellent three showing a soldier with bayonet in foreground, while in the background is barbed wire and bursting shells—the soldier smiles. The other three shows one soldier assisting another who is wounded. The six is light, again showing soldier prodding the last of a line of German prisoners with his bayonet. The twenty-four is a trench scene.

PHOTOS:—The usual line of photos for lobby display are provided on this feature, and include eight 8 x 10 black and white; eight 11 x 14 sepia; one 22 x 28 sepia, and the 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column and two three-column. These show poses of Peat and interesting scenes from production.

ADVERTISING LAYOUTS (MATS):—These are furnished in the one, two and three-column sizes as on all Paramounts.

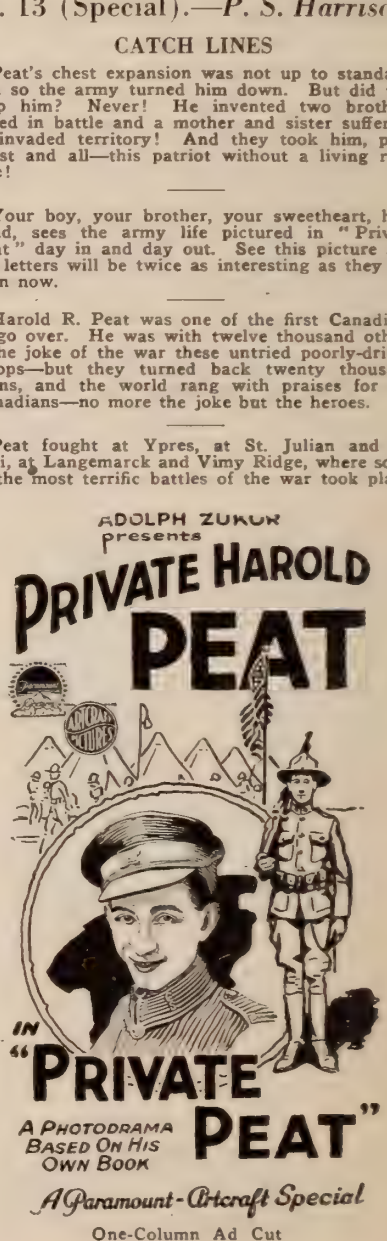
CATCH LINES

Peat's chest expansion was not up to standard, and so the army turned him down. But did this stop him? Never! He invented two brothers killed in battle and a mother and sister suffering in invaded territory! And they took him, poor chest and all—this patriot without a living relative!

Your boy, your brother, your sweetheart, husband, sees the army life pictured in "Private Peat" day in and day out. See this picture and his letters will be twice as interesting as they are even now.

Harold R. Peat was one of the first Canadians to go over. He was with twelve thousand others—the joke of the war these untried poorly-drilled troops—but they turned back twenty thousand Huns, and the world rang with praises for the Canadians—no more the joke but the heroes.

Peat fought at Ypres, at St. Julian and St. Eloi, at Langemarck and Vimy Ridge, where some of the most terrific battles of the war took place.



One-Column Ad Cut

"THIRTY A WEEK"—GOLDWYN

"Give Tom Moore More Stories Like This," Says Harrison

THERE is no reason in the world why Tom Moore should not create a steady following that will go to see him whether it rains or shines. He has the appearance and ability, and is seconded ably by the young lady playing opposite him. But he must be furnished with stories of the same excellence as this one is, presenting him as a thing human.

The plot of this picture is simply an every day occurrence, such as you have seen in real life yourself or read in newspapers. Not one point in it is exaggerated. *He* is a chauffeur, *she* the daughter of his wealthy boss. Although engaged to another, a weakling, the heroine is in love with the chauffeur and they marry. Papa is angry and wants to bring about a divorce but without success. Due to a misunderstanding the couple become estranged, but when the father finds out his son-in-law is a real man, a reconciliation is brought about and everybody is happy.

There is light comedy and romance in the first part of the picture. The balance contains splendid dramatic values. The estrangement is pathetic, while the reconciliation is correspondingly productive of joyfulness. The sight of a son showing boundless love to his mother brings lots of sympathy to the hero. Grace Henderson, as the mother, looks very much like one.

This attraction should please everybody. It is clean and offers a wholesome entertainment.—*P. S. Harrison.*

THE CAST

Dan Murray.....TOM MOORE
Barbara Wright.....Tallulah Bankhead
Mr. Wright.....Alec B. Francis
Mrs. Wright.....Brenda Fowler
Freddy Ruyter.....Warburton Gamble
Mrs. Murray.....Grace Henderson
Minnie Molloy.....Ruth Elder
By Thompson Buchanan.
Directed by Harry Beaumont.
Photographed by George Webber.

ADVERTISING AIDS

PAPER:—There are ones, threes and sixes on this production, as well as the stock twenty-four-sheet.

LOBBY DISPLAY:—Scene stills come in the regulation sizes: 8 x 10, 11 x 14 and 22 x 28; all attractively colored.

ADVERTISING CUTS:—These are supplied in one and two-column sizes, contain selected scenes from the production and are attractively lettered.

TEXT CUTS:—There are two one-column cuts of Moore and one two-column. There are also two two-column scene cuts and a one-column of Moore and Miss Bankhead.

MUSIC CUE SHEET and current and coming slides also procurable at all Goldwyn exchanges.

AD TALK

Tom Moore, who made such a hit with patrons of the ——— theatre in his first starring picture, "Just for Tonight," returns to the house on ——— of ——— week in "Thirty a Week," a romantic comedy-drama of the first class. While the previous picture met with approval on all sides it is not stretching the point to say that the present one is superior to it in many ways. It is based on the popular play of the same name by Thompson Buchanan, an experienced author. Certainly Mr. Buchanan's comedy sense showed itself well in the writing of "Thirty a Week." Sparkling originality marks almost every passage of consequence in the picture and with Mr. Moore as the chief player they appear in a particularly attractive light.

The star is cast as Dan Murray, a chauffeur who loves and is loved by his employer's daughter, Barbara Wright. Barbara thinks Dan much superior to the average man she meets in her own set. He is a gentleman, keen and good looking. Barbara doesn't ask for more. But how to get Dan is a question, as he realizes the difference in their positions and hesitates to propose. So finally Barbara hits upon a plan to make him speak the magic words. While out riding, the car breaks down and Dan seeks the cause of the trouble. He is so engrossed in his seeking that he doesn't notice Barbara removing one of the vital plugs of the engine. So when the car won't go there is nothing to do but to stay out all night as they are far from shelter. Moved by the magic of the moonlight Dan proposes and the next day Mr. Wright hears of a marriage that doesn't please him at all—.

But we aren't going to tell you all the happy story here. Mr. Moore, aided by Tallulah Bankhead and Alec Francis, do it much better on the screen.

THE STORY

Dan Murray is only a chauffeur but he is a thorough-going gentleman and good looking—and this is exactly the sort of a fellow that Barbara Wright wants for a husband. Barbara, however, has the misfortune to be the daughter of Dan's very rich employer and while she is well aware of that fact that Dan loves her equally as well as she loves him, she is also well aware of the fact that he will not speak his love because of the gulf that money throws between them. So Barbara resorts to strategy. While she is out motoring a long-awaited motor trouble causes Dan to get out and get under and while he is thus occupied Barbara removes a very important part of the engine. And the darned thing just refuses to move after that.

And then night comes on and at first Dan is quite petrified but it is much easier to speak of love at night when there is a nice moonlight and Dan just can't control himself. He speaks. Barbara nods. Elopement. Marriage. Result: a furious Mr. Wright insisting that the whole thing shall be annulled. But Barbara and Dan are not to be so frightened. They set up house keeping and make an attempt to get along—but it's hard, for Mr. Wright causes Dan's discharge from several positions.

At last, an old friend offers Dan the chance to drive his car in a race and Dan brings her in third and wins five hundred dollars. This, in the very goodness of his heart, he turns over to Minnie Malloy, a friend of his family's whose husband needs to be taken West. Barbara's rejected suitor sees this and reports to her. Unhappy, she returns to her home. Dan is offered a large sum by the family lawyer to permit the marriage to be annulled, but he refuses and the lawyer learns the truth. When Wright hears of this he immediately sends for Dan and offers him his hand. His generosity has touched the old gentleman's heart. And as for Barbara!

CATCH LINES

Tom Moore, Goldwyn's new star in his second picture—a lively, romantic comedy-drama in which he receives excellent support from pretty Tallulah Bankhead and sterling Alec Francis.

Barbara Wright knew that Dan, her chauffeur, loved her and at the same time knew that he wouldn't propose. So naughty Barbara fixed it so that he was forced to stay out all night with her—then he just had to speak the words.

Exceeding in the elements of romance and comedy even the previous Tom Moore picture, "Just for Tonight."

How much does it take for a chauffeur to support a millionaire's daughter as his wife? More than "Thirty a Week?" See Goldwyn's latest and find out.

Tom Moore—a star who relies on neither guns nor clothes, neither patent leather hair nor stunts to put his work over. All Tom needs is Tom.

SUGGESTIONS

Many exhibitors are finding that comedy-dramas are gaining in popularity with each day and many have also discovered that Tom Moore is one of the most popular stars in this type of production. "Thirty a Week" is his second starring vehicle and should not be overlooked because of the above mentioned reasons. Play it up as a romantic comedy enacted by attractive players and feature Moore heavily. Along with this there is the good, snappy titles that should prove an added attraction.

MANUFACTURERS' ADS

Manufacturer's advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS October 19 issue, page 2473; October 12 issue, pages 2278 and 2279.



One-Column Scene Cut at Goldwyn Exchanges

"THE FORBIDDEN CITY"—SELECT

One of Norma Talmadge's Best—A Correction

IN the extensive review, published in the advance section of October 19th issue, on page 2607, it was stated that it wsan't clear whether the hero and the heroine, in the first section of the picture, are married or not, thus leaving the standing of the child uncertain. This department has been informed since by the producers that there is a marriage scene shown, which was cut out by the management of the theatre, with other scenes, in order to reduce it to the proper length for their requirements. The picture will reach the exchanges throughout the country complete. This naturally eliminates any trace of suggestiveness.

The attraction may well be considered one of the best Norma Talmadge subjects released. It possesses all the elements that go to make a picture pleasing. It combines art and entertainment.

The interior setting used may rightly be classed as marvelous, which, combined with the splendid portrayal of the Mandarin and other Chinese characters, produce a Chinese atmosphere that is real.

It is a clean attraction and the kind that should please almost everybody.—Length. 6½ reels.—*P. S. Harrison.*

THE CAST

Mandarin.....Michael Rayle
Wong Li.....A. E. Warren
San San, his daughter....NORMA TALMADGE
John Worden, U. S. Consulate Secretary
Thomas Meighan
The Chinese Emperor.....L. Rogers Lytton
Toy, daughter of John Worden and San San
NORMA TALMADGE
Lieut. Philip Halbert, U. S. A.....Reid Hamilton
By George Scarborough.
Scenario by Mary Murillo.
Directed by Sidney A. Franklin.
Photographed by Edward Wynard.

ADVERTISING AIDS

PAPER:—One one-sheet (scene of production), one one-sheet (star, special for this production), two three-sheets (one of scene and the other of star), one six-sheet (scene), one twenty-four-sheet (scene).
CUTS (ELECTROS):—Two one-column, two two-column, one three-column; all these of production. Star cuts are furnished in one-half, one and two-column sizes. These are new cuts containing different poses of the star.
LOBBY DISPLAY:—Nine 8 x 10 black and white scenes and title card, seven 11 x 14 colored scenes and title card, two 22 x 28 horizontal "flats" colored, one 22 x 28 star portrait colored (stock).
SLIDE, MUSIC CUE SHEET.

AD TALK

Norma Talmadge comes to the ——— theatre on ——— of ——— week in her latest Select photoplay, "The Forbidden City," for a stay of ——— days. This feature is one of the most pretentious ever undertaken by Miss Talmadge both in the way of setting and dramatic situations. It was written for her by George Scarborough, noted playwright, and the star is first seen as San San, daughter of a Chinese mandarin. Thus it is a new Norma Talmadge that appears before us. Slant-eyed, pig-tailed and clad in the rich silken costumes of the more prosperous Chinese women, she makes a striking appearance.

As this character the actress meets and falls in love with John Worden, secretary of the United States consulate. But her father has other plans for her. In order to reinstate himself in the good graces of the emperor he plans to give his daughter into the royal harem. And during Worden's absence little San San is conducted before the emperor. He is immensely pleased with her but when it is discovered that she has a baby, the emperor's wrath knows no bounds. As a result San San meets death in the Hall of Spears.

However, the romance of her daughter, Toy, and a member of the United States Army at Manila comes as a happy conclusion to this story. Miss Talmadge does splendid emotional work in both the roles. She is generally admitted to be the best of all actresses on the screen today. Her creative imagination apparently has no bounds and her work is always marked by sincerity and true feeling. Thomas Meighan is seen as Worden while the other parts are excellently taken.

S. A. Franklin, the director, has spared no pains nor expense on the settings of the production. The atmosphere is remarkable for its realism while the presence of some real Chinese in the east adds color to the production.

THE STORY

San, San, daughter of a Chinese mandarin, loves John Worden, secretary of the U. S. Consulate. The mandarin, however, has other plans for her. In order to reinstate himself in the good graces of his Emperor he plans to give San San into the harem. And while Worden is away in another part of the empire on business, he takes her before the ruler. The emperor is greatly attacted by San San but on discovering that she is a mother his rage knows no bounds. He craftily conceals his true feelings from San San, however, and tells her that she may go on her way. Overjoyed, she starts to leave through a long hall hung with heavy tapestries. And she never reaches the other end for the emperor's soldiers thrust their spears through the curtains and little San San falls dead.

Years later, Toy, her daughter, escapes from China to Manila where she serves in the Red Cross hospital there. She meets and falls in love with Lieutenant Halbert. Halbert's guardian is none other than John Worden, now the United States consul at Manila. When he learns of the marriage contemplated by Halbert he forbids it and sends him away on a diplomatic mission. Later he is taken seriously ill and Toy nurses him back to health. It is then that Worden discovers that Toy is his own child, and, recalling the tragedy of his own early life, he changes his mind and gives Halbert permission to marry the girl of his heart.

SUGGESTIONS

You can safely go the limit on this picture for it is one of the most pretentious subjects in which Norma Talmadge has appeared. Do not be afraid to use superlatives in your advertising. Let it be known that the star assumes the role of a Chinese girl and also of her half-caste daughter. There are some excellent cuts of the star in her Oriental makeup and costume that will help make attractive newspaper stories and advertisements.

If an appropriate atmosphere is desired for the lobby and theatre, anything suggesting the far East would be desirable. If you have a large stage you might burn incense, just a small amount during the opening of the picture. The lobby could be used for decorations of anything Chinese that you might be able to secure for the presentation.

The Select press book on this subject is complete and contains two exceedingly well written feature articles that newspapers with photoplay departments should be glad to make use of.

CATCH LINES

"The Forbidden City"—an absorbing tale of the customs of the emperor's court at Pekin and a beautiful romance that lived through two generations.

Norma Talmadge is seen as the daughter of a Chinese mandarin, a role which she takes with the same sincerity and emotional depth that makes

(Continued on page 2714)



One and Two-Column Cuts in Attractive Style Also Furnished

"SECRET STRINGS"—METRO

Crook Story That Should Not Fail to Please—Interesting Plot

TO begin with, this is a crook subject. It is the first big factor in favor of it, as pictures based on themes of this character never fail to please. Then follows an interesting and sensible story, directed in an intelligent way. To cap the climax, it has an ending that, in the short space of no more than four minutes actual time, takes so many clever and surprising twists, that you really don't know how it is going to end, until the word End is flashed on the screen.

For instance, when the crook, the husband of the heroine, administers the narcotic to the supposed victims, they go to sleep. The gang gets the jewels and are about ready to make their get-away, when the maid turns the tables on the butler and has him handcuffed. She then tells him she had quietly removed the coffee containing the drug. At the same time the supposed drugged Mr. and Mrs. Giles open their eyes and get busy. They arrest all the gang and disclose to them the fact that they are detectives. The crook husband then is ordered to stretch his hands for handcuffing. While doing so, however, he grabs the pistol from the hands of the Giles's nephew and holds up the detectives. You surely think he will succeed in helping his pals get away, but is shot and killed. Don't you think the events, succeeding each other, are exciting?

Miss Tell's acting is splendid; so is that of the supporting cast. The picture should have a universal appeal. It is clean.—Released Oct. 7.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Janet Newell.....Olive Tell
Raoul Newell, her husband.....William J. Kelly
Hugh Maxwell.....Hugh Thompson
Richard de Giles.....John Daly Murphy
Mrs. de Giles.....Marie Wainwright
Ross.....Hugh Jeffrey
Williams.....Bert Tuey
Benjamin Moraud.....John A. Smiley
Katia.....Barbara Winthrop
Detective.....Edward Lawrence

Story by Kate Jordan in Ainslee's Magazine.
Scenario by June Mathis.
Directed by John Ince.
Photographed by Frank Williams.
Produced under supervision of Maxwell Karger.

CATCH LINES

Olive Tell, the beautiful Metro favorite, in one of the fastest moving crook plays ever screened.

Adapted from a story in Ainslee's Magazine by Kate Jordan, one of America's foremost writers of fiction.

A splendid star, supported by a splendid cast in a skillful production of a fascinating crook story.

There are more exciting situations in "Secret Strings" than there are in half a dozen spy plays.

AD TALK

The famous beauty of the screen and stage, Olive Tell, is to be seen on the screen of the ——— theatre on ——— of ——— week in her latest Metro feature, "Secret Strings." "Secret Strings" was adapted from a story by Kate Jordon that appeared only recently in Ainslee's Magazine and it makes one of the most exciting crook plays of the season. Plot and counterplot run rife throughout the five reels; there is, indeed, not a moment when the suspense is not at the highest tension. Miss Tell handles her part beautifully and her fascinating appearance is one of the high lights of the production.

The story concerns the efforts of a gang of crooks to rob an exceedingly valuable collection of jewels from a Long Island home. To this end the leader of the gang, Raoul, places his wife, Janet, in the house as maid. Janet is unaware of the real reason for her presence there. Raoul has told her that the owners of the house have robbed an innocent friend of papers giving him title to South American property. As a consequence she believes she is serving the cause of justice by entering the house. It is not long, however, before she discovers the true mission of her husband. But he forces her to stay on, threatening to tell the man she loves, Hugh Maxwell, that she is married to him, unless she accede to his demands.

The climax of this exciting story comes when the residents of the house reveal themselves as detectives, well aware of Raoul's reason for being in the house. In an attempt to escape he is shot and so Janet is left free to marry Hugh. William J. Kelly, Hugh Thompson, Marie Wainwright and John Daly Murphy are seen in Miss Tell's support.

THE STORY

Janet Newell is married to Raoul, a crook. When she discovers this she leaves his home and endeavors to make her own living by painting. She is not very successful, however, and when her husband comes to her with what appears to be an honest proposition she turns an ear. It appears, according to Raoul, that a Mr. and Mrs. de Giles of Long Island have stolen papers rightfully belonging to Langstreet, giving him title to property in South America. By producing the supposed Langstreet, ill with fever, Raoul convinces Janet that she will be serving the cause of justice if she enter the household of the de Giles and locate the papers.

Janet accepts the position of maid in the Long Island home. A guest at the house is Hugh Maxwell, the de Giles' nephew. He and Janet soon fall in love and because the wife is thoroughly ashamed of her husband she does not speak of her marriage. Soon Raoul appears at the house and introduces himself as Langstreet. It is then that Janet discovers the duplicity of her husband. She plans telling the de Giles the whole scheme but Raoul silences her by the mention of Maxwell. It is Raoul's plan to rob the de Giles' residence of the famous collection of jewels.

The butler of the house is in his employ and on the appointed evening he drugs the de Giles' coffee. With Raoul he then commences to rifle the safe but when they believe their coupe complete, the de Giles suddenly appear, not as old people, but without their disguise. They prove to be famous detectives, all the time on the trail of the crooks. Raoul attempts to make a break for liberty and is shot and killed by one of the detectives. Thus is Janet left free to marry the man she loves.

SUGGESTIONS

If your audience has favored the crook play in the past make this the dominating note in your advertising, for "Secret Strings" is one of the best of this sort. Olive Tell is a star well known on the stage and her previous appearances in Metro pictures have created for her quite a following. The story originally appeared in Ainslee's Magazine under Kate Jordan's name. She is a well known author, many of her works having been adapted to the screen.

ADVERTISING AIDS

PAPER:—Colored posters include two styles of one, three and six-sheets, with star prominently displayed in either portrait or scenes.
LOBBY DISPLAY:—The usual lobby display provided on all Metro releases may be obtained on this subject. Photos are 8 x 10 in sepia; 11 x 14 in sepia and 22 x 28 of star. Title and synopsis cards are supplied to complete this display.
ADVERTISING CUTS AND MATS:—One and two-column star cuts are procurable at Metro exchanges.
SLIDES AND MUSIC CUE SHEET.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS October 12 issue, page 2319.

"THE KAISER'S FINISH"

(Continued from page 2704)

A Two-Column Cut of Star Also Provided shown on this page). The solid black background serves to attract attention no matter what position given the cut on the advertising pages. These cuts contain such good catch lines as "The biggest news story of the twentieth century will be headed the "Kaiser's Finish."
LOBBY DISPLAY:—Photographs are furnished in the standard sizes. They are 8 x 10 in black and white; 8 x 10 in sepia; 11 x 14 in sepia and, and 22 x 28 in color.
Other accessories provided on this production include two varieties of slides, a two-color herald, one broadside and a complete press sheet containing an assortment of newspaper stories.



OLIVE TELL.

"A DAUGHTER OF THE OLD SOUTH"—PARAMOUNT

A Well Produced Tale of "The Wronged Girl"

THE theme upon which this production has been based is of the questionable type. However, it will entertain those who don't mind this sort of photoplays, as it has been done well. The construction of the plot is intelligent and calculated to hold the interest throughout. It also contains several heart appealing situations.

The story presents the heroine as a Spanish girl of the South, reared according to the most inflexible formalities of her race. She is betrothed to a Spanish gentleman, but does not love him. During a visit to the church, she meets a novelist and they fall in love. They have several secret meetings in one of which he takes advantage of her.

Later the novelist meets an old sweetheart with whom he is estranged and they renew their friendship. He thus casts the heroine aside. The latter visits the *other* woman and divulges to her what their relations have been, but as she will not believe her, the heroine offers to prove it. Thereupon she invites the villain to dinner that evening, placing the *other* woman behind the curtain. The heroine then makes the novelist believe she has poisoned him, but that she still has it in her power to save his life provided he will consent to marry her. Horror-stricken, he agrees. She then calls the *other* woman and tells her she now can have him and that the poison is nothing but plain water.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Dolores.....Pauline Frederick
Pedro, a Spaniard.....Pedro De Cordoba
Lillian Hetherington.....Vera Beresford
Dolores' Grandmother.....Mrs. T. Randolph
Richard Ferris.....Rex McDougall
Housekeeper.....Myra Brooks
Mr. Hetherington.....J. P. Laffey

Authors: Alicia Ramsey and Rudolph de Cordova.

Adapted by Margaret Turnbull.

Directed by Emile Chautard.

ADVERTISING AIDS

PAPER:—Two one-sheets, two three-sheets, one six-sheet, rotogravure one-sheet and twenty-four-sheet. One one, the six and the twenty-four are poses of Miss Frederick, the others are scenes from the production.

LOBBY DISPLAY:—Eight 8 x 10 black and white, eight 11 x 14 sepia, one 22 x 28 sepia as well as 8 x 10 photos of star.

CUTS AND MATS ON PRODUCTION:—Five one-column, three two-column, two three-column. These include poses of star in character and scenes from production.

CUTS AND MATS ON STAR (STOCK):—Five one-column, three two-column, two three-column.

SERIES OF ADVERTISING LAYOUTS (MATS):—These in one, two and three-column sizes dressed in the usual Paramount style.

SLIDE AND MUSIC CUE SHEET.

AD TALK

Pauline Frederick, one of the most brilliant emotional artists of the screen will be seen in her latest Paramount feature, "A Daughter of the Old South," at the ———— theatre on ———— of ———— week. This picture is based on a story by Alicia Ramsey and Rudolph de Cordova, popular magazine writers. While the story was not written for Miss Frederick in the first place, the producers realized as soon as it was published that it was the ideal vehicle for the star. It offers her the role of a Creole girl of the Old South, passionate in love and passionate in hate. The story of the manner in which a novelist won her love and then tossed it aside, of the manner in which she sought her revenge and of how finally she found true love with the man she first scorned, makes a piece of screen entertainment well worthy a visit to the ———— theatre.

Miss Frederick plays her role brilliantly and appears to unusually stunning advantage. Her support too is excellent from principal players down to the merely incidental characters, including as it does, Pedro de Cordoba, Rex McDougall, Vera Beresford, daughter of the famous Kitty Gordon, J. P. Laffey, Mrs. T. Randolph and Myra Brooks. Emile Chautard, the director, has produced the picture in excellent taste. He is a man of unusual talent and ability and one never is able to detect a false note in any of the pictures in which he has his hand.

THE STORY

Dolores, a beautiful Creole girl, is betrothed by her mother to Pedro, a wealthy Spaniard. Dolores does not know her heart and when Pedro departs on business to South America, she pines under the monotony of her existence. One day in the church she prays that a lover be sent her and, as if in answer to her supplication, there appears Richard Ferris, a novelist. He is immediately attracted by the dark beauty of the Creole girl and forgets all about his vows of love to Lillian Hetherington, an heiress of New York. He rents a cottage near Dolores' home and the two spend many delightful hours together.

When Pedro returns Dolores is cold toward him and asks her mother to postpone her wedding day. Ferris finds in Dolores a wonderful type for the heroine of his new novel and allows no thoughts of Lillian to interfere with his new love until that lady, herself, appears on the scene. Then the fickle man turns back to her and neglects Dolores. Dolores sees Ferris with Lillian and overhears him telling her of his love. She plans a revenge.

She invites Lillian to secret herself in Ferris's cottage that night. Dolores, arrayed in a rich costume, completely fascinates Ferris for the second time. When he is not looking, Dolores pours the contents of a vial marked "poison" into his glass. He drinks, and with a cry of triumph Dolores shows him the vial. In a frenzy he begs her to save him and this she agrees to do providing he will marry her. He frantically signifies his willingness and it is then that Dolores tells him that the vial contains only pure water. She draws aside the curtains and reveals Lillian, who spurns him.

Dolores, despondent, seeks to drown herself but Pedro, willing to forgive and forget, saves her. She realizes his true worth and accepts him.

CATCH LINES

Pauline Frederick, the brilliant emotional actress, in the best role of her recent career.

The story of Dolores, a Creole girl—her love and her hate—the tragedy and the happiness of her life.

Because her lover proved faithless, Dolores made him believe she had poisoned him—the wretched man promised to marry her if she would but cure him. With a laugh of triumph, Dolores admitted that no poison had ever touched his lips while she drew aside the curtains and showed him the girl to whom he was engaged.

A splendid cast appears in support of Miss Frederick, headed by such well-known players as Pedro de Cordoba and Rex McDougall.

"THE FORBIDDEN CITY"

(Continued from page 2712)

each one of her performances an exceptional delight.

San San, because she loved an American, felt the full force of the emperor's wrath. The monarch pretended to sympathize with her and told her that she might leave his court and follow the man she loved. The exit led through a long heavily curtained passage way. On either side were the emperor's soldiers, ready at a moment's notice to send their spears through San San's body. And San San innocently and trustingly entered the passage way.

A production rich in atmosphere, in setting and in dramatic situations.

Miss Talmadge is generally considered the first emotional actress of the screen. See her work in "The Forbidden City," in which she assumes a dual role and be convinced.

A tale of the far East filled with romance and the thrills of the unknown.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 5 issue, Pages 2106, 2107.



ADOLPH ZUKOR presents
PAULINE FREDERICK
IN
"A Daughter of the Old South"
A Paramount Picture

There Are Two and Three-Column Ad Cuts Dressed in Similar Style

"THE PRETENDER"—TRIANGLE

Desmond Gives Satisfaction in a Western Role

WHILE Roy Stewart was spending his vacation, Cliff Smith, his director, undertook temporarily to place William Desmond in Western photoplays. The present picture is one of them, and I can assure you that it will give excellent satisfaction, because it is based on a well constructed story and has been produced well. The hero is given the human part, therefore he attracts the sympathy.

In the story, in order to hold down a job for a teacher who is injured by a fall from a horse, the hero assumes his identity. You can imagine the comedy that is caused by the sight of a rough looking individual, who, judging from his appearance, can handle the gun much easier than the pen, trying to teach school.

It is a clean picture and will appeal immensely to the lovers of the Western sort of photoplays.—Released Oct. 13.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Bob Baldwin.....Bill Desmond
Dolly Longstreet.....Ethel Fleming
Otheloe Actwell.....Gene Burr
Percival Longstreet.....Joseph Franz
Harold Whiteside.....C. E. Thurston
Seth Higgins.....Graham Pettie
Rev. Harold Upright.....Percy Challenger
Ezra Hoskish.....Walter Perkins
Hi Newsome.....Joe Singleton
By Alvin J. Neitz.
Directed by Cliff Smith.
Photographed by Steve Rounds.

CATCH LINES

There are few pictures that produce that fine feeling of warmth around the heart but "The Pretender" is one of these and Bill Desmond is one of the chief reasons for that feeling.

A comedy-drama wherein a cowboy who spells cat with a "k" takes the position of village school teacher to provide for the girl he loves.

Otheloe Actwell, head of a "ham" theatrical troupe thought to play bandit and rob the townsfolk of Freloe Beanos. But these people were too used to the real thing to let any actor get away with it. Mr. Actwell and his company thereupon landed in jail.

Bill Desmond is always ready with a smile and a joke even in the most trying circumstances—he will certainly amuse you in "The Pretender," his latest and best Triangle play.

Cowboy humor is the dryest in the world—but we guarantee that "The Pretender" will quench many a thirst for a laugh. Bill Desmond, the king-pin of smilers, won't let you scowl.

AD TALK

William Desmond, or to be more informal, as this actor prefers, Bill Desmond has turned to the western comedy-drama in "The Pretender," and the success he scores in this picture argues well for the amusement of the patrons of the ——— theatre when "The Pretender" is shown on ——— of ——— week. Bill has the role of a happy-go-lucky cowboy who refuses to take the new, tenderfoot boss of the ranch seriously. As a consequence he gets his walking papers which, in informal language again, means that he is fired.

On his way to the village Bill meets one Percival Longstreet, whose long suit does not happen to be riding horse-back. When Bill meets Percival he is lying prone on the ground quite severely injured from a few moments contact with a western pony. Percival is the new school teacher and, with tears in his eyes, he informs Bill that unless he gets the job his sister, Dolly, who is coming to live with him will starve. Now, naturally Bill is moved in the presence of tears and on learning the probable case of Dolly. And so even though he spells cat with the proverbial school boy's "k" and even though the only addition that Bill has ever done is counting heads of cattle, he figures that he might as well make a stab at the job of school teacher in Percival's place.

The situations, both humorous and thrilling, into which this venture of Bill's leads him, make five reels crammed with the most enjoyable action you have seen in many a day. Desmond appears to great advantage as the cowboy, always willing to take a chance, while Ethel Fleming makes a most pleasing Dolly. The picture was produced under the direction of Cliff Smith, the man who knows the comedy and the drama of the West as no other.

SUGGESTIONS

This is to be advertised as a western comedy-drama, and don't fail to let them know that Bill Desmond is the main exponent of the comedy. The plot, which concerns, among other things, a cowboy's efforts to teach the village school, offers a number of good advertising stunts that should be taken advantage of, providing the picture is played for any length of time. Your newspaper advertisements might be framed on the style of an announcement of a school opening. Something like this would be appropriate: "At the ——— theatre, William Desmond, 'The Pretender,' will conduct school for the townsfolk of ———. Beginning ——— from 11 A. M. until 10 P. M., he will be seen as our professor for ——— days."

This set in varying degrees of type sizes and styles will catch the eye better than the usual formal announcement. The title, name of star and theatre, should be featured as in every other advertisement. Try to get a little of the humor of the picture into your advertisements in whatever style you prepare them. Comedies and comedy-drama seem to be going better than ever these days, so don't overlook the possibilities "The Pretender" offers to create popular response.

ADVERTISING AIDS

PAPER:—There are one, three and six sheets available on this production as on all Triangles.

LOBBY DISPLAY:—11 x 14 photos in sepia are furnished, and also 22 x 28 in the same style. These may also be secured in attractive tints at a slight advance in price.

CUTS:—There are two one-column cuts (one of Desmond in dramatic scene, another of Desmond and leading woman) and a two-column cut containing good scene from production.

Slide and music cue sheet also procurable.

MANUFACTURERS' ADS

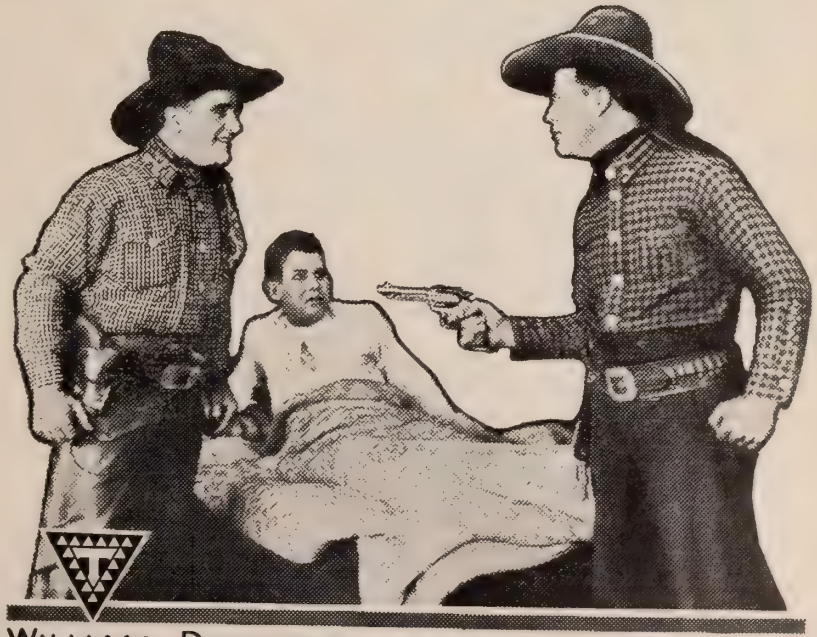
Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 12 issue, Page 2328.

THE STORY

Bob Baldwin, cowboy on the Diamond K ranch is fired by the tenderfoot manager owing to his happy-go-lucky, devil-may-care ways. On the way into town he comes upon Percival Longstreet who has been thrown from his horse, sustaining serious injuries. Percival is the new school teacher for the town of Freloe Beanos and he informs Bob that if he is unable to take the job, his sister, Dolly, who is coming to live with him, will starve. So Bob volunteers to run the school and takes Percival's papers that he may lay just claim to his new position.

On Dolly's arrival she agrees to see the thing through and it is not long before Bob discovers himself in love with his supposed sister. Bob is not a wonderful success at teaching school but he manages to discipline the kiddies and the authorities are pleased with him. But there is one Otheloe Actwell, manager of a ham theatrical troupe who persists in bothering Dolly. Bob interferes, with the result that Otheloe discovers that he is not really her sister. He has Bob brought up before the town authorities and is ultimately responsible for having him discharged from the position of school teacher.

(Continued on page 2716)



WILLIAM DESMOND IN SCENE FROM TRIANGLE PLAY "THE PRETENDER"

Scene Cut Procurable at Triangle Exchanges. There Are Also One-Column Cuts on This Production

"HUGON, THE MIGHTY"—BLUEBIRD

Salisbury Has Sympathetic Role in Northwest Story

YOU will find an extensive review of this attraction on page 2591, of October 19 issue. It is one of those pictures that will give splendid satisfaction. It is based on a good story, the beautiful scenery forming the background in most of the scenes adding to the entertainment.

The hero is introduced as a big-hearted French Canadian, who is always ready to sacrifice his individual interest to those of his people. He is ever willing to help them when in need.

He meets the heroine and falls in love with her, but although he has it in his power to carry her away against her will, he does not do so, but awaits until she recognizes the real man in him, falls in love and marries him.

Mr. Salisbury wins the sympathy of the spectator from the very beginning.

This offering should prove satisfactory even among the most critical audiences.—Length, 5 reels.—*P. S. Harrison.*

THE CAST

Hugon.....Monroe Salisbury
Marie.....Margery Bennett
Gabriel.....Antrim Short
Priest.....Thomas H. Pearse
Roque.....George Holt
Gabriel's Mother.....Mrs. Kernan

Story and Scenario by William E. Wing.
Directed by Rollin S. Sturgeon.

ADVERTISING AIDS

PAPER:—There are two one-sheets, one of which is a good portrait of Salisbury; two three-sheets and two six-sheets on this production. All paper is printed in the usual attractive style of Bluebird subjects. The colors are attractive, the lettering striking and the selected scenes most suitable for this type of reproduction.

LOBBY DISPLAY:—There are a selection of scene and star stills in the usual standard sizes suitable for framing. They make an attractive lobby display. A title card goes with each set of stills.

ADVERTISING LAYOUTS:—Scene cuts are provided on this production in one and two-column sizes as well as star cuts. These can be used in either the text or advertising columns of the newspaper.

Slides, music cue sheet, window card and press sheet are among the other accessories procurable at Bluebird exchanges.

MANUFACTURERS' ADS

Manufacturers' advertisements from which exhibitors can glean interesting information and advertising suggestions on this picture appeared in the MOTION PICTURE NEWS, October 19 issue, Page 2462.

AD TALK

Monroe Salisbury will be the star at the ———— theatre on ———— of ———— week in his latest Bluebird photoplay, "Hugon, the Mighty." The role of Hugon offered Mr. Salisbury a splendid opportunity for a powerful characterization, and with his ready grasp the actor has turned it into what is probably the strongest role of his career. Hugon is a man of the Northwest, who roams the mountain peaks, happy in his freedom and his might. There is only one disturbing influence in his life, that is a vague realization that there is a power even greater than he.

How he finds the solution of all his trouble in the love and faith of a young girl, and how she brings him to a realization of God, makes an ideal photoplay from the dramatic standpoint. The picture is laid in settings that correspond to its lofty theme admirably. The mountains of the Northwest are cast upon the screen in all their natural beauty and vastness, and there are times when "Hugon, the Mighty," appears as something of a representation of a Cathedral of the Almighty.

In scenic investiture the picture is easily comparable with some of the special scenics placed on the market. Its broad vistas of mountains and open places superbly photographed are worth the price of admission alone. Rollin S. Sturgeon has made a wonderful production. He handled this type of subject many a time, and oft while with the Vitagraph Company and his experience shows to excellent advantages in "Hugon, the Mighty," Margery Bennett, sister of Enid, the Ince star, is seen opposite Mr. Salisbury, while others are George Holt and Antrim Short.

THE STORY

Hugon, the Mighty, lives at the summit of a towering mountain in the north woods, and each day glories in his strength which surpasses that of any other man in the neighborhood. Hugon's only unhappiness is that he is possessed of a vague realization that there is another power, mightier even than he. This is driven home to him with force when he sees Marie, the new school teacher attacked by a surveyor, Roque. He starts to strangle the man to death for his impudence, but Marie bids him stop. Hugon cannot understand.

Because he loves Marie, Hugon attempts to make a man out of one of her admirers—young Gabriel. He takes him through the fastness of the mountains, over perilous crags and down into untrodden valleys. But Gabriel shows a yellow streak one day, and Hugon gives up this way of attempting to make Marie happy.

Roque makes a crooked survey of the country, and gives a warning to all people holding property within his lines to vacate by a certain date. Hugon refuses, and sets upon Roque and his followers, severely beating them. But in the fray he himself is hurt. His belief in his infallible strength begins to fail. A mere incident serves to bring out the truth of a Being greater than himself. Each morning as he passes a certain spot he destroys a spider-web. And yet each morning it is there again. He discovers that he cannot beat the spider by destroying his home, and incidentally he discovers that he is not a superman.

And so Hugon learns a faith, and, when that time comes, Marie accepts him as her husband.

CATCH LINES

Monroe Salisbury in his greatest characterization.

Hugon, the Mighty, feared neither man nor God until he met a slip of a girl who instilled in him a Faith in something higher than brute strength.

A magnificent photoplay laid in the wild mountains of the Northwest.

Directed by Rollin S. Sturgeon, the man responsible for a number of big outdoor pictures for the Vitagraph Company.

Monroe Salisbury makes the titular character one of the strongest that has ever faced motion picture camera.

Bluebird photoplays signify only the best—"Hugon, the Mighty," is the supreme picture of the great outdoors.

SUGGESTIONS

Monroe Salisbury's strong characterization and the beautiful scenes are the strongest points to boost in regard to this feature. Salisbury has risen to prominence rapidly of late owing to his numerous successful characterizations so you are safe in billing him as a proven star. For lobby and advertising decorations anything suggesting the Northwest is suitable. Stills should be used profusely, particularly if they are of the same high order as most Bluebird stills. Be sure to use those which indicate the outdoor type of the production, as these will undoubtedly be attractive to the passer-by.

"THE PRETENDER"

(Continued from page 2715)

However, by this time Percival is well enough to take his rightful place. The town authorities bring an attachment against Otheloe's troupe and for revenge he plans a holdup. But his amateur methods don't get him far, particularly when Bob gets on the job. The would-be holdup men land in jail and the townsfolk, in gratitude for the part Bob played in bringing them to justice, appoint him sheriff of Freloe Beanos. And the sheriff's first act of authority is the appointment of Dolly as his wife.



Beside the One-Column Cut Shown Above There is a Two-Column Scene Cut on This Production. These Cuts Are Suitable for Use in Either the Advertising or Text Pages of Newspapers or in Program Announcements

FOR IMMEDIATE SALE

BY THE ASSIGNEE

The Beautiful Plant of the

BALBOA FILM COMPANY

At Long Beach, California

Will sell the entire plant and its equipment, costing several hundred thousand dollars, or will consider offers for any part.

F. C. DE LANO, *Assignee*
728 Higgins Building
Los Angeles, California

What's Coming Off?—See Cromelin

THE addition of the Frederick Burlingham travel series and the placement in Argentine, Uruguay and Paraguay of a large list of American features, including "Not Guilty," "The Manx-Man," "The Question," "Whither Thou Goest," "The Struggle," "Man of Bronze" and the serial, "Perils of Our Girl Reporters." Gus Schlessinger made the big sale, which is accounted a record-breaker in the Inter-Ocean office.

President Paul H. Cromelin states that negotiations are now pending over the acquisition by Inter-Ocean of a special feature subject that has just played on Broadway successfully and a feature program that contains some of the most important American stars. The intimation comes significantly on the heels of the visit to these shores of John H. Taylor, managing director of London Inter-Ocean.

Another probability of the not far distant future is that a great English war feature of a novelty sort will shortly be shipped by London Inter-Ocean to New York Inter-Ocean for intensive American exploitation. Last but not least is the report, corroborated but lacking details, that the New York house will shortly change from the purchase of foreign rights of big films to the acquirement of complete world rights. All in all, it is whispered that the New Inter-Ocean building on West Forty-second street is a spot that trade news gatherers can well keep an eye on.

"Mother, I Need You"

(*Continued from page 2703*)

the villain. She is taken to a hotel and induced to drink wine. She is next shown lying on the bed, her clothing disarranged, part of it torn, and her hair dishevelled. Horror strikes her when she awakes and realizes what had transpired. She returns home and tells her mother, whom, by the way, she accuses as the indirect cause, as spending more of her time looking after the down-fallen daughters of other people than her own.

She goes to a doctor, friend of the man she is engaged to, who performs an operation. Although the actual scene is not shown, the operating table is, and as the surgeon dreams of himself in prison stripes (by double exposure) while getting ready, there can be no mistake as to the meaning of the preparations.

In time the secret leaks out and the doctor is arrested. So is the hero, who had just returned from a trip. Being unwilling to see the heroine disgraced, the latter takes the blame upon himself. The heroine, to save the hero from unjust punishment, tells the district attorney that it is his own brother that is guilty. That official then drops the case, but makes the doctor promise to never again violate the ethics of his profession.

The title is misleading. It carries a false appeal. If the picture is played under this title it will undoubtedly draw innocent people, so the harm it will do will be great.—*P. S. Harrison.*

FILE IT!

Particularly in these times when release dates mean little owing to the general shutdown.

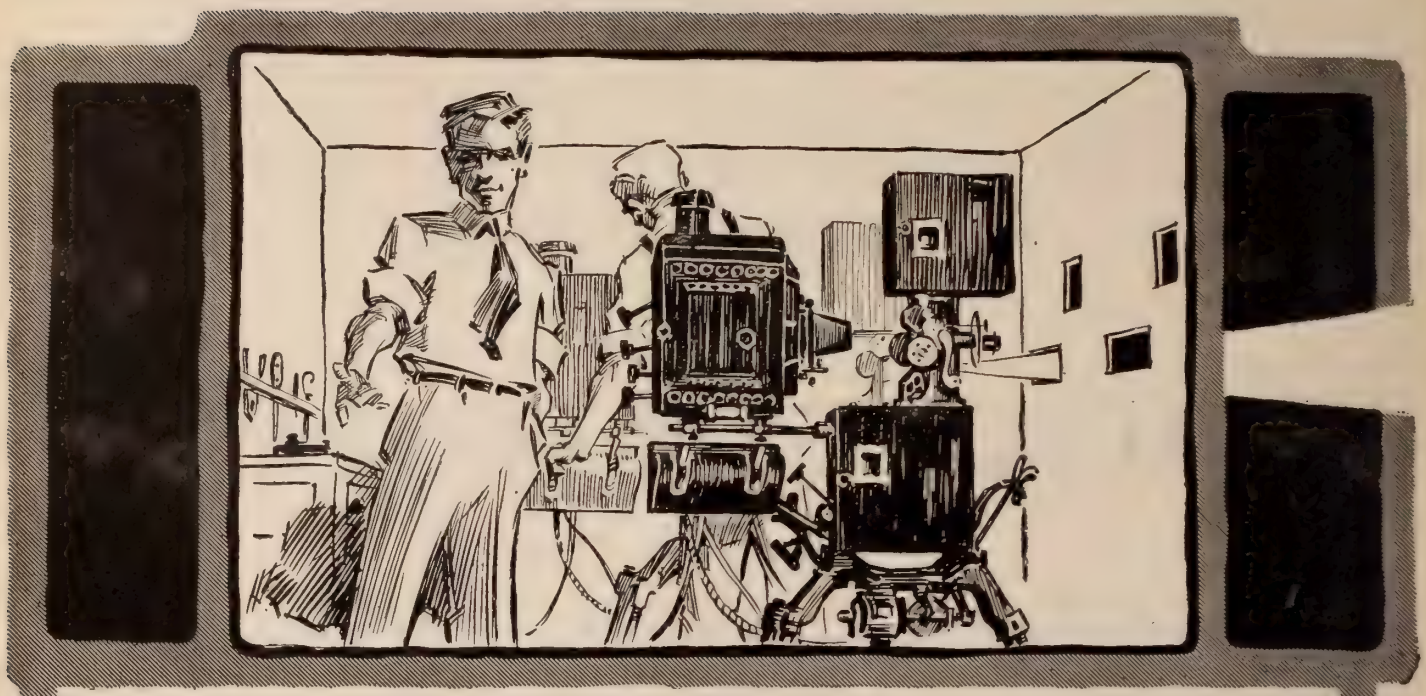
You may want to refer to this or that feature some time during the next few months that was reviewed in this issue or the previous one.

The Complete Plan Book is bound separately in Motion Picture News.

By lifting the staples under the back cover you can file the Complete Plan Book from week to week.

Don't lose track of a single page.

You may need any one when times are normal again.



Projectionist Ray says:

"A projection machine, in action, is not visible to the public; but what it ACCOMPLISHES, always is. It must possess QUALITY to 'get over.' That's **Power's Cameragraph!**

"**Power's Cameragraph** represents QUALITY in every part of its structure. It *was* QUALITY that put it at the head when this industry was started, and it *is* QUALITY that keeps it there today.

"Uncle Sam is the best QUALITY ever—particularly just now. It's QUALITY that has sent more than 1000 **Cameragraphs** 'over there' with the boys.

"Believe me, brothers, there's a whole lot beside myself who are saying:

"IT PUTS THE PICTURE ON THE SCREEN"

Buy Liberty Bonds and Unbond Liberty

NICHOLAS POWER COMPANY

INCORPORATED

Pioneers of Projection

90 Gold Street, New York, N.Y.

THE WILLIAMS PRINTING COMPANY, NEW YORK

CENTRAL STATES

NEW YORK OFFICE, 729 Seventh Avenue CHICAGO REPRESENTATIVE, 220 So. State Street

Detroit Theatres Still Open

UP to the time of writing none of the moving picture theatres in Detroit or the principal cities of the State had been closed because of the Spanish influenza epidemic.

In some of the smaller cities, such as Adrian, Allegan, Cheboygan, Cadillac, Petoskey, Tecumseh and Alma, local authorities had asked the theatres to close, and the exhibitors did not hesitate to co-operate. However, it is not expected that the closing will last more than a week or so, as the epidemic seems to be gradually decreasing in most localities.

At the Camp Custer Cantonment, near Battle Creek, there have been at least 300 deaths from the influenza, but so far none of the theatres in Battle Creek had been ordered to close.

In Detroit several meetings of the Board of Health were held, but it was decided not to close the theatres unless the epidemic became more serious. The State Board of Health held a meeting at the state capitol, Lansing, last Saturday night, and decided that the closing of authorities would be left to the local authorities in each locality. If the epidemic was serious and was spreading, the board ruled that the theatres should voluntarily close without being requested to do so. However, the board felt that there was no occasion as yet to order a general closing.

The Detroit theatres are throwing slides upon their screens in co-operation with the Board of Health, urging "sneezers" to use handkerchiefs, or to leave the theatres.

"America's Answer" had its pre-release showing at the Majestic theatre, Detroit, the week of October 13 and is scheduled to remain at least two weeks, and probably three. Under the personal direction of Manager M. W. McGee this second official U. S. film is having the most elaborate presentation in the history of the Majestic playhouse. A feature is a very elaborate military prelude, special stage setting and a military atmosphere about the whole theatre. On Saturday, October 12, by special arrangement with the Government, thirty-three aeroplanes from Selfridge Field, Mt. Clemens, Mich., flew over Detroit and thrilled thousands and thousands of people with their dare-devil stunts, the feature of the flights, however, being the bombardment of Detroit with 100,000 heralds advertising the engagement of "America's Answer" at the Majestic theatre. It was a wonderful sight—these thirty-three aeroplanes throwing down these heralds, which looked like myriads of snowballs as they descended to the ground. Monday night, October 14, only one performance was given in the evening, which was attended by state and city officials, including Governor Albert E. Sleeper of Michigan. This picture is being released in Detroit through the World Film Exchange, the balance of the state being handled by the Michigan Preparedness Board at Lansing, Mich.

Eight Theatres Closed in Madison

THE bottom dropped out of Wisconsin amusement field with the closing of the health department in the campaign against influenza. Although the theatres were given only 24 hours to prepare to close, there was not a single demurrer to the order.

In Madison the eight theatres were closed in consequence of the state order radiating from the State Board of Health offices.

It is impossible to estimate the loss to the theatre owners in the state capital but it would be placed at something like $30,000. This does not include the money spent for car fare and lunches following the theatres, so that the estimate of would be saved by the people in Madison would range about $32,000 for the two weeks.

Regent at Detroit Has Big Orchestra

DETROIT boasts one of the largest motion picture theatre orchestras in the country in that which is now appearing at the Regent theater. It consists of 28 men under the leadership of Ward J. Hutton and, in addition, there are the usual two organists.

Mr. Hutton was director of another big theatre orchestra in Detroit before going to the Regent. He had made the music one of the features of a visit to this theatre and when he left for the Regent he spent nearly two months in engaging the men for his new orchestra.

The Regent music is featured in the advertising almost as much as the picture attractions.

Madison Happenings

ONE of the problems presented to Wisconsin theatres is the labor situation. None of the theatres are in a position to pay their help during the time they are laid off. Consequently, the managers fear that with the present scarcity of labor and the great number of jobs to be had, their employes will seek other work and that when the theatres open again there will be no available attaches.

A. P. DESORMEAUX, manager of the New Strand in Madison, said "That the closing hits us pretty hard but it was bound to come and we will of course comply with any measure to safeguard the public health."

THIS is the first time that the theatres of Madison have ever been closed for an epidemic, it is stated.

THE CENTRAL STATES

October 26, 1918

What Racine Is Doing

ALL moving picture houses in the city of Racine have closed Monday, October 7, and will continue to do so for two weeks. This order comes from the city Health Department, who held a meeting last Saturday, and are hoping to check the spread of the Spanish influenza, which has taken a good hold in this city, claiming about twelve victims every day.

THE following is the program the Rex theatre had intended playing this week, but which they are forced to postpone until the week beginning October 21: "Crashing Through to Berlin," Sunday and Monday; Norma Talmadge in "The Only Way," Tuesday and Wednesday; Fanny Ward in "Japanese Nightingale," Thursday, Friday and Saturday. The management at the Rex has had the very good fortune of getting Ethel and Cal DeVal, the well-known duet of piano and violin players who caused such a sensation at the Palace, where they formerly played, and who made a big hit with the movie fans of the city. N. J. Blumberg, who was formerly manager of the Palace, and who is believed by the movie fans to be the cause of the DeVals leaving the Palace and going to the Rex, is now associated with Mr. Norman, who is managing the Rex theatre. The management will also undertake some changes in the theatre when they will redecorate that house with new draperies, carpets and floor runners. An organ is also to be installed in that playhouse in the near future. Friends in the film business are confident that these two hustling and enterprising young men will put the movie proposition over with a bang, regardless of the opposition the other movie houses are running. The Rex played to good crowds all last week, the place being packed when the play "The Talk of the Town," featuring Dorothy Phillips, was presented.

EVERYBODY who attends the Palace and Rialto are given a pamphlet in which the plays that are to be exhibited at both of the theatres are advertised a week in advance. The back sheet of the Palace advertisements has the following: PALACE SERVICE—To make you comfortable, to have you thoroughly enjoy the plays and their musical settings as well as the surroundings is our one desire. In the future as in the past the Palace will present famous stars and players in productions made by the world's greatest producers. One day a week will be known as Request Day. If there is some picture you have not seen or wish to see again, ask the doorman for a request card, fill it out and send it in. A rest room at the east end of the north room is established for the ladies. Physicians and others anticipating calls will please leave the location of their seat with the doorman. Visit the popular-price matinees Monday, Tuesday, Wednesday, Thursday and Friday. Adults, 10c.; children, 5c., plus 1c. war tax. Lost and found articles will be advertised on the screen free of charge. Any inattention on the part of the employes should be reported to the management. That we have succeeded in entertaining you is all the compensation we ask.

IN the week begining October 21 the Rialto will present the All Star Cast "A Woman of Impulse," featuring Mme. Lina Cavaliere; "Private Peat," Mabel Normand and Earle Fox in "Peck's Bad Girl," and Lila Lee featuring in "Such a Little Pirate." A piccolo player, who will play at the Rialto permanently, has succeeded in causing quite a sensation with the Rialto fans. New metal droplights have been placed over the pictures of Mary Pickford and Clara Kimball Young that hang on the walls of the big corridor. It can safely be said that the Rialto attracts more matinee trade than the other three theatres together. This is perhaps due to the novelty of the new place and the good ventilation which has been installed. On the back of the Rialto's half of the Palace-Rialto pamphlet is the following, besides some parts which are the same as the Palace, thus: On the mezzanine floor, the William and Mary writing room is just the place to write a note to your friends. For the ladies we have established a knitting section in the balcony, where you can meet your friends, do your knitting and enjoy the performance. In the ladies' rest room a competent maid is in constant attendance. The construction of this theatre is absolutely fireproof. In case of emergency, walk, don't run, to the nearest one of the ten exits.

FOR four days "Italy's Flaming Front" was run at the Bijou theatre the last week before the new closing order. Sessue Hayakawa featured in "His Birthright." The Bijou has perhaps more steady customers than any of the other theatres, probably due to the fact that their plays are more or less of a strong nature. Plays with such characters as Big Mitchell Lewis are often featured at this playhouse. Owen McKivett, the manager of the Bijou, does not wish to announce his pictures ahead of time, for reasons not made public. Movie competition is strong in Racine, making it necessary for many things to be done on the Q. T.

BEGINNING the 21st, if the ban is lifted on the moving picture shows operating, the Palace theatre will play the following: "The Hun Within," featuring Dorothy Gish and George Fawcet; John Barrymore in "On the Quiet," Ethel Clayton in "The Girl Who Came Back," and "The Return of Mary," featuring May Allison. The management of the Palace is also having this theatre remodeled and fixed over, taking advantage of the two weeks of relapse when the movies are closed. The remodeling trick at the local theatres is becoming general, all the theatres wanting to look better than the next one. The Palace and Rialto are under the same management and are being kept in the best of condition, with everything always of the latest and up to date, making it necessary for the other theatres to do likewise in order to keep in the game. New runners, drapery, fixtures and furniture will soon be in evidence at the Palace. Work on the Community song book is still in progress and with the assistance of the able Edgar Zane will soon be completed. Ten free admission tickets are given the writer of each accepted song that will be published in the book.

RALPH O. PROCTOR
Division Manager
PATHE EXCHANGE
Consumer's Building
FRANK B. ROGERS
Branch Manager

They Say in Chicago That—

AARON J. JONES, of Jones Linick & Shaefer, left Chicago on October 10 for a ten day trip to West Baden, in order to recuperate after an attack of Spanish influenza contracted while in New York lately.

HARRY WEISS, manager of the Ceneral Film Co. says that for the first time in the history of the Universal Projection Room has there been a hold out on the exhibition of a picture in showing "Shoulder Arms" to the trade. Fully 60 people could not get into the show and it was necessary to run a second trade showing immediately after the first showing of the picture.

MOST of the Chicago Exchanges would not let their salesmen go out on the road this week on account of the Influenza epidemic.

TOM GILLAN has joined the shipping forces of the Central Film Company. He was formerly with Metro.

J. W. SANDERS, of the Strand theatre, Mattoon, Ill., has been a recent visitor in Indianapolis.

J. W. DITTMAR, of the Cort theatre, Pekin, Ill., was a Chicago visitor today.

FIVE inspectors of the Chicago Metro Office, S. Johnson their Illinois salesman, and Bill Carey their shipper, seven in all, are laid up with Influenza.

HAROLD LOCKWOOD in "Pals First" after a pre-release at the Rose, Orpheum, Riviera and Central Park will reach the outskirts the week of November 2.

THE following cities have been closed on account of the Spanish Influenza epidemic: Rockford, Peoria, Rochelle, Toledo, Pekin, Henry, Lanark, Thayer, Newton, Illinois, Greensburg, Garrett, Hammond, Whiting, Indiana, and East Chicago. The houses in Evanston have been closed until further notice.

M. H. KATZ, former auditor for Ascher Bros., was a Chicago visitor coming up from Jefferson Barracks, St. Louis, for a three-day furlough.

JAMES COSTON, manager of the Harvard theatre, 63rd and Harvard avenue, C. E. Elliott, manager of the Chicago Cinema Circuit, Verna C. Seaver, of the Seaver Zahler Amusement Co., have been laid up with Spanish Influenza.

C. A. DICKINSON, formerly assistant manager to Harry Weiss at the time Mr. Weiss managed the World Film Co., was a Chicago visitor. Mr. Dickinson reports that his son, Don M. Dickinson, who is attached to Company C, 110th Pennsylvania Infantry, has been missing in action somewhere in France since July 1. Mr. Dickinson does not believe that his son has been killed, but believes that he has been taken as prisoner or else lays wounded in some base hospital. Mr. Dickinson has been spending the last two years on his farm in northern Michigan. He was formerly with the Pathe office of Chicago, and the General Film Co. of Chicago.

I. L. LESSERMAN, Chicago manager of the Universal Office, is in a quandry, having found it necessary to call all their road men in on account of Spanish Influenza, the theatres closing in all the towns around.

EUGENE DUFFY, for many years with the Mutual was laid to rest Tuesday, October 8, at Calvary Cemetery, Chicago. The cortege included about 200 film men. Services were held at the St. Itas Church.

It is the belief of the Y. M. C. A. leaders that their forthcoming picture "The Red Triangle," will be one of the greatst successes of the movie world. As an evidence of this the Chicago headquarters are sending out one million lithographs in the central district alone. When the picture is shown in Chicago, Camp Grant, The Great Lakes and other places where Chicago boys are being or have been well trained will predominate in the setting. The same policy will be pursued in other parts of the country. No matter where the picture is shown it is the aim to have the boys in service from that community presented on the screen.

C. SANFORD HARRISON, of the Bear State Film Co., has received a wire from Lewis J. Hampton, president, that the "Vigilantes" opened Sunday, at the Metropolitan theatre, Minneapolis, to capacity business. Mr. Hampton has presented the picture with the same atmosphere as its premier presentation in Chicago, including full orchestra, etc.

ART THOMPSON, salesman for the World Film Company, Chicago office, covering Wisconsin, has just died of Spanish Influenza.

THE Silee Film Exchange has closed with the Wharton Releasing Company of New York for the distribution of "The Eagle's Eye" for Illinois, Indiana and southern Wisconsin. Also the Graphic Film Company's new releases "Ashes of Love" featuring James K. Hackett, and "When Men Betray" featuring Gale Kane.

THE CHICAGO office of the Wm. Sherry Service reports lively bookings on "Marriage" featuring Katherine Calvert, and "While Honey" featuring Doris Kenyon.

R. C. CROPPER announces the Beehive Film Exchange has moved into its new quarters on the fifth floor of the Film Building, 207 South Wabash avenue. The quarters that have been occupied by them in the Consumers' Building proving entirely too small to handle their ever growing volume of business.

A. TEITEL has just cleaned for H. Leiber Co. of Indianapolis, over one hundred reels of film, including "My Four Years in Germany," "Dog's Life," "Alimony," "Empty Pockets," "Tarzan of the Apes" and "Sign Invisible.". The H. Leiber Co. have endorsed Mr. Teitel's work as being entirely satisfactory.

HARRY WEISS, of the Central Film Co., has been held up on his contemplated Indian Summer auto trip among the exhibitors by Influenza.

EVANSTON has scored a point in favor of Sunday opening. Exhibitors have secured the privilege to show patriotic films on the Sabbath, from the City Council.

THROUGH the courtesy of George Kleine, the Glen Ellyn Women's Club were enabled to present the picture "Young Mother Hubbard" at the annual juvenile party. Mary McAllister, star of the photoplay, was a guest.

MANAGER NEWELL has transferred his interests in the Plaisir theatre to Manager Powers of the Irving theatre.

WM. MAHER, formerly manager of the Clifton theatre on Wilson avenue, has been appointed manager of Cuneo's DeLuxe theatre on the same street.

PACK MEREDITH, of the Goldwyn Chicago Office, is on the point of opening the drive on their new special "Freedom of the East" featuring Princess Sen Mie.

J. A. HUMPHREY, star salesman out of the Vitagraph Chicago office, who handles 185 accounts in the state of Indiana, is in off the road for a few days, as his entire territory with the exception of Ft. Wayne, and South Bend, is closed down on account of Influenza.

News and Gossip of Springfield Theatres

GUS KERASOTES had the good luck to have a full page ad in the October 5 issue of Motion Picture News, Jewel productions placed the advertisement, running Kerasotes' testimonial on the drawing power of "The Kaiser, Beast of Berlin."

THE MAJESTIC announces that the first chapter of "A Fight for Millions," the new Vitagraph serial with William Duncan, Joe Ryan and Edith Johnson went over in fine style. The second episode is now playing, and a new number comes to the theatre every Monday, Tuesday and Wednesday.

THE Gaiety had another big week with Douglas Fairbanks in "He Comes Up Smiling," "Fatty" Arbuckle in "The Cook," Tom Moore in "Just for Tonight," and "Smiling Bill" Parsons in "Dad's Knockout," the comedy that "Wid" boosted so highly.

"THE GOAT," Fred Stone's first photoplay, proved a disappointment when shown at the Gaiety on Sunday, October 6. Nearly all the fans had seen Stone on the stage in some of his great plays, and probably expected too much. He did several new stunts, none of which had ever been equaled in daring, but the story was not the kind that took with the film patrons. There were several good laughs, but not near as many as in Fairbanks' plays. It is hoped that succeeding Stone pictures will be better, but this is hardly looked for now, as it was figured that the best of the three would be released first. Alice Howell in "Untamed Ladies," a very poor comedy, was also on the bill, which was away below the Gaiety standard in every respect.

ONE of the best pictures shown in this city in a long time was "A Pair of Silk Stockings" with Constance Talmadge. This play was given at the Lyric on Thursday, Friday and Saturday, October 3, 4 and 5, and Manager Loper reports very good business on it. The titles were very funny, and the acting of the star and the cast, which by the way, was almost Paramount-Artcraft, was extremely good to watch.

VIRGINIA PEARSON in "Queen of Hearts" and a Christie comedy were on the Lyric bill for Sunday and Monday, September 29 and 30, and Franklyn Farnum and Anna Nilsson were featured on Tuesday and Wednesday in "In Judgment Of." A Lee Moran and Eddie Lyons comedy, and a Universal Weekly were also shown on the same days.

"THE UNCHASTENED WOMAN" did not do as well at the Princess as was expected. The publicity department stated that the subject was a bit over the heads of some, but that those who understood the picture no praise was too great for it. However, Grace Valentine is unknown to film fans here, which may have had something to do with the falling off of patronage. The Sunday business was big, but light on Monday and Tuesday.

MANAGER KUNZ had Priscilla Dean in "The Brazen Beauty" at the Princess on October 2 and 3, and Earle Williams in "A Diplomatic Mission" on October 4 and 5. Both pictures drew well, in spite of the extremely warm weather, and the Liberty Loan drive.

DOROTHY DALTON had four big days at the Vaudette with "Vive La France," one of her very pest pictures. "Fatty" Arbuckle was on the same show with "Fatty and the Broadway Stars," which made it a whale. Two rainy days cut down the crowds a little, but the engagement altogether was most profitable.

THE Lyric has the Lee children, Jane and Katherine, in "Swat the Spy," a Fox picture booked for Sunday and Monday, October 13 and 14; Bert Lytell in "Boston Blackie's Little Pal" will come on the 15th and 16th, and Norma Talmadge's great Select picture, "Her Only Way," will be the feature on the bill for October 17, 18 and 19.

BEN ROVIN has booked the Vitagraph serial, "A Fight for Millions," and will show the first number on October 27. Alice Joyce in "Within the Law," is scheduled for the Amuse-U on Wednesday, October 9. Ben says business is exceptional, and that he hasn't a kick in the world.

THE Royal has booked "A Fight for Millions," Vitagraph serial, and shows the first episode on October 13.

WILLIAM S. HART in "The Border Wireless" will be the attraction at the Gaiety on Sunday, Monday, Tuesday and Wednesday, October 13, 14, 15 and 16. For the last half of the week Will Rogers will be seen in "Laughing Bill Hyde," the Goldwyn-Rex Beach picture.

FOR the week of October 13-19, Manager Watts of the Vaudette has Lina Cavalieri in "A Woman of Impulse," and Wallace Reid in "The Man from Funeral Range."

ENID BENNETT'S "Coals of Fire" was set back at the Vaudette for some time by the booking office—this makes the second time—and Lila Lee in "Such a Little Pirate" substituted.

CHARLES RAY had a great Sunday at the Vaudette in "The Law of the North," and bids fair to do well the remainder of the engagement. This is a new type of picture for the matinee hero, and film fans liked him very much in a northern role.

LOUIS KERASOTE says he broke all records for attendance on Sunday, October 6. Charlie Chaplin was the principal attraction, appearing in "Triple Trouble," the newest Essanay-Chaplin. Pretty Eileen Sedgwick in "The Human Tiger," and a two reel comedy with Alice Howell entitled, "Whose Baby?" comprised the rest of the bill. For the balance of the week the Savoy had: on Monday, "Fatty" and Mabel in "A Farmyard Romeo," and Mary Anderson and Antonio Moreno in "By Right of Possession"; Tuesday, Edna Goodrich in "Who Loved Him Best?"; Wednesday, the seventh chapter of "The Brass Bullet" and other pictures; Thursday, Monroe Salisbury in "The Eagle"; Friday, "The Libertine" with John Mason and Alma Hanlon, and Saturday, Charlie Chaplin in "Chase Me Charlie."

THE Royal has Ethel Clayton in "Journey's End," "The Golden Goal" and "Find the Woman" booked for the three last days of the week of October 6-12.

THE Capitol has contracted for all the Doll-Van productions, all of the Sherry pictures, which includes "The Street of Seven Stars," "Marriage" and "A Romance of the Underworld." Other pictures coming to the Capitol shortly are "The Geezer of Berlin," a Jewel comedy, and Rex Beach's "The Auction Block."

MAE MURRAY in "Her Body in Bond" had three good days at the Princess. The picture was extremely good and gave universal satisfaction. Miss Murray has been a favorite at the Princess since the days when she was a Lasky star. A Pathe Weekly was on the program with "Her Body in Bond." Coleen Moore in "A Hoosier Romance" will be at the Princess on October 9 and 10, and Bessie Barriscale will come on the 11 and 12 in "The White Lie," a Paralta play.

"KULTUR," William Fox's patriotic play with Gladys Brockwell had two profitable days at the Lyric October 6 and 7. This was one of the strongest subjects yet presented on the brutality of the Hun and the audiences just ate it up. Bobby Vernon in a Christie comedy was also on the program. On October 8 and 9 Viola Dana was the star in "The Flower of the Dusk," and Clara Kimball Young is booked for the 10, 11 and 12 in "The Savage Woman," her special Select drama.

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Heard in Detroit

C. H. MILES, operating the Regent and Orpheum theatres, Detroit, has taken seven shares of stock in the United Picture Theatres of America, and has secured the first-run franchise in Detroit. Mr. Miles operates the Regent as a first-run feature house, and the Orpheum as a combination vaudeville and picture house. He also has several houses in Cleveland.

OTHER exhibitors who have taken stock in the United proposition are J. F. Wuerth, Orpheum theatre, Ann Arbor; Rialto, Dawn and Gladwin Park theatres, Detroit, representing the leading houses in their respective localities.

C. R. SEELYE, secretary of the United, spent ten days in Detroit, appointing G. J. Trask as manager and C. W. Perry as special United representative.

C. A. MEAD, recently manager of the Regent theatre, Detroit, and formerly with Goldwyn, Pathe and Vitagraph, has been appointed Detroit special representative for the Hodkinson Corporation, and is making his headquarters at the General Film Exchange.

COURTLAND MARSDEN, a well-known newspaperman, and recently of Philadelphia, has been appointed manager of the Regent theatre, Detroit.

THE Detroit Opera House will no longer show photoplays, the theatre having been leased for three years to E. D. Stair and the Shuberts who will use it exclusively for the Shubert legitimate shows.

"THE FINGER OF JUSTICE," owned for Michigan by A. J. Gilligham, had a two-weeks engagement at the Detroit Opera House.

PAUL BUSH, recent manager for Goldwyn in St. Louis, Mo., has been appointed manager of the Detroit Universal exchange. W. D. Ward, former manager will devote his entire time as sales manager of the Jewel productions sold through the Detroit Universal exchange. As Detroit manager, Mr. Ward has done exceptionally well, increasing both the amount of business and the collections.

THE Majestic theatre, Detroit, has booked two Jewel productions for early showing, one week each—"Even as You and I" and "The Talk of the Town."

FROM the way exhibitors are signing up, it looks as if Goldwyn had a winner in Tom Moore. The Colonial theatre, Detroit, reports that "Just for Tonight," the first Tom Moore picture, broke the house record, and that many complimentary remarks were heard both for the production and the star.

FRED WARREN, vice-president of the Goldwyn Distributing Corporation, was a recent Detroit visitor.

HARRY ZAPP, recently with the Universal is now special representative in Michigan for Goldwyn.

NAT LEFKOWITZ, recently with Pathe and Select, has been appointed Michigan salesman for Fox.

J. O. BROOKS, recent salesman for Fox, has joined Uncle Sam and is now manager of the Liberty theatre, Camp Sherman, Chillicothe, Ohio, being inducted into the service as a captain.

THE Drury Lane theatre, Detroit, has raised its evening prices from 15 to 20 cents.

WILL M. ELLIOTT, manager of the Washington theatre, Detroit, for the past year, is now manager of the Regent theatre, Toronto, Can. He was at the Washington following his position as manager of publicity for the local Paramount exchange. He has been in the amusement business in all branches for the past 22 years.

JOHN SIDNEY APPLEGATE, recent manager of the Denver Pathe office, has taken the house management of the Liberty theatre, Detroit. L. H. Gardner, however, will continue to do the booking for this house.

JAMES STEEL, who operates eight theatres, two of which are in Michigan, was in Detroit for several days recently. He recently resigned as central division manager for Paramount-Artcraft.

A. J. MOELLER, former manager of the Majestic theatre, Ann Arbor, and the Franklin in Saginaw, is in charge of the De Luxe theatre, Detroit, which is nearing completion.

For the Pick of the Pictures

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Vice-President

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President

Dubuque News and Views

BERT LYTELL came to the Grand Friday, October 4, in "No Man's Land." The title of the picture combined with one of the coming great screen actors, put this photoplay over as a huge financial success.

"LOVE ME" with Dorothy Dalton, was put on at the Princess theatre Friday and Saturday, October 4 and 5. "The girl with the dimples" surely had an appropriate play this time—if she would always have stories like this, her name would soon become a byword in the moving picture world.

DOUGLAS FAIRBANKS delighted Family fans Wednesday, October 2, in "Wild and Wooly." From the start to the finish the picture was a continuous laugh—truly Douglas Fairbanks is screenland's greatest exponent of laughter. On Thursday, Geraldine Farrar and Wallace Reid were seen in "The Devil Stone."

THE Grand had William S. Hart in "The Bargain" for two days, Friday and Saturday, October 4 and 5. The popular western man attracted his usual capacity houses.

LITTLE MADGE EVANS and Henry Hull played at the Liberty Wednesday, October 2, in "The Volunteer." This world production proved quite successful, both as an entertainment and a money maker.

ALMA RUBENS was shown at the Dreamland Friday and Saturday, October 4 and 5, in "The Ghost Flower." Miss Ruben's popularity increases with every picture—she is an actress whose work is never stale or tiresome.

"SOCIETY FOR SALE," the photoplay that made such a hit at the Dreamland a month ago, was presented at the Liberty, Friday, October 4, with the same good results. William Desmond Triangle plays always draw well.

MANAGER YOUNT of the Family, presented his first Goldwyn production "Polly of the Circus," with Mae Marsh, on Friday and Saturday, October 4 and 5. Apart from being the Family's initial Goldwyn offering, it was also the first picture to have a two day's run at this theatre. The next Goldwyn photoplay will be "Baby Mine" with Madge Kennedy.

MANAGER WILBUR of the Liberty has contracted for Harold Lloyd comedies. These comedies first attracted attention here when they were introduced by manager Rosenthal at Union Park theatre. At the close of the summer season, when pictures were discontinued there, Lloyd's many friends were disappointed, and it was indeed welcome news to learn that the Liberty would show the popular comedian's pictures.

THE Liberty, following the lead of the Family, has started a serial day. Manager Wilbur chose Monday as the day, and selected for his serials "Hands Up" with Ruth Roland and "The Hidden Hand" with Doris Kenyon. He reports the experiment to be highly successful.

TWO of filmland's greatest feminine stars, Norma Talmadge and Mary Pickford, were seen at the Family theatre during the week of October 6. Miss Talmadge held the boards Tuesday in "Poppy," one of her highest artistic triumphs. As Poppy Destin, Miss Talmadge gives to the world, perhaps the most vivid, forceful character ever seen on the screen. On Wednesday Mary Pickford played in "A Romance of the Redwoods." Mary was her usual taking self in this photoplay, while her leading man, Elliott Dexter, gained another round on the ladder of fame, by his clear cut, distinct portrayal of the good-bad bandit. Of course these pictures drew splendidly, notwithstanding the fact that they are second run features and nearly a year old. Manager Yount can always draw a capacity house with pictures on this order, for his theatre is situated quite a distance from the downtown play houses and people of the North End seldom trouble to attend the larger theatres, when they can see the same pictures a short time later at the Family. Another drawing asset is that the Family has the reputation of always showing clean, interesting and satisfactory photoplays.

PAULINE STARKE appeared at the Dreamland theatre, Tuesday October 8, in "Alias Mary Brown." As usual the fact that Pauline Starke was in town, drew a record crowd to the Dreamland.

JOY reigned in Dubuque Monday, October 7, when manager Billos of the Princess announced the showing of two Marguerite Clark pictures during the latter part of October and the first of November. The first one will be "Rich Man, Poor Man" and will be followed by "Prunella."

"THE BIGGEST SHOW ON EARTH," with Enid Bennett, shown at the Princess theatre, Sunday October 6, was the best circus picture that ever came to Dubuque. Princess patrons were treated to the unusual sight of a whole circus in pictures, from the opening procession to the feature act, the taming of the lions. Enid Bennett was fine as Roxie Kemp, and her acting with the lions, was received with much applause.

VIRGINIA PEARSON surely established herself as an emotional actress of no mean ability by her appearance in "The Queen of Hearts" at the Dreamland Sunday and Monday, October 6 and 7. Miss Pearson had a powerful part in the role of Pauline Cheraud, and she made the most of it, resulting in an entertaining, though rather melodramatic photoplay.

"THE CHANGING WOMAN," featuring the beautiful Russian actress, Hedda Nova, was the Grand's Sunday feature and was shown in conjunction with the third episode of "A Fight for Millions" with William Duncan. Hedda Nova was truly great in the role of Nina, while Frank Glendon proved himself a capable supporting artist in the role of John Armstrong. Apart from the excellent work of the principals, this photoplay was remarkable for reproducing all the atmosphere and charm of the O. Henry story "A Matter of Mean Elevation," from which it was adapted.

MANAGER JAKE ROSENTHAL of the Majestic is still showing one of Fox' Big Special photoplays once a week. "The Plunderer" with William Farnum, was put on for four days, October 3, 4, 5 and 6.

THE Liberty's Sunday program was "Other Men's Daughters" with Peggy Hyland. Considering that Miss Hyland is not very well known in this part of the city, since her pictures are seldom shown here, the Liberty had a big day. Mr. Wilbur says that his patrons like Miss Hyland and that one of these days she will develop into a capital drawing power.

"THE HOUSE OF GLASS" with Clara Kimball Young, was presented at the Princess theatre, Monday and Tuesday, October 7 and 8.

THAT popular star team, Jack Pickford and Louise Huff, played at the Family theatre Sunday, the 6, in "Jack and Jill." Though not a new photoplay, this production took famously, drawing people from all parts of the city. Jack Pickford had a real character part and a difficult one at that and he played it with his usual sincerity, while pretty little Louise Huff presented a very appealing characterization of Jill.

"BY PROXY," with Roy Stewart, was shown at the Liberty theatre Tuesday, October 8. This photoplay attracted a fair crowd.

THE following photoplays are scheduled to appear at the Princess theatre during the next two weeks: "Eve's Daughter"

with Billie Burke, "The White Man's Law" with Sessue Hayakawa, "Blue Blood" with Howard Hickman, "The Glorious Adventure" with Mae Marsh and "Headin' South" with Douglas Fairbanks. Managers Billos and Yiannias are planning an extensive winter entertainment and their program will consist of Paramount and Artcraft, Select, Fox and Goldwyn productions.

THE Nemo theatre at Earlville has contracted for "The House of Hate," with Pearl White and Antonio Moreno. The first episode was shown there Thursday evening, October 12.

THE Belknap theatre at Hopkinton, Ia., presented "The German Curse in Russia" to good sized audiences Thursday evening, October 3. On Friday the third episode of "Hands Up," with Ruth Roland, and the Allied War Review and a comedy were shown.

THE Star theatre at Hampton, Ia., is starting out the fall campaign in a royal manner. Taylor's orchestra has been engaged to furnish the music. The feature shown there Wednesday, October 9, was "Tempered Steel," with Mme. Olga Petrova, and pictures to be shown during October are "Italy's Flaming Front," "The Lone Wolf," "The Submarine Eye," and "The Frozen Warning."

"TO HELL WITH THE KAISER," featuring Olive Tell and Laurence Grant, was put on at the Amuse theatre at Fennimore, Wis., Thursday, October 3.

THE Cozy theatre at Dyersville, Ia., had as its Sunday special "Woman and Wife," starring Alice Brady. Miss Brady's portrayal of Jane Eyre was very pleasing.

"THE BIRTH OF A NATION," came to the Palace theatre at Waverly, Ia., Thursday and Friday, October 10 and 11. The picture was shown at advanced prices.

SOME of the plays presented at the Plaza theatre at Manchester, Ia., during the first two weeks of October were "On the Level," with Fannie Ward, "The Judgment House," "Up the Road with Sallie," starring Constance Talmadge, "The Ordeal of Rosetta," with Alice Brady, "The Service Star," featuring Madge Kennedy and "The Rise of Jennie Cushing," and "For the Freedom of the World."

THE manager of the Star theatre at Decorah started showing the great Vitagraph serial "A Fight for Millions," last Thursday. On Friday and Saturday "The Unbeliever," with Raymond McKee and Marguerite Courtot was presented.

BLOOMINGTON, IA., has not a regular motion picture theatre, but whenever they want to put on a moving picture, it is shown in the City Hall. On Saturday October 5, "The Crisis," was shown, and it attracted a fine crowd.

In Springfield Theatres

"TO HELL WITH THE KAISER" will be the Capitol attraction on Friday and Saturday, October 11 and 12. Lawrence Grant, the actor who played the kaiser in this picture, was at the Majestic for four days, and was given a great reception. He plays the kaiser in a sketch called "Efficiency," and it pleased Springfield very much.

FROM the management of the Pekin, Empress, Palace and North End Circle theatres comes the news that business is very good, and everything is satisfactory.

"OVER THE TOP" will come to the Royal in a short time. Manager Kerasotes had fine success with the big features, and although he has repeated on the bigger theatres, business has been exceptional. The Royal is dickering for "Tarzan of the Apes," "Pershing's Crusaders" and "America's Answer."

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Thomas H. Ince and San Francisco Chronicle Produce Picture in Golden Gate Park

THOMAS H. INCE, in connection with the San Francisco Chronicle, filmed one of the largest crowds ever put in motion pictures at Golden Gate Park, San Francisco, on Sunday, October 6. The Chronicle gave a large amount of space in advertising that pictures of "Relatives and Sweethearts" would be taken and the films sent over to the boys in France so that those having friends in this city could receive pictorial greeting.

The day was perfect and the largest throng that ever gathered in the park turned out to send their greetings. It is estimated that 150,000 people were in the moving mass of humanity which passed before the battery of whirring cameras.

The people came with messages printed on boards which were held aloft for the eyes of the absent ones. Eight thousand feet of film was made, including a number of close ups of features in the ever moving throng. The whole exhibition was well staged and well managed, and some of the pictures will doubtless find a place in the various theatres throughout the country as well as in the cantonments and hospitals of France.

Speaking of the picture Mr. Ince said: "These pictures will be sent to France and thrown upon the various screens in the rest camps and hospitals. When the boys return from the trenches they will see these pictures; they will recognize fathers, mothers, brothers, sisters and sweethearts, and, for that interval, at least, they will be with their loved ones in the old home.

"They will know as they gaze upon the familiar scenes and familiar faces, that only a few days before this was the actuality, not as in a photograph, posed and immobile, but in movement, with the very expression that was theirs always in the happier time before the sad parting.

"It will be almost as if the mother had gone to greet her boy; as if daddy had put forth his arms to welcome the brave son who knew his duty and revered the honor of his sire; as if the dear one who had wept at parting had beckoned the loved one back from the peril of the great sacrifice. I find words inadequate to express the deep meaning of this great mission which has been intrusted to the Chronicle and myself."

Joe Brandt Meets With Universal Directors and Scenario Writers

JOE BRANDT, general manager of the Universal Film Manufacturing Company Exchange System, last week held a number of conferences with David Bershon, branch manager of the Universal exchanges in Los Angeles, in which Universal's latest plan of supplying the pictures demanded by the exhibitors was discussed.

Mr. Brandt said that he was visiting all exchanges with a view to ascertaining the kind of pictures that are now in demand and of obtaining first-hand information from the exhibitors through the exchanges on the kind of pictures that will be wanted within the next six or eight months.

He held a special meeting with directors and scenario writers at Universal City, when the question of producing the pictures demanded by the film-going public was outlined. Mr. Brandt said that he did not approve of the idea of providing a certain type of production just because a certain director liked that type. He said the directors should produce the type of pictures wanted by the public, and he instructed the scenario writers to prepare scripts with that aim in view.

"Of course we have always thought we were making pictures that suited the public just because they pleased us," Mr. Brandt said. "But we must get away from that idea. We must broaden our scope of vision. Through our exchanges I have learned of the kind of pictures that are in demand, and we wish to conform to this style of production and type of story so long as the public wants it."

Mr. Brandt said that Universal plans to standardize not only productions, but its stars as well. Certain stars will be cast in certain types of plays, so that in time they will become identified with the kind of story that suits their qualifications best.

Mr. Brandt left for San Francisco Sunday night. He will then go to Seattle before returning to New York.

Ogden Soldier Boys in Pictures

THE first showing in Ogden of the pictures of the Utah Boys at Camps Kearny and Lewis, prior to their departure overseas, was at the Ogden theatre for the first three days of this week. The pictures were secured by the Utah State Council of Defense and after being shown throughout the state will be filed for record in the state house at Salt Lake.

THE WEST COAST

Portland Motion Picture Men and Newspaper Men Honor James H. Cassell

IN honor of James H. Cassell, former motion picture editor of The Oregonian and former special correspondent of MOTION PICTURE NEWS, the moving picture men and newspaper men of Portland, entertained with an elaborate banquet Thursday night in the Tyrolean room of the Benson Hotel. Cassell enlisted in the Tank service some few weeks ago, and left Saturday morning to report at Fort Lawton, Washington. From there he will go to Gettysburg, Pa.

Presiding as toast master of the evening was Paul Noble, of the Liberty and Columbia theatres. Sixteen men were seated around the tables, each man being given an opportunity to drink a toast to "Jim."

Tom Mullin, advertising manager of The Journal, presented Cassell with a handsome wrist watch from the movie men of the city. It was inscribed with "Good luck and give 'em 'ell, from the movie men of Portland."

Charlie Couche, prominent advertising man of the city, presided at the piano. A quartette composed of Paul Noble, Walter Kofeldt, Couche and Rory, gave musical selections.

Cassell has been a live wire among the motion picture men of the city for some time, and has many friends in this city who wish him luck.

Van Pelt Active With "Hearts of the World"

E. O. VAN PELT, advance business manager of All Star Features in Southern California, returned to Los Angeles this week after an extensive trip throughout this territory in charge of "Hearts of the World," D. W. Griffith's famous war film. He announced that the picture will be brought back to Los Angeles for another showing, and that it will probably be exhibited again at Clune's Auditorium.

He added that the picture is playing to bigger houses on second run than it did when first released, due to the vast amount of publicity given the subject and from the personal advertising by patrons who saw the picture when first released.

A novel way of putting over a great picture was inaugurated last week at Fresno when "Hearts of the World" was exhibited in that city. Permission was secured from the Mayor of Fresno to place a box office on one of the principal street corners and this office was decorated with war relics.

An English officer in uniform took charge of the box office. According to Mr. Van Pelt, virtually every admission for the week was sold from the booth on the street corner.

"Hearts of the World" will next be exhibited in Arizona, and then in Texas. Senor Enrico Musso, well-known director, has been engaged to conduct the specially-selected orchestra which is accompanying the picture while it is on the road.

Special Loan Films Throughly Distributed on West Coast

OF the 120 prints of propaganda films allotted to the Los Angeles territory, only fifty prints arrived from Washington last week. However, according to L. E. Kennedy, who has charge of the booking of these subjects, arrangements were made to take care of virtually all theatres in the territory in a manner that was satisfactory under the circumstances.

All exhibitors who gave the films a showing last week reported to Mr. Kennedy that excellent results in the sale of bonds were obtained. Favorable comment on the character as well as the qaulity of the pictures, taken from a propaganda standpoint, was also received.

Through the combined efforts of the exhibitors and exchanges through C. H. Christie, chairman of the motion picture division of the Liberty Loan campaign, leave of absence for Mr. Kennedy from the naval training station at San Pedro was extended until October 20. Before this action was taken Mr. Kennedy had prepared to return to training station on Monday, October 7.

What Butte Is Doing

AMONG the film men in the city the past week were Brayton Armstrong of Denver and H. B. Wright of Seattle.

BEN COLLIER, former road man in Montana for Metro and later with Paramount, is now manager of the Babcock theatre at Billings. The Babcock is one of the finest houses in the northwest and in Ben it has one of the most capable showmen in the game in this neck of the woods.

THE Universal exchange is doing a good business under the management of George Bourke. The new manager is well liked by the Montana clientele.

"NOT MARRIED, 35 years old, physically fit and can fight like hell," is what Mr. Bourke of the Universal exchange printed across his questionnaire when he returned it to the Butte exemption board. No exemptions for him, he says. His country can have him when the call comes.

THE American theatre is arranging to use a 20 piece symphony orchestra every evening. Up to now ten pieces have been in daily use, but Manager Frank Bailey is trying to enlarge it to double its present size. Under the leadership of V. C. Knowles the orchestra is proving one of the big attractions in Butte.

BUSINESS is good at the American according to A. C. Raleigh, advertising manager. "In September this house paid its largest war tax" he said.

LOCAL exhibitors are booking the best in the market and all are looking forward to good business not only until after the holidays but right on through the winter. Butte is a good winter show town, as other forms of amusement are largely taboo during that season, with, of course, the exception of ice skating.

AN innovation at the American theatre is the reservation of a part of the best seats on the main floor for all unescorted women wearing service pins.

TOM BOSTIAN, connected with the Grand theatre in Meaderville, a Butte suburb, is back after a three weeks hunting trip in western Montana.

MOVING PICTURE operators have been granted a wage increase, now getting $7.20 per day. The former scale was $6.00. Stage hands were boosted from $31.50 per week to $42.

THE Rialto theatre came through the Fourth Liberty Loan with flying colors, the house subscribing to Uncle Sam's latest loan 100 per cent. Every employe and person connected with the house bought a bond.

"TILL I COME BACK TO YOU" did good business at the Rialto the past week. "The Hooded Terror" was "unveiled" during the same engagement at this house, the last of the serial being shown. The picture had a good following here.

R. L. CARROLL of Spokane and C. E. Freshwater were Pathe representatives calling on Montana trade the past week.

What Seattle Exhibitors Say

E. O. JENKINS, manager of the Paramount theatre, Denton, Mont., has booked "The Kaiser" for an early showing.

BEN COLLIER, formerly of Los Angeles, is now manager of the Babcock theatre, Billings, Mont.

THE RIALTO has been opened in Tacoma, Wash., by H. T. Moore. It is one of the most beautiful theatres in the West. At the opening the Mayor of Tacoma and Gov. Lister of the state were speakers of the evening.

F. A. HASCHE is the new manager of the Majestic theatre, Sturgis, South Dakota. He opened the theatre with "The Brass Bullet" a Universal Film.

S. J. OSIKA, manager of the Burley theatre, Burley, Utah, has been more than satisfied with "Smashing Through" and "Hell Bent," Universal specials.

JOHN HAMRICK, proprietor of the "Rex," Seattle, has rented the "Star," Portland, Ore., for a period of two weeks, where he showed "The Fall of Barbary Coast" to overflowing houses. He is considering taking it to other cities in that vicinity.

HARRY K. BRIN, formerly manager of the Mutual office in Seattle and later with the Paramount and Triangle people, has been appointed a special representative for the "Jewel" and "Special Attractions" in the Salt Lake Territory," where he has already shown what he can do.

J. W. ALLENDER, owner of the Majestic in Spokane, Wash., was a recent visitor to Seattle, where he signed up the entire Goldwyn star series. Among them being the plays in which Geraldine Farrar appears. Mr. Allender is changing his theatre into a strictly first-class theatre. He has raised his prices to 20 cents, and has added certain fixtures, etc.

C. D. BEALE, special representative of the Seattle office of the George Kleine System, has recently returned from his regular tour around his territory and is positive that the picture men are picking up the coin from the results he has obtained.

L. J. SCHLAIFER, of the Schlaifer Attractions, Seattle, who enlisted in the Navy, is now close to his business, as he has been transferred from Mare Island to Bremerton, just a few miles from Seattle. Mrs. Schlaifer remarked that he was transferred to Bremerton, for while the rest of the boys were going away, the authorities brought him up here to guard the whole station, for he has the ability to do it—at least in her eyes.

W. S. BREWSTER, manager of Brewsters Attractions, is back home from a successful trip through Montana, Idaho and Washington. He has been compelled to order new prints on the "Warrior" and the "Crisis."

N. MONTGOMERY, formerly connected with the Fox office in Seattle, has been appointed manager of the United Picture Theatres of America for the Seattle district. Three offices will be maintained in the Northwest. The other two will be in Portland and Spokane. The Portland office will be managed by Harry Arthur, a former salesman for the Fox and Exhibitors Film Exchange of Seattle. The Spokane office will be "fathered" by Ben Collier when opened.

ART WEINSTOCK has left for his regular trip in his territory and expects to come back with trunks full of contracts.

Seattle Exchanges and Accessory Firms

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MANAGER WEINSTOCK, of the L. J. Schlaifer Co., has been made Captain over district 7, in the Seattle and King County Division of Defense. His neighbors and the managers of this institution, knew that he was a hustler and willing to work for his country, consequently he was elected Captain over 500 lieutenants. Each lieutenant must cover a block, asking those who live in the block how many bonds they bought, etc. Mr. Weinstock is also the motion picture advisor on the board.

MR. WEINSTOCK has bought the rights to the Ford Weekly for one year, has in the short time he signed for them, added 60 more customers to the list of 300 that have been handed over to him.

MESSRS. OCHS AND LAWRENCE have been visitors on Film. They were visitors until they obtained N. Montgomery to manage the affairs of the "United Picture Theatres of America." The office will be with the General Film Co.

Advertise in The West Coast

What Exchanges and Theatres Are Doing

E. R. WILLIAMS, salesman for All Star Features, will leave this week to call on the trade in Arizona cities.

"THE BRIDGE OF SHIPS," a Government propaganda film in two reels, opened at the Alhambra theatre on October 6.

BERNARD FISH, special representative of Goldwyn, returned this week from Arizona and New Mexico, where he says he broke all records in the matter of securing contracts for Goldwyn service. He devoted special attention to Goldwyn's star serial of fifty pictures for the next year.

JOHN GANDOLFO, owner of the Airdome and Gandolfo theatres at Yuma, Ariz., was in Los Angeles this week booking pictures for the Gandolfo theatre, which opens the winter season on October 30. The picture selected for the opening is "America's Answer."

THE PICKWICK THEATRE at San Diego this week signed with the Peerless exchange for a number of single-reel Chaplin and Arbuckle re-issues.

THE Government film "America's Answer" was this week booked solid in the principal theatres in Arizona, according to announcement by T. E. Hancock, branch manager of the World exchange.

A TRADE showing of "The Road to France," a new World production in seven reels starring Carlyle Blackwell and Evelyn Greeley, was given in Los Angeles this week. It is a story of the shipyards and will be placed on the regular World program, it is announced.

L. W. THOMPSON, special road representative of the Kleine System, went to Arizona this week.

G. H. ATWOOD, Los Angeles representative of the Lyric Amusement Company, told a number of Los Angeles exchanges this week that he intends soon to purchase a Ford. Business is increasing at such a rate, he says, that transportation facilities for removing the films from the exchanges to the express offices must be provided.

HAROLD MOOR, assistant manager of the San Francisco office of the Kleine System, was a visitor in Los Angeles this week. He returned to the Northern City Saturday night.

SELECT PICTURES EXCHANGE in Los Angeles announces that the Clara Kimball Young and Norma Talmadge releases, "The Road in the Dark" and "The Forbidden City," have been held up because of the activity of these two stars in Liberty Loan work. The original release dates, set for sometime the latter part of September, have been moved forward until the latter part of October, according to Branch Manager B. E. Loper.

LIEUT. B. E. LOPER, JR., son of Branch Manager B. E. Loper of the Select exchange, Los Angeles, has written from France that the war situation in Europe is so favorable to the Allies that he expects to return to the United States soon. Lieutenant Loper is in the photographic division of the Signal Corps.

P. N. BRINCH, Western division manager of Paralta, was in Los Angeles this week on a tour of all W. W. Hodkinson exchanges. He said that Hodkinson is installing exchanges in all the principal cities of the United States.

G. R. SIRWELL, Los Angeles representative of the W. W. Hodkinson Corporation, made a trip through Southern California this week and he reported that business was excellent.

EDWARD O'NEILL, formerly with Fox exchanges, Clune's Auditorium and Seattle theatres, was this week appointed special representative to handle the Fox superproduction "Salome," starring Theda Bara, in the Southern California and Arizona territory.

DAVID BERSHON, branch manager of the Universal exchanges, left Sunday night for a visit in San Francisco. He accompanied Joe Brandt, general treasurer of the Universal Film Manufacturing Company, who has been in Los Angeles a few days.

"TALK OF THE TOWN," starring Dorothy Phillips, which was first shown in Los Angeles at the Superba theatre, will play a return engagement at the Symphony theatre during the week beginning October 13.

"THE VELVET HAND," which also had a first showing at the Superba theatre, has been booked for one week at the Plaza theatre at San Diego for the week of October 30.

"THE GEEZER OF BERLIN," which was originally booked for four days at the Superba theatre in San Diego, continued its run seven days because of the tremendous demand for the picture by the San Diego motion picture public.

"MARRIAGE," with Catherine Calvert, and "Wild Honey," with Doris Kenyon, will be released in Los Angeles on October 22 and October 28, respectively, according to an announcement this week by the William L. Sherry Service.

NICK STEELE, district manager of the William L. Sherry Service, was in San Diego last week, where he booked the entire Sherry Service with the Grand theatre, consisting of ten Catherine Calvert, ten G. M. Anderson and a number of other star features.

AN overland stage failed to deliver the sixth episode of "Fight for Millions" to a theatre in Fillmore last Saturday,

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Successor to California Film Exchange
DAVID BERSHON, MANAGER.
Distributors of Universal, Jewel and Lois Weber Productions, Blue Bird Photoplays, Century and Lyons & Moran Comedies
822 S. OLIVE ST.

VITAGRAPH
Southern California and Arizona
W. H. HEPBURN, Branch Manager
Knickerbocker Building 643 South Olive Street

and J. N. Gawne, salesman, and Al. Feinstine, shipping clerk, of the Vitagraph exchange, made a flying trip in special automobile to Fillmore with additional prints of the episode in time for the picture to be shown to the Saturday night audience.

"THE GIRL OF TODAY," a Vitagraph special," featuring Corrinne Griffith, will feature the program at Clune's Auditorium during the week of October 13. "Huns and Hyphens," a Big-V comedy starring Larry Semon, is being shown this week at the Kinema theatre.

THE PASTIME THEATRE at Bakersfield this week signed a new contract with Vitagraph for Big-V comedies.

H. D. NAUGLE, Western division manager of Vitagraph, returned this week from an extensive trip to San Francisco, Seattle and other cities in the Northwest. He said that he found business in excellent shape. He plans to return East at an early date.

"THE LIGHTNING RAIDER," a new serial in which Pearl White will be the star, is nearing completion and the first episodes will be released during this month, it is announced by the Pathe exchange of Los Angeles.

"TRAITORS WITHIN THE GATES," starring Frank Keenan, was shown at the Burbank theatre during the week of October 13.

"THE CLANSMAN," known better in the East as "The Birth of a Nation," was prohibited from being shown last week in Pasadena by the Pasadena City Council. The Councilmen, in discussing their action, said it was not a proper picture to be exhibited during war times because of the possibility of creating race feeling. The Councilmen pointed out that the American negro is doing his bit in the trenches, and for that reason no subject should be exhibited that would in any manner tend to dampen the negro's patriotism.

W. H. HEPBURN, branch manager of the Vitagraph exchange, returned from Santa Barbara last Saturday, where he succeeded in placing Vitagraph service with exhibitors in that city.

R. C. VISNER, manager of the Pickwick theatre in San Diego, made a visit to Los Angeles this week, and while here booked his house solid with William Fox pictures.

A. D. TATE, branch manager of the Pathe exchange, returned this week from New York, where he attended the recent convention of all Pathe exchangemen. He said that optimism was the keynote of the New York meeting and that all exchangemen predicted bigger business than ever for the following year. He said the special sales talks from all the exchange delegates were especially helpful.

"COMMON CLAY," featuring Fanny Ward, is soon to be released by the Pathe exchange in Los Angeles.

THE Pathe serial "Wolves of Kultur," with Leah Baird and Sheldon Lewis, consisting of fifteen episodes, will make its way to the exhibitor within the next few weeks, according to announcement by the Pathe exchange.

A PRINT of "Uncle Tom's Cabin," starring Irving Cummings, was received Monday by the Select exchange. A pre-view will be held this week.

A PRE-VIEW of the Government film "Behind the Lines in Italy" was given this week by the Kleine System at Hamburger's Auditorium. A large number of representatives of the Italian colony in Los Angeles, including the vice-consul, were invited. The picture was pronounced by them a wonderful offering. They were unusually enthusiastic over the scenes in a number of Italian cities.

THE HIPPODROME THEATRE in Los Angeles, formerly devoted almost exclusively to vaudeville and similar programs, was converted into a motion picture theatre September 9. World films and Metro productions will comprise its program. The first World picture to be shown at the Hippodrome were "The Appearance of Evil," with June Elvidge, and the first Metro subject will be "Kildare of Storm," with Emily Stevens.

GEORGE DUMONT, who has had much experience in theatre management in Canada, New York and other Eastern cities, this week accepted the position as manager of the Kinema theatre in Los Angeles. He was formerly with Clune's Auditorium and was at one time with Fox superproductions on the road.

E. H. SILCOCKS, formerly branch manager of the Kleine System, but now special road representative of Select pictures, made his first trip this week for his new affiliations. He reported excellent business.

THE LIBERTY THEATRE at Needles, Ariz., was burned last week. Manager J. D. Warren announced that he will make an effort to rebuild as soon as permission can be secured from the War Industries Board.

J. S. WOODY, field manager of Select Pictures, with headquarters in Seattle, arrived in Los Angeles Monday for a week's visit. He said that the theatre business in Seattle is the best in the city's history.

What Coast Studios Are Doing

JAY BELASCO is again working opposite Ethel Lynn at the Christie studios. Miss Lynn's new picture is still unnamed and Director Al. Christie is trying to find a name for the production. It is a story of a young man forced to live in the open without hat or parasol or roof or any protection whatever from the weather in order to comply with somebody's will.

BILLIE RHODES, National star, was the guest of honor Wednesday at the races of the Southern California Fair at Riverside. A number of scenes were filmed, with Miss Rhodes as a jockey. These will be used in her new picture, "The Springtime of Youth." The subject is directed by Wilfred Lucas and Bess Meredyth.

BILL DESMOND, who has been in New York, will soon begin work on a picture for the Hampton studios, it became known here this week. It is understood that Desmond is on his way to Los Angeles. He was formerly with Triangle.

PEGGIE PEARCE, formerly with Mack Sennett in Keystone and Mack Sennett comedies, has been engaged by the Christie Comedy Company, it was announced this week.

JOHN GILBERT will have a chance to do another picture before going with the military service of Uncle Sam. Jack was booked to report to camp about the sixth, but due to the Spanish influenza he will not be called for three or four weeks yet and has made arrangements to do one more film during his brief stay.

FRANCES BURNHAM has bought a camera and has been snapping everything around the Fox studios at Fort Lee, where she is playing opposite George Walsh in Victory pictures. So far Frances hasn't had very much success with her photographing as she has either had her pictures terribly out of focus, or else she has been snapping stunts, catching only George's feet or head. She declares that she hopes to get at least one good picture on her next attempt.

HENRY KING brought his star William Russell from Santa Barbara to Los Angeles to take a number of street scenes. King has been receiving great press notices on his direction of recent photoplays, but retains all his earnestness and youth; in fact Henry looks younger than ever and continued success does not turn his head.

MARY ANDERSON is the possessor of a priceless asset—happiness. No matter where she may be acting, or under what conditions, she always says in answer to a question as to how she likes her part, "It's fine; this is the nicest engagement I ever had." The fact is that Mary is so cheerful that everyone likes her and helps to make things pleasant for her. She is playing opposite Bert Lytell at present.

EDWARD SLOMAN is working on an excellent comedy drama in which Margarita Fisher is featured, at the American studios, and has selected an excellent supporting cast for his star. Jack Mower has the leading male role, that of a policeman, and "Bull" Montana, identified with Douglas Fairbanks' pictures for so long, is playing Mower's brutal-looking pal. Sloman spent a great deal of time selecting his players, even down to the smallest bit, in order to have them suit the characters in the story perfectly. "Fair Enough" is the title of this offering.

YOU can't stop 'em when they start expanding. Howard Hickman, the actor, earned generous press notices and criticisms for his first production, "The White Lie," with Bessie Barriscale as his star. Now he has blossomed out as an author, for he wrote as well as directed "Two-Gun Betty," again with Miss Bessie as his attractive star of course.

A preliminary run of "The Hope Chest," the latest vehicle for Dorothy Gish, again makes clear that there is another bright star in the picture firmament. Director Elmer Clifton has given the story just the right treatment and Dorothy is a thing of joy. Dick Bartlemess is splendid, and in fact the acting, photography and direction all unite for excellent entertainment. It is a bully, good picture.

MOLLIE McCONNELL this week completed her fourth straight feature at the Universal. Her latest was with Colin Campbell and is a South Sea Island story dealing with Hun spies and German propaganda. She has an exceptionally fine role that calls for some difficult acting, but Mollie has yet to be given a part she can't handle. They don't come too hard for her.

JESSE D. HAMPTON is making great improvements at the Willis and Inglis studio, which was rented for a long term. He is preparing for additions to the J. Warren Kerrigan company. The stage space and property rooms have been added to and many other additions are on the way.

CHARLES RAY has not had an idle moment during the past week. In the daytime he has been busy working on his latest starring vehicle for the Paramount program at the Ince studios, while in the evenings Charlie has been making personal appearances at the various motion picture theatres, and speaking for the Fourth Liberty Loan, selling bonds to the audience after his talk.

ORA CAREW is comfortably situated in her new dressing room at the Triangle studios in Culver City, where she is playing the lead opposite Tom Moore in his latest Goldwyn feature. Ora cleaned out her dressing room at the Lasky studios and had a van move the stuff to her new abode.

JAY MORLEY thought he would have a few spare moments when he finished his picture with Frank Keenan for Pathe, but such was not the case. The day before he was through in the Keenan feature he was engaged to support Kitty Gordon in her new production for the United, and exactly two hours was all he had between pictures, and this time was used between laying his wardrobe and making-up.

JOSIE SEDGWICK has been devoting every minute of her time in selling Fourth Liberty Loan Bonds. She has been traveling around every night on the motion picture tank "Victory" and selling bonds in every town. Needless to say that the bonds have been selling very rapidly and Josie has writer's cramp from autographing receipts.

WINIFRED WESTOVER may be another one of screendom's leading ladies to leave the silent drama for the spoken. Winifred has had an offer to go back in stock, and from all indications William Russell's leading lady will leave for Northern California within a few days.

AL RAY has gone to extremes in his last two features. In his last picture opposite Mildred Harris for Lois Weber, Al was a plumber's helper and drove a Ford automobile. In his present photoplay, "Home, James," opposite Ruth Clifford, he is a nephew of a millionaire and drives a handsome eight-cylinder touring car. This is what we would call the ups and downs of life.

ALFRED WHITMAN had a very funny experience this week at Laguna Beach, where he was working on some water scenes for his present feature for the Universal under the direction of Colin Campbell. Al was supposed to run down to the ocean front, get into a rowboat and row out over the breakers. He got into the boat all right and started off, but misjudged an incoming wave, which broke over his boat, and after a few dizzy moments Al looked around to find himself up on the beach and the rowboat overturned six feet away.

San Francisco News Condensed

JOE BRANDT of the New York office of the Universal Film Exchanges, Inc., arrived here this week from Los Angeles. He is on a tour of all the company's exchanges in the United States and spent a couple of days in this city. From here he went to Portland, Oregon.

C. O. DAVIS, manager of the Wigwam theatre at Reno, Nevada, was in San Francisco this week looking over the offerings of the exchanges.

THE San Francisco office of the Universal Film Exchanges, Inc., is getting so many big pictures to handle now-a-days that it has decided to go out of the business of selling supplies and accessories. The company is now making an inventory of the stock it has on hand, and as soon as this is completed it will sell out this end of its business. The management feels that the pictures which are being put out deserve undivided attention and that there is not enough profit in the supply end to justify divided management.

THE eight year old son of M. L. Markowitz, manager of the Universal Film Exchange, Inc., in San Francisco, was operated upon this week for defective eyesight.

THE Alhambra theatre started a week's premier run on "Crashing Through to Berlin," on October 6. The crowds which attended the opening literally raised the roof with their enthusiasm. The Universal, which is handling this film, says that the public has declared this picture to be the best war film yet exhibited.

THE All Star Features Distributors, Inc., announce that Florence Reed will appear at the Tivoli for the week beginning October 13 in "The Struggle Everlasting." On September 20 the Tivoli ran "The Accidental Honeymoon" featuring Robert Warwick and Elaine Hammerstein. This is the last picture in which Warwick took part before going to the front to help defend his country.

THE Duhem Motion Picture Mfg. Co., took a picture of the Class Rush between the Sophomores and Freshmen in the University of California, Berkeley. Raymond Duhem says there was more real fighting at the rush than he ever filmed before. The same company has recently made pictures of the activities of the jackies at Mare Island, which is being used in the present Liberty Loan drive.

J. S. WOODY, field manager for Select Picture Corporation, spent the greater part of the past week in San Francisco going over the situation in detail with Harry Lee Knappen the local manager. The plans for the future campaign were carefully examined and Mr. Woody expressed himself as well satisfied with the line up and he sees nothing but a big volume of business ahead for the local branch. He is so well pleased with the situation that although he left for Los Angeles for a visit he expects to return in a few days and spend perhaps a week or more in this office on the new productions. Mr. Woody is highly gratified to find that the office has already lined up the key cities for the new Select Pictures and is particularly elated at the substantial advanced payments which are being made. It develops that in some cases exhibitors are so pleased with the pictures that they are paying not only for one full picture in advance, but a few have paid for several in advance and in one case the entire season's service has been paid for in advance. "That certainly reflects," said Mr. Woody, "a decidedly healthy state of affairs on the Coast and especially in the San Francisco territory. Money must be plentiful for ordinary business in spite of the demand of the Liberty Loan and other Government requirments for the average exhibitor to go down into his jeans and pay for a considerable service in advance." The Field Manager has just completed a whirlwind campaign in Seattle in cooperation with H. H. Hicks, who has just taken over the management of the office, with the result that the office was landed "top of column next to pure reading matter" among Select offices. Mr. Woody is very enthusiastic over the forthcoming releases on "The One Woman" and "The Midnight Patrol."

THE Metro Pictures Corporation, of which L. Reichert is manager, is contemplating moving from its present quarters on Jones street, although it is said that as yet no lease has been taken on new quarters. Mr. Reichert is proud of the fact that his company is 100% on subscriptions to the Fourth Liberty Loan as well as the fact that it has been in the same class on the previous three loans. So far as known this is the only local film house of size that can claim this exalted position.

E. O. CHILD, manager of the Pathe Exchange, Inc., has just returned from his trip to New York, where he attended the convention of Pathe managers and also the banquet given in honor of the event. One might say ESPECIALLY the banquet. Mr. Child says he had a great time in the East but he is glad to get back to San Francisco again.

Directory of San Francisco Exchanges

191 Golden Gate Avenue, San Francisco — 514 West Eighth Street, Los Angeles

SOL. L. LESSER, President

ALL STAR FEATURES DISTRIBUTORS, Inc.

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In and Around Denver

THE "flu" epidemic is playing havoc with the picture business in the Rocky Mountain section. For the first time in its history Denver's celebrated White Way is dark, and may remain so two weeks longer. The situation in Denver is the same in every city and village in Colorado, New Mexico, Utah, Idaho and part of Wyoming, all public places being closed by official state proclamations or orders issued by local boards of health. As a result of the closing of theatres, local exchanges have called in their road salesmen to partially offset the losses through heavy decrease in their volume of business. Just how soon the ban will be lifted permitting the reopening of theatres, schools and churches is a matter of conjecture. There are upwards of one thousand cases in Denver alone and several deaths have been reported. It is believed the epidemic is now under control in all territory tributary to this city.

NEAR the close of the Liberty Loan campaign in Denver, the various exchanges which have been furnishing Liberty Loan prints got together and pulled off a big stunt to aid the drive. Several screens were erected on the spacious lawns surrounding the state capital building, eight machines were set up and a splendid showing of the entire twenty-five pictures was presented on Thursday evening, October 10. Although the event was hardly advertised at all, local fans to the number of fifty thousand, most of them standing, showed their appreciation by "sticking" until the screens flashed "good night." The evening was cold but might have been worse.

WHEN the theatres are permitted to open again, programs will be resumed where they left off and little confusion is expected. It is believed, however, that every exhibitor will do a big business on account of the enforced vacation.

THE Theatre Operating Company, which recently took over the Paris theatre, is taking advantage of the closing order to remodel that structure. Extensive alterations are now being made, which include an increase in the size of the lobby. When everything is completed it will reopen with Signor Cavalli's celebratel orchestra of twenty pieces.

H. D. CASSIDY says he is busy outlining a campaign for the exploitation of the big war picture, "Lafayette We Come," and also the two-reel special, "The Red Triangle."

THE Outing Chester pictures released through Mutual are now offered on the basis of one release a week for fifty-two weeks. Manager Cassidy reports a very gratifying business on the first fifteen releases, probably due to their being a very distinctive type.

WILLIAM MORRISON, manager of the Princess theatre at Pueblo, was a Denver visitor this week. He reports a splendid business and was here to arrange for his holiday program. Mr. Morrison began his theatrical career at Madison Square Garden, New York, and is also well known in Denver and the West.

GLEN F. MILLER has sold the Liberty theatre at Goldfield, Colorado, and is in Denver looking up a new location.

WALTER S. RAND, district manager for General at Los Angeles, closed his business here last week and is now in Kansas City.

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News of the Week in Portland

THE big Wurlitzer organ was dedicated at the Majestic theatre Sunday, with an opening concert given by Wendell O'Day. The organ was especially designed to suit the sound conditions of the Majestic theatre, and has been under construction for nearly two years. It has taken five months for it to be installed. O'Day is an organist of ability and was brought to Portland at quite an expense. He will be assisted by E. H. Hunt, a popular organist of the city. Packed houses greeted every performance and large crowds were turned away. The picture was "The Prussian Cur." A good advertising campaign featured the dedication of the organ.

W. W. KOFELDT, exchange man, theatre manager, now in the Merchant Marine, is in Portland, and is picking up a few winners while waiting for his ship to come in. He has booked "Crashing Through to Berlin" and is planning the biggest advertising and publicity campaign that has ever been put across in Portland. It will be shown at the Star theater beginning October 12. Co-operating with him is the National League for Woman's Service. "Before I go away into the Merchant Marine," said Kofeldt, "I thought that I would like to take hold of one of the biggest things in sight and put 'er over on the biggest scale that any thing has ever been put over."

WALTER ARMSTRONG, manager of the Strand theatre, motored to Seattle during the week.

MANAGER STEWART, of the motion picture theatre in Powers, Oregon, was in Portland last week, en route to St. Martin's Springs, where Mrs. Stewart will remain for some time. While in Portland, Mr. Stewart spent some time with Manager Baum of the Universal Exchange, and to arrange bookings for this fall on Jewels and Special attractions.

W. L. TEUTSCH, who has been prominently connected with the Star and Peoples theatre for some few years, left Portland recently for the Oregon Agricultural College, where he will enter the Students Army Training Corps. Before he left he was presented with a beautiful wrist watch by his fellow employes of the Star and Peoples theatre. Mr. Teutsch has worked up in the theatre game, starting as an usher in the Peoples theatre. For the past two years he has been manager at the Star theatre, and since that time he has become the right hand man of Manager Stille, of the Peoples theatre. He is a keen lobby advertising man and a good live house manager.

E. B. LAWSON, of Sutherlin, Oregon, has opened a theatre.

C. H. CHETFORD has bought the theatre in Cheney, Washington.

J. A. JENNINGS, manager of the Sunset theatre of Portland, recently turned over the theatre and its proceeds for the benefit of Company G-H of the Multnomah Guard, for the fund for dependents of the guardsmen who are enlisted and at the front. More than 250 are in active service over-seas.

MRS. E. L. HUDSON, is managing the Globe theatre, in Albany, Oregon, during the absence of her husband who is in the army.

FRANK KING, of San Francisco, is reopening the Columbia at Astoria, Oregon.

THE People's Hip, at Butte, Montana, has added motion picture to its regular vaudeville programmes.

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And those who visited the "Garden" found plenty of intense interest in the Exhibit, besides, of course, the hearty Simplex welcome. Truly, we wish you could ***all*** have come.



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